

MIDNIGHT IN PARIS

Written by

Woody Allen

1 MONTAGE - POV SHOTS OF PARIS SET TO MUSIC 1

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.

2 EXT. MONET'S GARDENS - DAY 2

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:

3 EXT. TBD - DAY 3

GIL (V.O.)

Look at these places - the streets - the boulevards.

INEZ (V.O.)

You act like you've never been here before.

GIL (V.O.)

I don't get here often enough is the problem.

(MORE)

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

4 EXT. TBD - DAY

4

(Pause here for third dialogue exchange)

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

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

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

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

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

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

CUT TO:

5 EXT. TBD - DAY

5

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.

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.

(MORE)

GIL (V.O.) (CONT'D)  
 If my book turns out we could do it  
 - you could just as easily make  
 jewelry here.

CUT TO:

6 EXT. MONET'S GARDENS - DAY

6

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:

7 INT/EXT. HOTEL LOBBY - DAY

7

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.

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:

8

INT. GRAND VEFOUR RESTAURANT - NIGHT

8

HELEN

(lifting wine glass)

A toast to John's new business  
venture here.

JOHN

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

HELEN

John hates their politics.

JOHN

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

GIL

(amiably)

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

INEZ

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

GIL

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

(MORE)

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

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

INEZ  
 Isn't that great Gil?

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

INEZ  
 Gil.

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

PAUL  
 Inez.

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

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

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

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

GIL  
 Don't we have a lot of commitments?

INEZ

What?

CAROL

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

INEZ

I'm dying to see Versailles.

GIL

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

(silent pause)

INEZ

Is that the end of the story?

GIL

It is actually -

INEZ

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

GIL

Yes - but -

PAUL

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

CUT TO:

9

INT. HOTEL SUITE - NIGHT

9

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

CUT TO:

10

EXT. VERSAILLES - DAY

10

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:

11 EXT. VERSAILLES/PICTURESQUE SPOT/GARDEN - DAY

11

INEZ

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

PAUL

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

CAROL

Where are you two planning to live after the wedding?

INEZ

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

GIL

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

CAROL

La 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.

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:

12

EXT. CHOPARD/PLACE VENDOME - DAY

12

HELEN

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

INEZ

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

HELEN

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

INEZ

(cutting her off)

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

HELEN

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

INEZ

Gil's smart and successful.

HELEN

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

INEZ

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

HELEN

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

INEZ

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

CUT TO:

13	OMITTED	13
14	EXT. RODIN MUSEUM GARDEN - DAY	14

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

GUIDE

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

PAUL

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

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:

15 EXT. WINE TASTING - EVENING

15

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

INEZ  
 (tasting) I can't tell  
 the difference. They're  
 both delicious.

JOHN  
 Take it easy Inez. Those little  
 sips add up.

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

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

They laugh and drink.

INEZ  
 (to Gil)  
 Which do you prefer?

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

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

GIL  
 Pheromones, it's your pheromones.

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

PAUL

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

CAROL

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

PAUL

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

GIL

You will admit she's a sexy woman.

PAUL

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

(toast)

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 too high)

To the little green Heinz pickle pin.

CUT TO:

16

EXT. WINE TASTING/STREET - NIGHT

16

PAUL

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

INEZ

Sure.

GIL

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



INEZ

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

CAROL

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

GIL

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

INEZ

Well I can go, right?

GIL

You go?

INEZ

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

PAUL

I'll take good care of her.

GIL

I - I - guess so ...

CUT TO:

17 INT. TAXI - NIGHT

17

The three are having a fine time.

INEZ

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

CAROL

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

INEZ

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

PAUL

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

INEZ

He won't let anybody -

PAUL

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

INEZ

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

CUT TO:

18 EXT. STREET - NIGHT 18

Gil walks street, obviously lost.

19 EXT. LOVELY SPOT - NIGHT 19

Gil wanders. Eventually he is at a lovely spot. Perhaps by the river, the bridge - or somewhere else but he's just wandering lost. Finally he looks at his watch. Either by his watch or a nearby building clock, the hands move to exactly midnight. perhaps midnight chimes somewhere. At precisely that moment a car happens to pull up along side him. Inside are TWO MEN and TWO WOMAN - elegant - they have champagne and glasses and they pour from the open bottle and drink happily.

DOUG

Come on - get in.

GIL

Huh?

DENISE

(speaking with French accent)

Let's go, we're late.

GIL

You have the wrong person.

DENISE

Mais non, pas de tout - allez montez -

GIL  
Look, I'm a little drunk -

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

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

DENISE  
Let's go.  
(dragging him in)  
We have so many parties to go to.

GIL  
What parties?

DOUG  
Venez - la prochain gauche.

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

CUT TO:

20 INT/EXT. CAR - NIGHT

20

GIL  
Where are we going?

PHIL  
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:

21 EXT. LEFT BANK STREET - NIGHT 21

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

CUT TO:

22 INT. PARTY - NIGHT 22

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

ZELDA

(glass in hand drinking)  
You look lost.

GIL

You're American.

ZELDA

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

GIL

Oh I - I'm a writer.

ZELDA

What do you write?

GIL

Right now I'm working on a novel.

ZELDA

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

GIL

California.

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

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

SCOTT  
As what?

GIL  
Scott Fitzgerald and -

SCOTT  
(drinking)  
Scott and Zelda Fitzgerald. The  
Fitzgeralds. Isn't she beautiful?

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

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

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

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

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

SCOTT  
What kind of books do you write?

GIL

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

SCOTT

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

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:

23 INT/EXT. CAR - NIGHT

23

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:

24 INT. BRICKTOP'S CLUB - NIGHT

24

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

CUT TO:

25 EXT. CAFE #3 - NIGHT

25

Group entering cafe.

26 INT. CAFE #3 - NIGHT

26

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.

SCOTT

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

GIL

Gil Pender.

HEMINGWAY

Hemingway.

GIL

Hemingway? Hey, is this some kind of a -

HEMINGWAY

You liked my book?

GIL

Liked - I loved - everything you wrote -

HEMINGWAY

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

GIL

Ernest Hemingway - this is - I -

HEMINGWAY

(introduces his drinking partner)  
Say hello to Pender - the bulls in the ring don't frighten Belmonte - he's killed many brave ones. Fine brave bulls.

GIL

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

HEMINGWAY

Why are you smiling?

SCOTT

(drinks) In New York you  
can't buy this - it can  
only be made in a bathtub  
- and some of the bathtub  
mixtures are damn good -  
(to Zelda) Isn't that so?  
She prefers her hootch  
from a homemade still -  
more kick.

ZELDA

(to Hemingway)  
Did you read my story? What did you  
think?

HEMINGWAY

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

ZELDA

I might've known you'd hate it.

SCOTT

Darling you're too sensitive.

ZELDA

You liked the story but he hates  
me.

HEMINGWAY

There was some fine writing but it  
was not fulfilled.

SCOTT

Please old sport - you make matters  
extremely difficult.

ZELDA

I'm jumpy - suddenly I don't like  
the atmosphere here anymore.  
(to Belmonte) Where are  
you going?

JUAN BELMONTE

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



ZELDA

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

SCOTT

Zelda -

ZELDA

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

SCOTT

(to a polite Belmonte)  
Get her back at a reasonable time. They go.

HEMINGWAY

She'll drive you crazy, this woman.

SCOTT

She's exciting - and she has talent.

HEMINGWAY

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

GIL

Me? I just met -

HEMINGWAY

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

GIL

Actually I don't know the Fitzgeralds that well -

HEMINGWAY

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

SCOTT

Can we not discuss my personal life in public?

HEMINGWAY

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

SCOTT

You don't understand her.

HEMINGWAY

(to Gil)

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

SCOTT

Stop it.

HEMINGWAY

You like Mark Twain?

GIL

I do - very much.

SCOTT

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

(stumbles out)

HEMINGWAY

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

GIL

No.

HEMINGWAY

What are you writing?

GIL

A novel.

HEMINGWAY

About what?

GIL

A man who works in a nostalgia  
shop.

HEMINGWAY

What the hell's a nostalgia shop?

GIL

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

HEMINGWAY

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

GIL

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

HEMINGWAY

What?

GIL

Would you read it?

HEMINGWAY

Your novel?

GIL

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

HEMINGWAY

My opinion is I hate it.

GIL

You do?

HEMINGWAY

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

GIL

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

HEMINGWAY

Writers are competitive.

GIL

I could never compete with you -

HEMINGWAY

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

GIL

No - no - that's okay -

HEMINGWAY

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

GIL

Yes?

HEMINGWAY

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

GIL

You could have Gertrude Stein read my novel?

HEMINGWAY

Give it to me.

GIL

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

HEMINGWAY

She gets back from Spain tomorrow.

GIL

(rises)

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

27 EXT. CAFE #3 - NIGHT

27

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:

28 INT. HOTEL SUITE - DAY

28

Next morning. Gil and Inez probably dressing.

INEZ

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

GIL

Uh-huh.

INEZ

What are you thinking? You seem in  
 a daze.

GIL

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

INEZ

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

GIL

But if I wasn't dreaming -

INEZ

What does that mean?

GIL

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

INEZ

I'd be thinking brain tumor.

GIL

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

INEZ

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

GIL

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

INEZ

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

CUT TO:

29

INT. ANTIQUE STORE - DAY

29

Helen, Inez and Gil in antique store.

HELEN

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

OWNER

Dix-huit mille.

HELEN

(to Inez)

It's a steal at eighteen thousand dollars.

GIL

Eighteen thousand dollars?

HELEN

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

INEZ

That's over twenty thousand dollars, Mom.

HELEN

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

INEZ

She's right, Gil.

GIL

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

HELEN

You get what you pay for. Cheap is cheap.

GIL

I know you love Malibu but -

INEZ

(sotto seductively)  
Did you ever make love in a chaise like this? Imagine the possibilities.

GIL

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

HELEN

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

INEZ

Great.

GIL

(sotto to Inez)  
And after I have a terrific surprise for you.

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

30 EXT. LOVELY SPOT - NIGHT

30

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:

31 EXT. LOVELY SPOT - NIGHT

31

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

INEZ

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

GIL

Inez.

INEZ

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

(she gets in cab)

GIL

(to himself)

What am I doing wrong?

(MORE)



GIL (CONT'D)

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. 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:

32

INT/EXT. CAR - NIGHT

32

Only Gil and Hemingway.

HEMINGWAY

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

GIL

Weren't you scared?

HEMINGWAY

Of what?

GIL

Getting killed.

HEMINGWAY

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

GIL

It's my biggest fear.

HEMINGWAY

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

GIL

Yes but -

HEMINGWAY

Have you ever made love to a truly  
great woman?

GIL

My fiance is very sexy.

HEMINGWAY

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

GIL

I don't know about that -

HEMINGWAY

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

CUT TO:

33 EXT. GERTRUDE STEIN'S PLACE - NIGHT 33

Shot of them arriving at Gertrude Stein's.

34 INT. GERTRUDE STEIN'S PLACE - NIGHT 34

They enter.

HEMINGWAY

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

STEIN

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

She leads them into other room, introduces Gil.

STEIN (CONT'D)

This is Gil -

GIL

Pender.

STEIN

Pablo Picasso.

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

STEIN (CONT'D)

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

PABLO

(waves her off and goes  
to get a drink)

Je ne suis pas d'accord.

STEIN

(turning to Gil)

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

(to Hemingway)

Have you read it?

HEMINGWAY

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

STEIN

(thumbing first page, she  
reads)

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

ADRIANA

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

STEIN

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

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

GIL

Did my opening lines really get to  
you that strongly?

ADRIANA

The past has always had a great  
charisma for me.

GIL

Me too. I was born too late.

ADRIANA

Oui, exactement. For me Belle  
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?

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.

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:

35

EXT. HOTEL - NIGHT

35

Gil returning.

CUT TO:

36 INT. HOTEL SUITE - NIGHT

36

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

GIL

(to himself)

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

CUT TO:

37 EXT. FLEA MARKET - DAY

37

Gil, Inez and Helen.

HELEN

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

GIL

Wonderful but forgettable. I've seen that picture.

HELEN

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

INEZ

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

GIL

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

INEZ

We'll see. Oh how about this?



HELEN

Oh look at these wonderful glass figures.

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

GABRIELLE

C'est jolie, no.

GIL

Yes - very beautiful.

GABRIELLE

Cole Porter. Vous aimez - you like Cole Porter?

GIL

Love his music - we're very close - Cole, Linda and I. She gives him a look.

GABRIELLE

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

CUT TO:

38 INT. L'ORANGERIE MUSEUM - DAY

38

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:

39 INT. ANOTHER FLOOR OF THE MUSEUM - DAY

39

PAUL

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

Gil is stunned.

PAUL (CONT'D)

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

GIL

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

PAUL

Really?

INEZ

Gil pay attention and you'll learn something.

GIL

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

INEZ

What have you been smoking?

GIL

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

CUT TO:

40

INT. RESTAURANT - NIGHT

40

John, Helen and Inez finishing fancy dinner.

JOHN

Too rich for me.

HELEN

Where did Gil run off to?

INEZ

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

HELEN  
Where's Carol?

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

JOHN  
Where does Gil go every night?

HELEN  
You heard her. He walks and gets  
ideas.

JOHN  
Uh-huh.

HELEN  
You sound skeptical.

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

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

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:

41 INT. FITZGERALD'S PARTY - NIGHT

41

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.

(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:

42 EXT. PLACE DAUPHINE - NIGHT

42

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:

43 EXT. MONTAGE/PARIS - NIGHT

43

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. 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:

44 OMITTED

44

45 EXT. PLACE PIGALLE - NIGHT

45

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:

46 EXT. RIVER - NIGHT

46

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 (CONT'D)

Oh gosh! My god - what are you doing?

ZELDA

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

ADRIANA

What is it? What's going on?

ZELDA

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

GIL

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

ZELDA

No, he's tired of me.

GIL

No you're wrong. I know.

ZELDA

How? How?

GIL

Trust me. I know.

ZELDA

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

GIL

Take this.  
(pill)

ZELDA

What is this?

GIL

A Valium - it'll calm you down.

ADRIANA

You carry medicine?

GIL

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

ZELDA

I never heard of Valium. What is this?

GIL

Er - it's the pill of the future.

ZELDA

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

ADRIANA

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

GIL

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

ADRIANA

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

CUT TO:

47

INT. BOHEMIAN CAFE - NIGHT

47

ADRIANA

You never said you were getting married.

GIL

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

ADRIANA

Well good luck with your book and your wedding.

GIL

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

ADRIANA

But the important things.

GIL

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

ADRIANA

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

GIL

I'll walk you home -

ADRIANA

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

GIL

No, I wouldn't think -

ADRIANA

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

And she goes. He's stressed, thinks. Presently Salvador 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 -

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

GIL

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

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.

(MORE)

GIL (CONT'D)

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.

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.

BUÑUEL

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

GIL

I was born in the wrong time.

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.

BUÑUEL

I see a movie.

GIL

I see an insurmountable problem.

DALI

I see - a rhinoceros.

48 INT. HOTEL SUITE - DAY

48

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.

(MORE)

INEZ (CONT'D)

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:

49 EXT. RODIN MUSEUM GARDEN - DAY

49

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

CQNTD:

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...

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:

50	OMITTED	50
51	EXT. STREET/INT. BUILDING - DAY	51

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:



52 INT. AGENCY OFFICE - DAY

52

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?

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:

53 EXT. LOVELY SPOT/INT. CAR - NIGHT

53

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

As the car pulls off, we hear Gil speaking.

GIL (CONT'D)

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

CUT TO:

54	OMITTED	54
55	INT. GERTRUDE STEIN'S PLACE - NIGHT	55

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 obsesion con  
este fanforron. 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.

(MORE)

STEIN (CONT'D)

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. 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:

56	OMITTED	56
57	EXT. FRONT OF HOTEL - DAY	57

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)

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:

58 OMITTED 58

59 EXT. FLEA MARKET - DAY 59

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.

He pays. Takes album.

CUT TO:

60 OMITTED 60

61 EXT. BOOK MARKET - DAY 61

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:

62 EXT. NOTRE DAME GARDEN - DAY 62

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 (CONT'D)  
(continuing)  
Dinner with Pablo and Henri Matisse. Pablo is the greater artist although Matisse is the greater painter.

GUIDE (CONT'D)  
(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 (CONT'D)

(continuing)

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

GUIDE (CONT'D)

(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 (CONT'D)

(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 (CONT'D)

(finished reading)

I don't understand. What is this?

GIL

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

GUIDE

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

GIL

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

## GUIDE

To some women 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:

63

INT. HOTEL SUITE - NIGHT

63

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 (CONT'D)

Ohmigod! What are you doing back?

INEZ

Daddy got chest pains.

GIL

Really?

JOHN

I'm sure it's indigestion.

HELEN

Well we can't take a chance.

INEZ

Daddy had an angioplasty three  
years ago.

JOHN  
They put a balloon in me. Big deal.

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

INEZ  
Why are you so dressed up?

GIL  
Me? No - I was just writing.

INEZ  
You dress and put on cologne to  
write?

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

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

GIL  
That's terrible.

INEZ  
We turned right around.

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

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

INEZ  
What's this.  
(picking up gift)

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

INEZ  
What is that? It's a present.



GIL

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

INEZ

You got me something?

GIL

It's nothing great - from the flea market.

INEZ

Let me open it.

GIL

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

INEZ

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

GIL

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

HELEN

Cheap is cheap is what I always say.

INEZ

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

Opens her jewelry box, holds up moonstones.

GIL

I thought you'd like their simplicity.

INEZ

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

HELEN

I agree.

INEZ  
 Hey - where are my art nouveau  
 earrings?

GIL  
 You probably didn't pack them.

INEZ  
 I've worn them here.

GIL  
 I guess you lost them. They  
 probably dropped off.

INEZ  
 Both of them? My ears are pierced.

HELEN  
 I told you to keep everything in  
 the hotel safe.

INEZ  
 You think it was the maid?

HELEN  
 It's always the maid.

INEZ  
 I remember seeing them there this  
 morning.

HELEN  
 I would report the theft right  
 away.

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

She goes to phone.

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

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

GIL

Oh god -

INEZ

(hangs up)

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

GIL

The maid was very sweet.

INEZ

(opening door, doctor is there)

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

DOCTOR

I'm Dr. Gerard.

HELEN

Come in - he's right there...

JOHN

I'm fine.

HELEN

He's had an angioplasty.

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

GIL

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

INEZ

Where did you find them?

GIL

They were in the bathroom.

INEZ

The bathroom?

GIL

Right out on the sink.

HELEN

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

GIL

Well you're under stress...

INEZ

Why the hell would they be in the bathroom?

GIL

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

INEZ

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

GIL

The main thing is they're not stolen.

DOCTOR

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

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:

64 EXT. FLEA MARKET - DAY

64

Gil is buying earrings.

CUT TO:

65 OMITTED

65

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

66

He is behind the wheel of his car observing. Car stops - picks up Gil, pulls off. Tisserant pulls off to follow.

CUT TO:

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 (CONT'D)

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)  
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:

68 INT. DEYROLLE - NIGHT

68

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

ADRIANA

Oh - what are you doing here?

GIL

I came to find you.

ADRIANA

You did?

GIL

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

ADRIANA

But you're going to be married.

GIL

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

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

GIL (CONT'D)

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

BUÑUEL

Yes?

GIL

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

BUÑUEL

Why not?

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

BUÑUEL  
But why?

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

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

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

They go off as Buñuel gets in the last line.

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

CUT TO:

69

EXT. PRETTY LOCATION - NIGHT

69

Gil and Adriana at romantic locale. He kisses her.

ADRIANA  
What are you doing?

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

ADRIANA  
But - you look so sad.

GIL  
Because life is too mysterious for me.

ADRIANA

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

GIL

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

Gil gives her earrings.

GIL (CONT'D)

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:

70

EXT. MAXIMS - NIGHT

70

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.

71 INT. MAXIMS - NIGHT

71

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:

72 INT. MAXIMS - NIGHT

72

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:

73 INT. MOULIN ROUGE/STAGE - NIGHT

73

The girls dance.

CUT TO:

74 INT. MOULIN ROUGE/AUDIENCE - NIGHT

74

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

ADRIANA

(to waiter)

Encore du vin. Le meme chose.

(to Gil)

Isn't this something. Look! Look I  
She points out Lautrec sketching.  
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 (CONT'D)

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

LAUTREC

Merci madame.

ADRIANA

Pouvons nous vous offrir un verre?

LAUTREC

J'en serai enchante mademoiselle.  
Prenez un siege je vous en prie.

ADRIANA

He's asking us to sit down with  
him.

GIL

This much French I know.

LAUTREC

Etes vous Americain?

GIL  
I'm American. Oui -

LAUTREC  
Je l'ai devine a votre accent.

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

GIL  
Yes, I love your pictures too.

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

ADRIANA  
Ohmigoodness - hello - enchante -  
(ad-lib hellos best they  
can)  
(to Gil)  
Isn't this thrilling? You see the  
sketch he's made? Nobody can draw  
like that today - not Pablo, not  
Matisse - We see fine drawing,  
Lautrec style.

GIL  
Parlez Anglais?

DEGAS  
No monsieur.

LAUTREC  
(referring to Gauguin)  
Parle un petit peut.

GAUGUIN  
I speak well - je parle tres bien.

DEGAS  
(scornfully over  
Gauguin's boasting)  
Ah-

GAUGUIN

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

ADRIANA

He says they find this generation  
sterile and empty -

GAUGUIN

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

ADRIANA

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

DEGAS

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

ADRIANA

He says your clothes are very  
modern and original.

GIL

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

GAUGUIN

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

ADRIANA

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

DEGAS

Ah ga compte pour les vetements  
outrageux.

LAUTREC

Vous devriez la presenter a  
Richard.

GAUGUIN

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

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.

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:

75

INT. GERTRUDE STEIN'S PLACE - NIGHT

75

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

STEIN

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

GIL

(taking it back)

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

STEIN

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

GIL

Hemingway read it? What was his suggestion?

STEIN

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



GIL

with -

STEIN

The other character - the pedantic  
one -

GIL

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

CUT TO:

76

INT. HOTEL SUITE - DAY

76

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

INEZ

You're a raving lunatic.

GIL

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

INEZ

Gil -

GIL

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

INEZ

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

GIL

I'm not going back.

INEZ

What?

GIL

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

INEZ

What?

GIL

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

INEZ

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

GIL

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

(MORE)

INEZ (CONT'D)  
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.

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:

77 INT. VERSAILLES - DAY

77

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:

78 OMITTED

78

79 EXT. PONT ALEXANDRE III - NIGHT

79

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

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

GABRIELLE  
Oh yes - yes - the Cole Porter one.

GIL  
What are you doing here?

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

GIL  
What's your name?

GABRIELLE

Gabrielle.

GIL

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

GABRIELLE

Oh I'm sure you'll love it.

GIL

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

GABRIELLE

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

GIL

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

GABRIELLE

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

GIL

Hey what are those bells?

GABRIELLE

It's midnight.

GIL

Midnight - right - right - pretty name.

FADE OUT as they walk off together in the rain.