

**MIDNIGHT IN PARIS**

Written by

Woody Allen

**MONTAGE - POV SHOTS OF PARIS SET TO MUSIC**

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

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

1

1

**GIL (V.O.)**

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

**INEZ (V.O.)**

It's become so touristy.

**GIL (V.O.)**

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

**INEZ (V.O.)**

Well you like cities.

**GIL (V.O.)**

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

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

**CUT TO:**

**EXT. TBD - DAY**

2

2

**GIL (V.O.)**

Look at these places - the streets -  
the boulevards.

**INEZ (V.O.)**

You act like you've never been here  
before.

2

**CONTD:**

2

2

**GIL (V.O.)**

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

**INEZ (V.O.)**

I admit it's pretty but so are so  
many other places I've visited.

**GIL**

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

**INEZ (V.O.)**

Starving.

**CUT TO:**

**EXT. TBD - DAY**

3

3

(Pause here for third dialogue exchange)

**GIL (V.O.)**

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

**INEZ (V.O.)**

Why does every city have to be in  
the rain? What's wonderful about  
getting wet?

**GIL (V.O.)**

It's romantic.

**INEZ (V.O.)**

It's annoying.

3

CONTD:

3

3

**GIL (V.O.)**

Or Paris when it's just getting dark - the lights go on - or at night - it's great at night - or no, sunset on the Champs Elysees -

**GIL (V.O.)**

Could you ever think of us moving here after we're married?

CUT TO:

4

EXT. TBD - DAY

4

**INEZ (V.O.)**

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

**GIL (V.O.)**

Like?

**INEZ (V.O.)**

I don't know, Hawaii.

**GIL (V.O.)**

Hawaii is America.

**INEZ (V.O.)**

Yes but it's - Hawaiian.

**GIL (V.O.)**

If I had stayed here and written novels and not gotten into grinding out movie scripts.

**INEZ (V.O.)**

Right, and becoming rich and successful. Tell me the sad story.

**GIL (V.O.)**

But this is where all the artists came to live, to work - the writers, the painters.

**INEZ (V.O.)**

That was ninety years ago.

4

4

CONTD:

4

**GIL (V.O.)**

Boy, I'd drop the house in Beverly Hills, the pool, everything - in a heartbeat. Look - this is where Monet lived and painted - we're thirty minutes from town. Imagine

the two of us settling here. If my book turns out we could do it - you could just as easily make jewelry here.

**CUT TO:**

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

5

5

**INEZ (V.O.)**

You're in love with a fantasy.  
Now we CUT AROUND and see Gil and Inez live.

**GIL**

I'm in love with you.  
(kiss)

**CUT TO:**

**INT/EXT. HOTEL LOBBY - DAY**

6

6

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

**JOHN**

There are our sight-seers.

**INEZ**

If I never see another charming boulevard or bistro -

**GIL**

What a town.

**HELEN**

To visit.

**GIL**

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

5

**CONTD:**

6

6

**HELEN**

In this traffic nothing moves.

**GIL**

Well yes it was different then.

**JOHN**

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

**GIL**

Americans eat dinner so early.

**JOHN**

And I'm proud of it.

**CUT TO:**

**INT. GRAND VEFOUR RESTAURANT - NIGHT**

7

7

**HELEN**

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

**JOHN**

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

**HELEN**

John hates their politics.

**JOHN**

They've certainly been no friend to  
the united States.

**GIL**

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

**INEZ**

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

6

**CONTD:**

7

7

**GIL**

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

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

**HELEN**

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

**INEZ**

Isn't that great Gil?

**GIL**

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

**INEZ**

Gil.

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

**PAUL**

Inez.

**INEZ**

Paul! Carol-

(ad-lib introductions)

Paul and Carol Bates - Mom, Dad, you know Gil - you didn't mention you'd be here.

**CAROL**

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

7

CONTD: (2)

7

7

**INEZ**

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

**PAUL**

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

**GIL**

Don't we have a lot of commitments?

**INEZ**

What?

**CAROL**

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

**INEZ**

I'm dying to see Versailles.

**GIL**

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

(silent pause)

**INEZ**

Is that the end of the story?

**GIL**

It is actually -

**INEZ**

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

**GIL**

Yes - but -

**PAUL**

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

**CUT TO:**

8

**INT. HOTEL SUITE - NIGHT**

8

8

**INEZ**

(as they do their  
nocturnal ablutions)

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

**GIL**

How was I anti-social?

**INEZ**

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

**GIL**

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

**INEZ**

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

**GIL**

I find him a pseudo-intellectual.

**INEZ**

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

**GIL**

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

**INEZ**

(said with her usual seductiveness)

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

**(MORE)**

9

**CONTD:**

8

8

INEZ (cont'd)

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

**CUT TO:**

**EXT. VERSAILLES - DAY**

9

9

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

**PAUL**

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

**CUT TO:**

**EXT. VERSAILLES/PICTURESQUE SPOT/GARDEN - DAY**

10

10

**INEZ**

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

**PAUL**

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

**CAROL**

Where are you two planning to live after the wedding?

**INEZ**



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

**GIL**

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

10

**CONTD:**

10

10

**CAROL**

La Boheme.

**PAUL**

All that's missing is tuberculosis.

**INEZ**

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

**GIL**

Yes movie scripts are easier.

**INEZ**

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

**GIL**

I don't like to discuss my work.

**INEZ**

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

**CAROL**

What's a nostalgia shop?

**PAUL**

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

**INEZ**

(pointedly)

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

**PAUL**

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

**INEZ**

(teasing Gil)

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

11

10

10

CONTD: (2)

**PAUL**

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

**CAROL**

The usual menu of cliched horror stories.

**PAUL**

Nostalgia is denial. Denial of the painful present.

**INEZ**

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

**PAUL**

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

**INEZ**

Touche.

**PAUL**

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

CUT TO:

EXT. CHOPARD/PLACE VENDOME - DAY

11

11

**HELEN**

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

**INEZ**

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

**HELEN**

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

12

CONTD:

11

11

**INEZ**

(cutting her off)

I don't want to keep going over it, Mom.

**HELEN**

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

**INEZ**

Gil's smart and successful.

**HELEN**

And yet he talks of gl.vl.ng it up and moving here. That frightens me.

**INEZ**

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

**HELEN**

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

**INEZ**

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

**CUT TO:**

**OMITTED**

12

12

**EXT. RODIN MUSEUM GARDEN - DAY**

13

13

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

**GUIDE**

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

13

**CONTD:**

13

13

**PAUL**

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

**GUIDE**

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

**PAUL**

(cutting her off)

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

**INEZ**

(to Gil)

He's so knowledgeable, isn't he?

**PAUL**

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

**GUIDE**

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

**PAUL**

Camille? No.

**GUIDE**

Yes. Rose was the wife.

**PAUL**

He never married Rose.

**GUIDE**

Yes, in the last year of their lives.

**PAUL**

I think you're mistaken.

**CAROL**

Are you arguing with the guide?

**PAUL**

am.

**I**

13 CONTD: (2)  
13

14

**GUIDE**

Ah, non, non, je suis certaine.

**GIL**

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

**PAUL**

You read that? Where did you read that?

**GIL**

I did - no question. Camille-Rose.

**INEZ**

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

**CAROL**

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

**INEZ**

(walking with Gil)

When did you read the biography of Rodin?

**GIL**

Me? Why would I read a biography of Rodin?

**CUT TO:**

**EXT. WINE TASTING - EVENING**

14

14

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

**INEZ**

(tasting)

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

**JOHN**

Take it easy Inez. Those little sips add up.

15

**CONTD:**

14

14

**HELEN**

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

**JOHN**

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

They laugh and drink.

**INEZ**

(to Gil)

Which do you prefer?

**GIL**

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

**INEZ**

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

**GIL**

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

**PAUL**

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

**CAROL**

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

**PAUL**

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

**GIL**

You will admit she's a sexy woman.

**PAUL**

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

**(MORE)**

14

**CONTD: (2)**

16

14

**PAUL (cont' d)**

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

**GIL**

(a bit high)

To the little green Heinz pickle  
pin.

**CUT TO:**

**EXT. WINE TASTING/STREET - NIGHT**

15

**PAUL**

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

**INEZ**

Sure.

**GIL**

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

**INEZ**

15

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

**CAROL**

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

**GIL**

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

**INEZ**

Well I can go, right?

**GIL**

You go?

17

CaNTO:

15

15

**INEZ**

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

**PAUL**

I'll take good care of her.

**GIL**

I - I - guess so ...

CUT TO:

**INT. TAXI - NIGHT**

16

16

The three are having a fine time.

**INEZ**

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

**CAROL**

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

**INEZ**

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

**PAUL**

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

**INEZ**

He won't let anybody -

**PAUL**

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





(dragging him in)  
We have so many parties to go to.

19

18 **CONTD:**

18

**GIL**

What parties?

**DOUG**

Venez - la prochain a gauche.

**DENISE**

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

**CUT TO:**

**INT/EXT. CAR - NIGHT**

19

19

**GIL**

Where are we going?

**PHIL**

36 rue de (tbd address) and lets  
hurry.

**GIL**

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

**DENISE**

(refilling glass of  
champagne)

Prenez du champagne - detendez-vous  
un peu.

**GIL**

I do like champagne.

**DENISE**

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

**GIL**

I'm drinking up.

He drinks, befuddled.

**CUT TO:**

20

**EXT. LEFT BANK STREET - NIGHT**

20

20

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

**CUT TO:**

**INT. PARTY - NIGHT**

21

21

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

**ZELDA**

(glass in hand drinking)

You look lost.

**GIL**

You're American.

**ZELDA**

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

**GIL**

Oh I - I'm a writer.

**ZELDA**

What do you write?

**GIL**

Right now I'm working on a novel.

**ZELDA**

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

**GIL**

California.

**SCOTT**

(Scott joins)

Scott Fitzgerald, and who are you old sport?

**GIL**

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

21

CONTD:

21

21

**SCOTT**

As what?

**GIL**

Scott Fitzgerald and -

**SCOTT**

(drinking)

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

**GIL**

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

**ZELDA**

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

**GIL**

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

**ZELDA**

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

**GIL**

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

**SCOTT**

What kind of books do you write?

**GIL**

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

**SCOTT**

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

22

CONTD: (2)

21  
21

**GIL**

(looks around, drinks it in)

Hey lady, are you kidding me?

**ZELDA**

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

**SCOTT**

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

Gil stares open mouthed.

CUT TO:

INT/EXT. CAR - NIGHT

22  
22

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

**CUT TO:**

**INT. BRICKTOP'S CLUB - NIGHT**

23

23

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

**CUT TO:**

**EXT. CAFE #3 - NIGHT**

**A24**

**A24**

Group entering cafe.

**INT. CAFE #3 - NIGHT**

24

24

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

**ZELDA**

Une bouteille de bourbon.

23

**CONTD:**

24

24

**SCOTT**

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

**GIL**

Gil Pender.

**HEMINGWAY**

Hemingway.

**GIL**

Hemingway? Hey, is this some kind of a -

**HEMINGWAY**

You liked my book?

**GIL**

Liked - I loved - everything you wrote -

**HEMINGWAY**

Yes it was a good book because it

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

**GIL**

Ernest Hemingway - this is - I -

**HEMINGWAY**

(introduces his drinking partner)

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

**GIL**

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

**HEMINGWAY**

Why are you smiling?

24

CONTD: (2)

24

24

**SCOTT**

(drinks)

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

(to Zelda)

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

**ZELDA**

(to Hemingway)

Did you read my story? What did you think?

**HEMINGWAY**

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

**ZELDA**

I might've known you'd hate it.

**SCOTT**

Darling you're too sensitive.

**ZELDA**

You liked the story but he hates me.

**HEMINGWAY**

There was some fine writing but it was not fulfilled.

**SCOTT**

Please old sport - you make matters

extremely difficult.

**ZELDA**

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

(to Belmonte)

Where are you going?

**JUAN BELMONTE**

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

**ZELDA**

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

25

CONTD: (3)

24

24

**SCOTT**

Zelda -

**ZELDA**

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

**SCOTT**

(to a polite Belmonte)

Get her back at a reasonable time.

They go.

**HEMINGWAY**

She'll drive you crazy, this woman.

**SCOTT**

She's exciting - and she has talent.

**HEMINGWAY**

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

**GIL**

Me? I just met -

**HEMINGWAY**

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

**GIL**

Actually I don't know the Fitzgeralds that well -

**HEMINGWAY**

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

**SCOTT**

Can we not discuss my personal life  
in public?

24

CONTD: (4)

26  
24

**HEMINGWAY**

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

**SCOTT**

You don't understand her.

**HEMINGWAY**

(to Gil)

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

**SCOTT**

Stop it.

**HEMINGWAY**

You like Mark Twain?

**GIL**

I do - very much.

**SCOTT**

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

(stumbles out)

**HEMINGWAY**

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

**GIL**

No.

**HEMINGWAY**

What are you writing?

**GIL**

A novel.

**HEMINGWAY**

About what?

**GIL**

A man who works in a nostalgia  
shop.

**HEMINGWAY**

What the hell's a nostalgia shop?

27

CONTD: (5)

24

24

**GIL**

Where they sell old things -

memorabilia. Does that sound terrible to you?

**HEMINGWAY**

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

**GIL**

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

**HEMINGWAY**

What?

**GIL**

Would you read it?

**HEMINGWAY**

Your novel?

**GIL**

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

**HEMINGWAY**

My opinion is I hate it.

**GIL**

You do?

**HEMINGWAY**

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

**GIL**

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

**HEMINGWAY**

Writers are competitive.

**GIL**

I could never compete with you -

28

CONTD: (6)

24

24

**HEMINGWAY**

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

**GIL**

No - no - that's okay -

**HEMINGWAY**

I won't read your novel but I'll



tell you what I'll do.

**GIL**

Yes?

**HEMINGWAY**

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

**GIL**

You could have Gertrude Stein read my novel?

**HEMINGWAY**

Give it to me.

**GIL**

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

**HEMINGWAY**

She gets back from Spain tomorrow.

**GIL**

(rises)

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

He exits the place.

29

**EXT. CAFE #3 - NIGHT**

25

25

**GIL**

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

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

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

**CUT TO:**

**INT. HOTEL SUITE - DAY**

26

26

Next morning. Gil and Inez probably dressing.

**INEZ**

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

**GIL**

Uh-huh.

**INEZ**

What are you thinking? You seem in  
a daze.

**GIL**

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

**INEZ**

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

**GIL**

But if I wasn't dreaming -

**INEZ**

What does that mean?

30

CaNTO:

26

26

**GIL**

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

**INEZ**

I'd be thinking brain tumor.

**GIL**

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

**INEZ**

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

**GIL**

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

**INEZ**

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

CUT TO:

INT. ANTIQUE STORE - DAY

27

27

Helen, Inez and Gil in antique store.

**HELEN**

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

**OWNER**

Dix-huit mille.

**HELEN**

(to Inez)

It's a steal at eighteen thousand dollars.

31

CONTD:

27

27

**GIL**

Eighteen thousand dollars?

**HELEN**

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

**INEZ**

That's over twenty thousand dollars, Mom.

**HELEN**

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

**INEZ**

She's right, Gil.

**GIL**

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

**HELEN**

You get what you pay for. Cheap is cheap.

**GIL**

I know you love Malibu but -

**INEZ**

(sotto seductively)

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

**GIL**

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

**HELEN**

And don't forget - we're taking you

to dinner tonight at (\*tbd).

**INEZ**

Great.

**GIL**

(sotto to Inez)

And after I have a terrific  
surprise for you.

32

27 **CONTD: (2)**

27

**INEZ**

What? I'm not big on surprises.

**GIL**

You will be. Believe me.

**HELEN**

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

CUT TO:1

**EXT. LOVELY SPOT - NIGHT**

28

28

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

**INEZ**

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

**GIL**

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

**INEZ**

Where? And why are you carrying  
around your manuscript.

**GIL**

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

**DISSOLVE TO:**

**EXT. LOVELY SPOT - NIGHT**

29

29

They're still waiting with nothing happening.  
no action.

Cars pass but

**INEZ**

I don't know what it is you're  
carrying on about but this is not  
my idea of an amazing adventure.

I'm exhausted from the gym and the  
massage.

**GIL**

Inez.

33

CaNTO:

29  
29

**INEZ**

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

(she gets in cab)

**GIL**

(to himself)

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

The clock begins to chime midnight.

**GIL (CONT'D)**

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

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

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

HEMINGWAY (V. o. )

Get in.

Gil gets in, car pulls off

**CUT TO:**

**INT/EXT. CAR - NIGHT**

30  
30

Only Gil and Hemingway.

**HEMINGWAY**

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

**(MORE)**

34

**CONTD:**

30

HEMINGWAY (cont'd)

Five if you counted Vincente but he

30

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

**GIL**

Weren't you scared?

**HEMINGWAY**

Of what?

**GIL**

Getting killed.

**HEMINGWAY**

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

**GIL**

It's my biggest fear.

**HEMINGWAY**

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

**GIL**

Yes but -

**HEMINGWAY**

Have you ever made love to a truly great woman?

**GIL**

My fiance is very sexy.

**HEMINGWAY**

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

**GIL**

I don't know about that -

35

CaNTO: (2)

30

30

**HEMINGWAY**

I believe that love that's true and real creates a respite from death. All cowardice comes from not loving or not loving well which is the same thing and when the man who is brave and true looks death squarely in the face like some rhino hunters I know or Belmonte who is truly brave, it is because they love with

sufficient passion to push death  
out of their minds till it returns  
as it does to all men and then you  
must make really good love again.  
Think about it.

CUT TO:

**A31**                    **EXT. GERTRUDE STEIN'S PLACE - NIGHT**

**A31**

Shot of them arriving at Gertrude Stein's.

**31**                    **INT. GERTRUDE STEIN'S PLACE - NIGHT**

**31**

They enter.

**HEMINGWAY**

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

**STEIN**

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

She leads them into other room, introduces Gil.

**STEIN (CONT'D)**

This is Gil -

**GIL**

Pender.

**STEIN**

Pablo Picasso.

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

**36**

**31**                    **CONTD:**

**31**

**STEIN**

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

**PABLO**

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

**STEIN**

No tu n'a pas raison. Look how  
he's done her - dripping with  
sexual innuendo. Carnal to the  
point of smoldering and yes she's

beautiful but it's a subtle beauty -  
an implied sensuality.

(to Gil)

What is your first impression of  
Adriana?

**GIL**

(very taken)

..... Exceptionally lovely.

**STEIN**

Belle, mais plus subtil plus  
implicite, Pablo.

**HEMINGWAY**

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

(flirting with her)

**STEIN**

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

**PABLO**

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

**STEIN**

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

**(MORE)**

31      **CONTD: (2)**

37

31

31

STEIN (cont'd)

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

**PABLO**

(waves her off and goes to  
get a drink)

Je ne suis pas d'accord.

**STEIN**

(turning to Gil)

And what about this book of yours  
I've been hearing about?

(to Hemingway)

Have you read it?

**HEMINGWAY**

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

**STEIN**



(thumbing first page, she reads)

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

**ADRIANA**

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

**STEIN**

I'll start it tonight. But first we have something to talk about. She collars Hemingway and they huddle to one side. Picasso has busied himself at a distant spot with a drink, sulking. This leaves Gil off with Adriana to chat.

**GIL**

Did my opening lines really get to you that strongly?

**ADRIANA**

The past has always had a great charisma for me.

38

CONTD: (3)

31

31

**GIL**

Me too. I was born too late.

**ADRIANA**

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

**GIL**

You speak very good English.

**ADRIANA**

No, not really.

**GIL**

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

**ADRIANA**

Pardon.

**GIL**

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

Paris?

**ADRIANA**

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

**GIL**

No, I do.

**ADRIANA**

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

**GIL**

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

39

CONTD: (4)

31

31

**ADRIANA**

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

**GIL**

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

**ADRIANA**

Pardon.

**GIL**

Nothing - I'm -

**ADRIANA**

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

**GIL**

Actually I'm visiting.

**ADRIANA**

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

**GIL**

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

**ADRIANA**

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

Hemingway and Stein return.

**HEMINGWAY**

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

40

**CONTD: (5)**

31

31

**STEIN**

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

**GIL**

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

**STEIN**

We run an open house.

**ADRIANA**

You sure you won't come?

**GIL**

(checks watch)

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

**ADRIANA**

That would be nice.

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

**HEMINGWAY**

(teasing Picasso)

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

**CUT TO:**

**EXT. HOTEL - NIGHT**

32

32

Gil returning.

**CUT TO:**

**INT. HOTEL SUITE - NIGHT**

33

33

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

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

41

CONTD:

33

33

**GIL**

(to himself)

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

CUT TO:

**EXT. FLEA MARKET - DAY**

34

34

Gil, Inez and Helen.

**HELEN**

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

**GIL**

Wonderful but forgettable. I've seen that picture.

**HELEN**

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

**INEZ**

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

**GIL**

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

**INEZ**

We'll see. Oh how about this?

42

CONTD:

34

34

**HELEN**

Oh look at these wonderful glass  
figures.

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

**GABRIELLE**

C'est jolie, no.

**GIL**

Yes - very beautiful.

**GABRIELLE**

Cole Porter. Vous aimez - you like  
Cole Porter?

**GIL**

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

She gives him a look.

**GABRIELLE**

Very pretty and tres amusant.

He listens. Inez comes over.

**INEZ**

Gil - Gil - Gil?

**GIL**

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

Huh?

**INEZ**

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

**GIL**

With the same sharp guide?

**INEZ**

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

**(MORE)**

43

34

34

**CONTD: (2)**

INEZ (cont'd)

We can see all those beautiful  
water lilies at his home.

**CUT TO:**

**INT. L'ORANGERIE MUSEUM - DAY**

35

35

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

**PAUL**

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

**INEZ**

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

**PAUL**

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

**GIL**

They say Monet used to -

**INEZ**

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

**PAUL**

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

**CAROL**

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

**DISSOLVE TO:**

**INT. ANOTHER FLOOR OF THE MUSEUM - DAY**

**A36**

**A36**

**PAUL**

(coming to Picasso's portrait of Adriana)

Ah - now here's a superb Picasso.

**44**

**A36**

**CONTD:**

**A36**

Gil is stunned.

**PAUL (CONT'D)**

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

**GIL**

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

**PAUL**

Really?

**INEZ**

Gil pay attention and you'll learn something.

**GIL**

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

**INEZ**

What have you been smoking?

**GIL**

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

**CUT TO:**

**INT. RESTAURANT - NIGHT**

36

36

John, Helen and Inez finishing fancy dinner.

**JOHN**

Too rich for me.

45

**CONTD:**

36

36

**HELEN**

Where did Gil run off to?

**INEZ**

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

**HELEN**

Where's Carol?

**INEZ**

In bed with a bad oyster.

(rising)

See you later. Thanks for dinner Dad.

She exits.

**JOHN**

Where does Gil go every night?

**HELEN**

You heard her. He walks and gets ideas.

**JOHN**

Uh-huh.

**HELEN**

You sound skeptical.

**JOHN**

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

**HELEN**

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

46

36 CONTD: (2)

36

36

**JOHN**

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

**HELEN**

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

CUT TO:

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

37

37

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

**ADRIANA**

Hello again? How nice you're here.

**GIL**

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

**ADRIANA**

Pablo's home - we had a bit of a quarrel. But you looked like you



were having fun dancing with Djuna Barnes.

**GIL**

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

**ADRIANA**

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

Hemingway coming over now. He squeezes Adriana playfully flirtatious.

**HEMINGWAY**

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

**(MORE)**

47

**CONTD :**

37

37

**HEMINGWAY** (cont'd)

(referring to his  
companion of the moment)

Between Belmonte and myself - which of us would you choose?

**ADRIANA**

Vous etes tous deux tres impressionants.

**HEMINGWAY**

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

**JUAN BELMONTE**

Por desgracia para ambos ella ha elegido Pablo.

**HEMINGWAY**

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

**ADRIANA**

And you?

**HEMINGWAY**

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

**ADRIANA**

Never.

**HEMINGWAY**

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

**GIL**

Only for bargains.

**BELMONTE**

(to Hemingway)  
venga - tomemos otra copa.

**GIL**

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

**CUT TO:**  
48

**EXT. PLACE DAUPHINE - NIGHT**

38

38

Gil and Adriana walk.

**GIL**

I hope it was nothing serious with  
you and Pablo?

**ADRIANA**

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

**GIL**

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

**ADRIANA**

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

**GIL**

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

**ADRIANA**

I keep forgetting, you're only a  
tourist.

**GIL**

That's putting it mildly.

**CUT TO:**

**EXT. MONTAGE/PARIS - NIGHT**

39

39

Adriana is showing him around.

**ADRIANA**

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

**GIL**

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

**(MORE)**

49

**CONTD :**

39

39

GIL (cont'd)

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

**ADRIANA**

Vous avez l'ame d'un poete.

**GIL**

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

**CUT TO:**

**OMITTED**

40

40

**EXT. PLACE PIGALLE - NIGHT**

41

41

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

**ADRIANA**

See anything you like?

**GIL**

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

**ADRIANA**

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

**GIL**

Well, that's the most interesting thing I've ever heard in my life -

I'd like to think about that for awhile.

CUT TO:  
50

**EXT. RIVER - NIGHT**

42

42

Gil and Adriana walking by the river.

**ADRIANA**

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

**GIL**

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

**ADRIANA**

Often quite the opposite.

**GIL**

Say - is that who I think it is?

**ADRIANA**

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

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

**ADRIANA**

Oh gosh! My god - what are you doing?

**ZELDA**

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

**ADRIANA**

What is it? What's going on?

**ZELDA**

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

**GIL**

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

**ZELDA**

No, he's tired of me.

51

CONTD:

42

42

**GIL**

No you're wrong. I know.

**ZELDA**

How? How?

**GIL**

Trust me. I know.

**ZELDA**

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

**GIL**

Take this.  
(pill)

**ZELDA**

What is this?

**GIL**

A Valium - it'll calm you down.

**ADRIANA**

You carry medicine?

**GIL**

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

**ZELDA**

I never heard of Valium. What is this?

**GIL**

Er - it's the pill of the future.

**ZELDA**

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

**ADRIANA**

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

52

CONTD: (2)

42

42

**GIL**

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

**ADRIANA**

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

CUT TO:

**ADRIANA**

You never said you were getting married.

**GIL**

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

**ADRIANA**

Well good luck with your book and your wedding.

**GIL**

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

**ADRIANA**

But the important things.

**GIL**

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

**ADRIANA**

(rising)

I should go. Pablo will be missing me.

**GIL**

I'll walk you home -

53

CONTD:

**ADRIANA**

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

**GIL**

No, I wouldn't think -

**ADRIANA**

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

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

**DALI**

We met earlier tonight. At the party.

**GIL**

Yes - I remember -

**DALI**

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

**DALI (CONT'D)**

You like the shape of the  
rhinoceros?

**GIL**

A rhinoceros? I never thought  
about it.

**DALI**

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

**GIL**

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

**DALI**

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

54

**CONTD: (2)**

43

43

Bufiuel, Man Ray enter and the table enlarges as they sit.  
Dali introduces them to Gil.

**GIL**

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

**DALI**

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

**GIL**

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

**MAN RAY**

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

**GIL**

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

**DALI**

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

**MAN RAY**

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

**DALI**

Past is also present.

55

CONTD: (3)

43

43

**GIL**

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

**MAN RAY**

There is another woman?

**GIL**

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

**DALI**

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

**GIL**

Of course my biggest problem is reality.

BuNuEL

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

**GIL**

I was born in the wrong time.

**DALI**

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

**MAN RAY**



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

BuNuEL

I see a movie.

**GIL**

I see an insurmountable problem.

**DALI**

I see - a rhinoceros.

56

**INT. HOTEL SUITE - DAY**

44

44

Next morning. Room service breakfast.

**INEZ**

Did you get much work done last night?

**GIL**

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

**INEZ**

Shouldn't we be getting dressed?

**GIL**

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

**INEZ**

(she does)

We'll be late.

**GIL**

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

**INEZ**

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

CUT TO:

EXT. RODIN MUSEUM GARDEN - DAY

45  
45

Gil is near The Kiss. He has tracked down the guide.  
57

CQNTD:

45

45

**GIL**

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

**GUIDE**

Yes?

**GIL**

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

**GUIDE**

He loved both in different ways.

**GIL**

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

**GUIDE**

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

**GIL**

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

**GUIDE**

Uh-huh.

**GIL**

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

**GUIDE**

You're engaged and you met a new woman -

**GIL**

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

CONTD: (2)

45

45

**GUIDE**

Yes - and does she love him? Or you?

**GIL**

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

**GUIDE**

Yes?

**GIL**

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

**CUT TO:**

**OMITTED**

46

46

**EXT. STREET/INT. BUILDING - DAY**

47

47

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

**CUT TO:**

**INT. AGENCY OFFICE - DAY**

48

48

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

**JOHN**

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

**DUBOIS**

What is your suspicion?

48            **CONTD :**

59  
48

**JOHN**

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

**DUBOIS**

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

**CUT TO :**

49            **EXT. LOVELY SPOT/INT. CAR - NIGHT**

49

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

**TOM**

Come.

**GIL**

(gets in)

Thanks for stopping.    Gil Pender.

**TOM**

Tom Eliot.

**GIL**

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

SHOT of Gil entering car.

**GIL (CONT'D)**

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

As the car pulls off, we hear Gil speaking.

**GIL (CONT'D) (V.O)**

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

**CUT TO :**

50            **OMITTED**

50  
60

51            **INT. GERTRUDE STEIN'S PLACE - NIGHT**

51

Picasso present - dour.

**STEIN**

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

**GIL**

I didn't mean to intrude.

**STEIN**

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

**GIL**

What?

**PABLO**

Sabia que tenia una obsesi6n con este fanforn6n. Sobre esto discutimos.

**STEIN**

Estoy seguro que regresara muy devoto.

(English to Gil)

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

**GIL**

They're on Mt. Kilimanjaro?

**STEIN**

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

**(MORE)**

**CONTD :**

**51**

**61**

**51**

**STEIN (cont'd)**

Nevertheless you have to get rid of all that technology - what's good about your book are the characters - the human questions - love - mortality - nobody cares about the technology, they care about the human heart. We all fear death and question our place in the universe. Unfortunately your book lapses into

easy pessimism. I was having this conversation with Giacometti the other day - he's such a gloom monger.

**GIL**

Still, those sculptures -

**STEIN**

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

**CUT TO:**

**OMITTED**

52

52

**EXT. FRONT OF HOTEL - DAY**

53

53

Inez, her mother and father loading into car.

**HELEN**

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

**INEZ**

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

**JOHN**

Why not? I don't understand it.

**INEZ**

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

**(MORE)**

**62**

**CONTD:**

53

53

INEZ (cont'd)

I said, Gil, you have absolutely nothing in common with Picasso ... He just looks at me.

**HELEN**

Well he's going to miss a great weekend.

**CUT TO:**

**OMITTED**

54

54

**EXT. FLEA MARKET - DAY**

55

55

Gil browsing. He listens to the old phonograph recordings.

**GIL**

Any Cole Porter?

**GABRIELLE**

Oh yes - I remember - he was your friend.

**GIL**

I was kidding you realize.

**GABRIELLE**

I did realize. You're a bit young.

**GIL**

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

**GABRIELLE**

He wrote many songs about Paris - very beautiful.

**GIL**

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

**GABRIELLE**

Oui monsieur.

**GIL**

How much.

**GABRIELLE**

Dix-huit euro.

63

**CONTD:**

55

55

He pays. Takes album.

**CUT TO:**

**OMITTED**

56

56

**EXT. BOOK MARKET - DAY**

57

57

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

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

He reads the title page in hand writing. It reads: "This

diary belongs to Adriana Dupree."

**GIL**

(to customer)

Can you translate this? Speak  
English?

customer shrugs. Moves off.

**CUT TO:**

**EXT. NOTRE DAME GARDEN - DAY**

58

58

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

**GUIDE**

(reading)

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

Turns pages.

**GUIDE**

(continuing)

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

64

**CONTD:**

58

58

**GUIDE**

(continuing)

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

Pages are torn and text cuts off.

**GUIDE**

(continuing)

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

His eyes widen.

**GUIDE**

(continuing)

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



he seems naive and unassuming.

**GUIDE**

(continuing)

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

**GUIDE**

(finished reading)

I don't understand. What is this?

65

CONTD: (2)

58

58

**GIL**

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

**GUIDE**

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

**GIL**

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

**GUIDE**

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

Gil stares, thinking.

**CUT TO:**

**INT. HOTEL SUITE - NIGHT**

59

59

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

**GIL**

(to himself)

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

(thinks)

I must improvise.

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

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

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

**GIL**

Ohmigod! What are you doing back?

66

**CONTD:**

59

59

**INEZ**

Daddy got chest pains.

**GIL**

Really?

**JOHN**

I'm sure it's indigestion.

**HELEN**

Well we can't take a chance.

**INEZ**

Daddy had an angioplasty three years ago.

**JOHN**

They put a balloon in me. Big deal.

**HELEN**

(phone)

Yes - I want the hotel doctor - suite 818.

(she trails off)

**INEZ**

Why are you so dressed up?

**GIL**

Me? No - I was just writing.

**INEZ**

You dress and put on cologne to write?

**GIL**

I took a break and showered. I

think better in the shower. All those positive ions.

**INEZ**

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

**GIL**

That's terrible.

**INEZ**

We turned right around.

67

CONTD: (2)

59

59

**GIL**

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

**JOHN**

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

**INEZ**

What's this.

(picking up gift)

**GIL**

(grabs it from her)

It's nothing - nothing -

**INEZ**

What is that? It's a present.

**GIL**

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

**INEZ**

You got me something?

**GIL**

It's nothing great - from the flea market.

**INEZ**

Let me open it.

**GIL**

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

**INEZ**

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

**GIL**

You didn't like the moonstones? They're understated yet elegant -  
(to Helen)

Don't you always say that, ha,  
ha . . .

68

CONTD: (3)

59

59

**HELEN**

Cheap is cheap is what I always  
say.

**INEZ**

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

Opens her jewelry box, holds up moonstones.

**GIL**

I thought you'd like their  
simplicity.

**INEZ**

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

**HELEN**

I agree.

**INEZ**

Hey - where are my art nouveau  
earrings?

**GIL**

You probably didn't pack them.

**INEZ**

I've worn them here.

**GIL**

I guess you lost them.           They  
probably dropped off.

**INEZ**

Both of them?           My ears are pierced.

**HELEN**

I told you to keep everything in  
the hotel safe.

**INEZ**

You think it was the maid?

**HELEN**

It's always the maid.

**INEZ**

I remember seeing them there this  
morning.

69

CONTD: (4)

59

59

**HELEN**

I would report the theft right  
away.

**INEZ**

I'll bet it was that maid. She was

so snotty yesterday about turning  
out the beds.  
She goes to phone.

**GIL**

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

**INEZ**

(phone)

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

**GIL**

Oh god -

**INEZ**

(hangs up)

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

Door rings.

**GIL**

The maid was very sweet.

**INEZ**

(opening door, doctor is  
there)

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

**DOCTOR**

I'm Dr. Gerard.

**HELEN**

Come in - he's right there ...

**JOHN**

I'm fine.

**HELEN**

He's had an angioplasty.

70

CONTD: (5)

59

59

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

**GIL**

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

**INEZ**

Where did you find them?

**GIL**

They were in the bathroom.

**INEZ**

The bathroom?

**GIL**

Right out on the sink.

**HELEN**

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

**GIL**

Well you're under stress ...

**INEZ**

Why the hell would they be in the bathroom?

**GIL**

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

**INEZ**

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

**GIL**

The main thing is they're not stolen.

**DOCTOR**

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

71

**CONTD: (6)**

59

59

**JOHN**

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

**HELEN**

Yes - my god, is it midnight already?

Gil is disappointed.

**CUT TO:**

**EXT. FLEA MARKET - DAY**

60

60

Gil is buying earrings.

**CUT TO:**

**OMITTED**

61

61

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

62

62

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

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

CUT TO:

**INT. GERTRUDE STEIN'S PLACE - NIGHT**

63

63

**STEIN**

(to Matisse)

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

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

**STEIN**

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

**GIL**

Five hundred francs? For a  
Matisse?

(half to himself)

**(MORE)**

72

**CONTD:**

63

63

GIL (cont'd)

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

**STEIN**

Well?

**GIL**

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

**STEIN**

Leave it with me.

**GIL**

Er - have you heard from Hemingway?

**STEIN**

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

**GIL**

By herself?

**STEIN**

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

CUT TO:

**INT. DEYROLLE - NIGHT**

64

64

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

**ADRIANA**

Oh - what are you doing here?

**GIL**

I came to find you.

73

**CONTD:**

64

64

**ADRIANA**

You did?

**GIL**

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

**ADRIANA**

But you're going to be married.

**GIL**

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

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

**GIL (CONT'D)**

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

BuNuEL

Yes?

**GIL**

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

BuNuEL

Why not?

**GIL**

They just can't seem to exit the door.

BuNuEL

But why?

**GIL**

And because they're all forced to stay together the veneer of



civilization quickly comes off them  
and they behave as who they really  
are - animals.

BuNuEL

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

74

CONTD: (2)

64  
64

**GIL**

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

They go off as Bufiuel gets in last line.

BuNuEL

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

CUT TO:

**EXT. PRETTY LOCATION - NIGHT**

65  
65

Gil and Adriana at romantic locale. He kisses her.

**ADRIANA**

What are you doing?

**GIL**

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

**ADRIANA**

But - you look so sad.

**GIL**

Because life is too mysterious for  
me.

**ADRIANA**

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

**GIL**

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

Gil gives her earrings.

65 CaNTO:

75  
65

**GIL**

Here.

**ADRIANA**

How remarkable - they're beautiful.

A horse and carriage pulls up.

**DIDIER**

Monsieur, mademoiselle - on y vas.

**ADRIANA**

What? Who are you?

**CHLOE**

Montez. On y vas. Nous allons  
etre en retard.

**GIL**

What's going on?

They get in.

**ADRIANA**

Where are we going?

**DIDIER**

To drink champagne.

**DISSOLVE TO:**

**EXT. MAXIMS - NIGHT**

66

66

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

**ADRIANA**

This is so beautiful.

**ADRIANA (CONT'D)**

All those pictures I've seen of  
Belle Epoque Paris. We're here! -

**GIL**

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

76

**INT. MAXIMS - NIGHT**

67

67

Inside.

**MARIE**

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

**ADRIANA**

I can't believe this is happening  
to me.

**DISSOLVE TO:**

**68 INT. MAXIMS - NIGHT**

**68**

Gil and Adriana are dancing romantically.

**ADRIANA**

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

**GIL**

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

**ADRIANA**

And I know just where I want to go  
after.

**CUT TO:**

**69 INT. MOULIN ROUGE/STAGE - NIGHT**

**69**

The girls dance.

**CUT TO:**

**70 INT. MOULIN ROUGE/AUDIENCE - NIGHT**

**70**

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

**77**

**70 CONTD:**

**70**

**ADRIANA**

(to waiter)

Encore du vin. Le meme chose.

(to Gil)

Isn't this something. Look! Look! I  
She points out Lautrec sketching.

**ADRIANA**

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

**GIL**

We shouldn't bother him.

**ADRIANA**

But we know he's a lonely man ... he

longs for company.  
They go over. She speaks to Lautrec.

**ADRIANA**

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

**LAUTREC**

Merci madame.

**ADRIANA**

Pouvons nous vous offrir un verre?

**LAUTREC**

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

**ADRIANA**

He's asking us to sit down with him.

**GIL**

This much French I know.

**LAUTREC**

Etes vous Américain?

**GIL**

I'm American. Oui -

**LAUTREC**

Je l'ai deviné à votre accent.

78

CONTD: (2)

70

70

**ADRIANA**

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

**GIL**

Yes, I love your pictures too.

**LAUTREC**

(welcomes two new men to table)

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

**ADRIANA**

Ohmigoodness - hello - enchantée -  
(ad-lib hellos best they can)  
(to Gil)

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

We see fine drawing, Lautrec style.

**GIL**

Parlez Anglais?

**DEGAS**

No monsieur.

**LAUTREC**

(referring to Gauguin)

Il parle un petit peu.

**GAUGUIN**

I speak well - je parle tres bien.

**DEGAS**

(scornfully over Gauguin's  
boasting)

Ah-

**GAUGUIN**

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

79

CONTD: (3)

70

70

**ADRIANA**

He says they find this generation  
sterile and empty -

**GAUGUIN**

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

**ADRIANA**

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

**DEGAS**

Pas du tout - la Renaissance -  
c'etait mieux - leur vetements sont  
tres, tres modernes, tres  
originaux.

**ADRIANA**

He says your clothes are very  
modern and original.

**GIL**

Er - yes - Monsieur Lauren - Ralph.  
(to Gauguin)

Shouldn't you be in Tahiti?

**GAUGUIN**

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

**ADRIANA**

What do I do? Je suis etudiante.  
En haute couture - fashion designer

but studying -

**DEGAS**

Ah ga compte pour les vetements  
outrageux.

**LAUTREC**

Vous devriez la presenter a  
Richard.

**GAUGUIN**

He wants Degas to have you meet his  
friend Richard.

**(MORE)**

CONTD: (4)

70

80

70

GAUGUIN ( cont ' d)

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

**ADRIANA**

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

**GIL**

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

**ADRIANA**

(to Gil)

Can I speak with you a minute?

(to table)

Permettez-moi de m'absenter un  
instant.

(she gets him off)

Let's never go back to the  
twenties.

**GIL**

What are you talking about?

**ADRIANA**

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

**GIL**

But I love the Jazz Age.

**ADRIANA**

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

Debussy and Guimard. Maybe you can meet Balzac.

**GIL**

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

**ADRIANA**

That's the present, it's dull.

70

CONTD: (5)

81  
70

**GIL**

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

**ADRIANA**

What do you mean?

**GIL**

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

**ADRIANA**

You did?

**GIL**

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

**ADRIANA**

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

**GIL**

To me they are.

**ADRIANA**

But I'm from the twenties and I'm tellin~ you the golden age is the Belle Epoque.

**GIL**

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

**ADRIANA**

What dream?

**GIL**

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

**ADRIANA**

What are you talking about?

**GIL**

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

**ADRIANA**

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

**GIL**

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

**ADRIANA**

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

**GIL**

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



CONTD: (7)

70  
70

**ADRIANA**

So finally you do love Inez more than me.

**GIL**

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

**ADRIANA**

Goodbye, Gil.

**GIL**

Goodbye Adriana. Good luck.  
They kiss, she turns and goes to the table of artists.

**CUT**

**TO:**

**INT. GERTRUDE STEIN'S PLACE - NIGHT**

71  
71

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

**STEIN**

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

**GIL**

(taking it back)  
Thank you. I can't tell you how much this means to me.

**STEIN**

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

**GIL**

Hemingway read it? What was his suggestion?

**84**

CaNTO:

71

**71**

**STEIN**

He finds it hard to believe the

protagonist doesn't see his fiancée  
is having an affair that's going on  
right before his eyes.

**GIL**

with -

**STEIN**

The other character - the pedantic  
one -

**GIL**

It's called denial. Thanks again.

(to passing poet)

You're Ezra Pound right? T.S.

Eliot says you owe him forty  
francs.

**CUT TO:**

**INT. HOTEL SUITE - DAY**

72

72

Gil back in present in mid-argument with Inez.

**INEZ**

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

**GIL**

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

**INEZ**

Gil, your brain tumor's acting up  
again.

**GIL**

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

**INEZ**

Nothing except they've all been  
dead for years.

**GIL**

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

**(MORE)**

85

72 **CONTD:**

72

GIL (cont'd)

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

**INEZ**

You're a raving lunatic.

**GIL**

I guess I'm too trusting. I'm  
jealous and also trusting -

cognitive dissonance, Scott  
Fitzgerald speaks of it.

**INEZ**

Gil -

**GIL**

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

**INEZ**

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

**GIL**

I'm not going back.

**INEZ**

What?

**GIL**

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

**INEZ**

What?

**GIL**

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

86

CONTD: (2)

72

72

**INEZ**

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

**GIL**

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

**INEZ**

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

Mercedes'. You're not some kind of  
twenties expatriate novelist.  
Her parents enter from the adjoining suite.

**HELEN**

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

**GIL**

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

**INEZ**

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

**JOHN**

said that first.

~

**INEZ**

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

**GIL**

You're better off without me.

**INEZ**

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

87

CONTD: (3)

72

72

**GIL**

Goodbye Inez.

He goes.

**JOHN**

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

**INEZ**

Daddy you didn't.

**JOHN**

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

**HELEN**

What happened?

**JOHN**

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

**CUT TO:**

**INT. VERSAILLES - DAY**

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

**COUNT**

A qui ai-je l'honneur?

**TISSERANT**

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

**COUNTESS**

Guardes! Guardes!

**COUNT**

Qu'on lui coupe la tete!

**CUT TO:**

**OMITTED**

**EXT. PONT ALEXANDRE III - NIGHT**

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

**GIL**

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

**GABRIELLE**

Oh yes - yes - the Cole Porter one.

**GIL**

What are you doing here?

**GABRIELLE**

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

**GIL**

What's your name?

**GABRIELLE**

Gabrielle.

**GIL**

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

**GABRIELLE**

Oh I'm sure you'll love it.

**GIL**

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

**GABRIELLE**

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

**GIL**

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

**GABRIELLE**

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

**GIL**

Hey what are those bells?

89

CONTD:

75

75

**GABRIELLE**

It's midnight.

**GIL**

Midnight - right - right - pretty  
name.

FADE OUT as they walk off together in the rain.