

21 Days in Paris

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[Adapted from my novel]

(101 pages)

FADE IN

EXT. THE ROOF OF RYAN'S HOUSE — SEATTLE — WINTER — MORNING

Diffused, overexposed footage, like an old home movie, shows RYAN HOLLISTER, age 40, on the roof flushing leaves from a rain gutter. FRODO, his Labrador, barks inside the house. The sky is psychedelic; clouds move quickly. He tosses the hose on the lawn, steps on the ladder, and it slips away. Ryan grabs the gutter but it tears off the house and he's thrown. RYAN MOVES IN SLOW MOTION against the neon sky. Ryan's spirit slides from his body and drifts away. Ryan's POV goes black.

EXT. THE SKY ABOVE PARIS, FRANCE — SUMMER — DAWN

From Ryan's POV, the darkness brightens to sunlight. Ryan is falling on Paris, his clothes flapping in the wind. He is about to crash on the roof of an old masonry style apartment house.

RYAN

AHHHHHHHH!

INT. BEDROOM IN 19TH CENTURY APARTMENT HOUSE — PARIS — MORNING

Ryan wakes in a bed and is disoriented. He's surprised when a brochure about Paris appears on the nightstand. He hears a bird singing. He sits up and sees his suitcase by the closet. He gets out of bed and is confused that he's wearing clothes. In the dining area he looks out a window and sees a bird singing on a stalk of grass in an overgrown courtyard. A note from the landlady appears on the kitchen table and Ryan reads it. He's dizzy and from his POV, the room spins. He finds food in a refrigerator, sits at the table, and eats breakfast.

RYAN (CONT'D)

(to himself)

I don't remember renting this place.

INT. THE APARTMENT SHOWER — A SHORT TIME LATER

Ryan takes a shower to clear his head.

RYAN (CONT'D)

(to himself)

It's just jet lag. Of course; I must have flown to Paris. Don't freak out.

INT. THE APARTMENT BEDROOM — A SHORT TIME LATER

As Ryan dresses a leather pouch with a strap appears on the bed. He picks it up and stares at it. Muddled, he puts it around his neck. He goes to the front door and leaves the apartment.

INT. THE HALL OUTSIDE RYAN'S APARTMENT

A winding stairway is opposite Ryan's apartment. There is the sound of a French family talking upstairs. Rows of mailboxes are by his front door. He pauses, realizing he has no key to get back inside. He's surprised to suddenly find the key in his pants pocket. He walks down a hall and exits the building.

EXT. THE FRONT COURTYARD OF THE APARTMENT HOUSE

A red bicycle is chained to a tree in a tidier courtyard. He stares at the bike because it looks like one he owned and has his initials on it. He walks down a narrow sidewalk to the front gate, which is set in a masonry wall.

EXT. FRONT GATE OF THE APARTMENT HOUSE — MOMENTS LATER

Ryan goes out the gate and stops, realizing he has no gate code. He finds the landlady's note in his pocket and the gate and front door codes appear on it.

RYAN
(to himself)
That's impossible!

Ryan puts on reading glasses to check his cell phone, and sees they are missing a nosepiece. A bearded Indian man, dressed in a blue suit and white turban, approaches and walks past.

RYAN (CONT'D)
Excusez-moi, do you know if there's
an eyeglass shop nearby? Sir? Hey!

The man passes and the street morphs into an Impressionistic painting. Ryan blinks and the street returns to normal, and he walks the opposite direction. A row of tall trees follows the street. He passes people whose faces are blurred and painterly.

RYAN (CONT'D)
(to himself)
Relax, you just have amnesia. You flew
to Paris on some airline. Here we go:
Pièce de nez. Mes lunettes ont besoin
d'une pièce de nez.

EXT. AVENUE JEAN JAURÉS — MOMENTS LATER

As Ryan passes a boarded-up shop, it transforms into a white optical shop, with a blue neon sign that reads: CÉLESTE OPTICAL. He stops and stares. People passing by partly block his view.

RYAN
(to himself)
What the heck is going on?

INT. CÉLESTE OPTICAL SHOP

Ryan enters the shop. The ethereal white décor of the optical shop has a heavenly theme, with angel figurines on shelves.

RYAN
Bonjour? Is anyone here? Hello?

There seems to be no one in the shop so Ryan turns to leave. Suddenly, the owner, a middle-aged woman named MIMI, appears.

MIMI
Bonjour, puis-je vous aider, monsieur?

Ryan turns at the sound of her voice, a bit surprised.

RYAN
Whoa. Bonjour, uh. . .parlez vous anglais?

MIMI
Oui, je parle un peu. A little bit.

RYAN
Good, because my French is awful. Uh, mes lunettes are missing a nose piece.

He hands her his glasses. She looks at them and smiles.

MIMI
Ah, oui, bien sûr. Juste un moment.
Asseyez-vous. Have a seat.

Mimi goes to a back counter. Ryan notices a museum guide for the Musée d'Orsay. The cover shows Van Gogh. Van Gogh winks at Ryan is agog. Mimi returns and hands Ryan his glasses.

MIMI
Voilà, monsieur.

Ryan notices Mimi has replaced both nosepieces.

RYAN

Hey, you replaced the nosepieces! Merci.
How much do I owe? Um, combien pour ceci?

MIMI

C'est gratuit. Free, no charge.

RYAN

Thanks! Merci, madame!

MIMI

Je m'appelle Mimi. Êtes-vous un artiste?
You have les taches de peinture sur votre
pantalon. Paint stains, monsieur.

RYAN

I'm a professor of art. Je m'appelle Ryan.
I'm confused about how I got to Paris.

MIMI

Ah, oui. Life is confusing. Enchanté, Ryan.
I hope you enjoy Paris. You may fall in
love and move here. Paris is magic!

RYAN

I'm unlucky in love. I broke up with
my fiancée. L'amour est très difficile.

MIMI

Ah, c'est dommage. Do not worry, l'amour
will find a way. I have a good feeling.

Ryan exits the shop and crosses the street to a flower shop.

EXT. A FLOWER SHOP

Sunflowers appear like a painting by Van Gogh. Ryan blinks and
they revert to normal. He buys a bouquet of Stargazer Lilies.

INT. CÉLESTE OPTICAL SHOP

Ryan enters the shop and hands Mimi the bouquet.

RYAN

Merci, for fixing my glasses, madame.
I appreciate it. Have a nice day.

MIMI

Des fleurs, pour moi? Je vous en prie!
Et ces fleurs sentent merveilleux!
Cherche une femme! Your soulmate -
she is in Paris. Bonne chance!

RYAN

Uh, okay, thanks again. Au revoir!

Ryan walks out of view down the sidewalk and the shop transforms back to the vacant shop it was before. He glances back and sees the shop is vacant and goes back to it. He stares in one of its windows. Freaked out by the change, he jogs away.

EXT. STAIRS OF MÉTRO ÉGLISE DE PANTIN

Ryan is going down the stairs to the train but slows when he hears the faint voices of DOCTOR GREY and NURSE COLETTE.

DOCTOR GREY (V.O.)

Any change?

NURSE COLETTE (V.O.)

No, Doctor Grey.

DOCTOR GREY (V.O.)

Keep me posted, Colette.

NURSE COLETTE (V.O.)

Yes, doctor.

Ryan stops and listens. Many French commuters pass by.

RYAN

HELLO? IS SOMEBODY THERE?

He hears nothing more and continues down the stairs.

INT. A MÉTRO TRAIN - FIFTEEN MINUTES LATER

A train arrives and Ryan gets aboard, though it is packed. He is next to the door when a pretty young woman, AURÉLIE, holding a grapevine in a clay pot, gets on the train. Other passengers press her next to Ryan. He smiles but she appears disinterested.

RYAN

Bonjour. Boy, it's crowded, huh? (MORE)

Aurélie shrugs and glances at Ryan.

RYAN (CONT'D)
Excusez-moi, is that a grapevine?

AURÉLIE
Oui.

RYAN
It looks really, uh. . .très old.

AURÉLIE
Oui. Trois cents ans.

RYAN
Trois cents ans. 300-years-old?
Your grapevine is 300-years-old?

The train arrives at a métro station. She smiles politely.

AURÉLIE
C'est vrai, plus vieux que l'Amérique.
Excusez-moi, this is my stop. Au revoir.

RYAN
Je m'appelle Ryan. Qu'elle nom avez-vous?

The train stops and the doors open. She pauses for a moment.

AURÉLIE
Aurélie. Goodbye.

Aurélie exits the train and drops her wallet on the platform.
Ryan exits and picks up the wallet.

INT. MÉTRO TRAIN STATION

Ryan runs around people in the station, sees Aurélie near the top of a flight of concrete stairs, and rushes after her.

RYAN
Aurélie! Hey! Wait up!

EXT. A SIDEWALK IN PARIS

RYAN
Hey, Aurélie! You dropped your wallet!
Wait up, Aurélie! HEY, AURÉLIE!

Aurélie stops and turns around. Ryan hands the wallet to her.

She looks in her wallet to make sure her money is intact.

AURÉLIE

Mon Dieu! Merci beaucoup. You are a very talented pickpocket, monsieur.

She takes out a five-euro bill to pay him. Ryan is surprised.

RYAN

Seriously? You think I stole your wallet?

AURÉLIE

There are many pickpockets on the métro, monsieur. Au revoir.

Aurélie walks away. Ryan follows a few steps behind her.

RYAN

Would you like to have dinner with me?

AURÉLIE

Non, merci. Je suis désolé. I'm late for work. Don't follow me, okay? It's very creepy, monsieur!

RYAN

SORRY AURÉLIE! I DON'T MEAN TO BE CREEPY!

AURÉLIE

And yet you are, comme un moustique!

RYAN

WHAT'S A MOUSTIQUE?

AURÉLIE

A MOSQUITO! So stop buzzing around me!

Ryan stops and watches her walk away. He returns to the métro.

EXT. TOURIST DESTINATIONS IN PARIS – LATE MORNING

Vignettes of Ryan taking photos of the Eiffel Tower, the Arc de Triomphe, and the Luxor Obelisk. Egyptian hiéroglyphiques on the obelisk are momentarily animated. Ryan is perplexed.

EXT. MUSÉE D'ORSAY – AFTERNOON

Ryan reads a brochure by the entrance and enters the museum.

INT. MUSÉE D'ORSAY

Ryan takes photos of art on the expansive ground floor.

INT. MUSÉE D'ORSAY – IMPRESSIONIST SECTION

Ryan walks around a sculpture by Degas, THE LITTLE DANCER, which depicts a young ballet dancer. He stops at a painting by Degas, titled DANCER IN HER DRESSING ROOM. The painting shows a young woman in a ballet outfit, fixing her hair before performing. Ryan sits on a bench and sketches the painting. A man who looks like EDGAR DEGAS, appears beside Ryan. Ryan glances at Degas.

RYAN

(to Degas)

I love this painting. Elle est belle.

DEGAS

Oui, one of my favorites, monsieur.

RYAN

I wonder what her name was.

DEGAS

Elle s'appelle Colette, monsieur.

RYAN

Colette? I heard that name on the métro.

DEGAS

Oui? Certainement. Je l'ai peinte. I drew and painted she and Marie van Goethem, and other ballet dancers of the opera.

RYAN

Right, you're Degas. So you work here?
You're a very good actor. Bravo.

DEGAS

C'est vrai. Elle est triste parce qu'elle est prisonnière dans cette peinture. She is trapped in the painting, monsieur.

RYAN

Hey, she's just a lady in a painting. Just like you can't be Degas. Degas is long dead. Not to take anything away from your very credible performance, monsieur. You're good.

DEGAS

Do I look dead monsieur? Américains,
ne comprends pas l'art. Matisse, Rodin,
Renoir, Manet, Van Gogh, Monet, Cézanne,
Cassatt, Picasso. Ce sont des artistes!

RYAN

No offense, but you can't be Degas.

Ryan turns to Degas, but Degas is gone. Ryan appears confused.

EXT. PARC DES BUTTES-CHAUMONT – THE NEXT DAY – LATE AFTERNOON

While Ryan sketches with pastels, the landscape becomes an Impressionist style painting. He is agog. He sees Aurélie walking with two of her girlfriends, some distance away, and follows them up the hill, on a narrow path, to a café.

INT. ROSA BONHEUR CAFÉ

Ryan enters the café and sits across the room from Aurélie and her girlfriends. Aurélie sees Ryan and walks to his table. She stands with her arms crossed, and glares at him.

AURÉLIE

Ah, the American mosquito is back. Wait here while I phone the police.

RYAN

Hey, I'm the guy who returned your wallet. Besides, I saw the most amazing thing!

AURÉLIE

It would be amazing if you left me alone.

RYAN

I can't get that grapevine of yours. I think I saw it in a French movie. Let's talk about it over a glass of wine, Aurélie.

AURÉLIE

That's your best American pick up line? I do not date anyone, but if I did I would not date you, with your McDonald's hamburger sensibilités, monsieur. Go to the Temple de la Sibylle; from there you may see your jet waiting at Charles de Gaulle.

RYAN

Do you just hate me or all Americans?

AURÉLIE

Alors! You are stalking me all over Paris!

RYAN

I'm not stalking you. I just think you're intriguing. What do you do for a living?

AURÉLIE

I am an art curator. Not that it is any of your business. And what are you?

RYAN

I'm an art professor at a junior college.

AURÉLIE

Un collègue junior? Ça c'est drôle. Now, if you don't mind, I will enjoy my time with my girlfriends. Leave me alone, okay?

She turns to go. Ryan stands, and they face one another.

RYAN

Moment, s'il vous plaît.

AURÉLIE

Pourquoi?

RYAN

What do you know about Degas?

AURÉLIE

Degas? Practically everything there is to know. He is my favorite artist.

RYAN

I met Degas at the Musée d'Orsay!

AURÉLIE

If that is so, you are crazy. Très fou!

RYAN

He told me the lady in his painting, 'Dancer in Her Dressing Room', is named Colette. Is that true?

AURÉLIE

No one knows her name. The only ballerina Degas painted or drew that anyone knows is the little ballerina he sculpted, which is in the Musée d'Orsay. Her name was Marie Geneviève van Goethem. She was a, um, a street urchin, like you, monsieur.

RYAN

Come with me to the Musée d'Orsay. If we don't meet Degas I'll never bother you again. But if we do, you will have dinner with me. D'accord?

AURÉLIE

D'accord. Anything to lose you, the annoying mosquito, from my hair. When?

RYAN

Meet me at the Musée d'Orsay at seven o'clock tomorrow night. Friday night.

AURÉLIE

It closes at six o'clock. It is open tonight, jeudi, until nine-forty-five.

RYAN

Okay. Meet me at seven o'clock tonight.

She shakes Ryan's hand and smiles confidently.

AURÉLIE

One minute late and you lose the bet. Je vais partir. D'accord?

RYAN

Oui. I'll buy your entrance ticket.

EXT. MUSÉE D'ORSAY ENTRANCE — TWO HOURS LATER

Aurélié is late. Ryan checks his watch. Aurélié arrives, and Ryan comes up to kiss her cheeks, but she steps back.

RYAN

Oh, I'm sorry, aren't we supposed to kiss one another on the cheeks? Isn't that the French way? That's what I've always seen in the movies.

AURÉLIE

Life is not like in the movies. I don't kiss strangers, or put love padlocks on Paris bridges.

INT. MUSÉE D'ORSAY – A HALF AN HOUR LATER

Ryan and Aurélie peruse the art, then get in an elevator.

INT. THE ELEVATOR

Ryan admires Aurélie's profile but she ignores him.

RYAN

This is a great first date, Aurélie.

AURÉLIE

This is not a date, Ryan. Rendez-vous gallante is different here, not like in America where romance is forgotten.

RYAN

So you don't think this is romantic?

AURÉLIE

C'est joli ici, but don't get the idea that I like you. Regarde l'art, pas moi.

INT. THE IMPRESSIONIST GALLERY

Ryan and Aurélie stop by Degas' sculpture of The Little Dancer.

RYAN

I love this sculpture. She's fantastic!

AURÉLIE

Oui, her story is sad. She was fired from the Paris Opera. Her mother was a laundress; her sister, Antoinette, a prostitute. Her younger sister, Charlotte, also danced with the opera. The young poor dancers were called les petits rats de l'opéra.

RYAN

Opera rats? That's harsh.

AURÉLIE

The young girls were not respected. (MORE)

AURÉLIE (CONT'D)

The Paris Ballet Opera was called the 'Brothel of Paris.' La Belle Époque was not a happy time for poor, ambitious girls.

RYAN

Did you ever do ballet?

AURÉLIE

Oui, but I did not like it. The shoes hurt my feet so I quit. But perhaps Marie and her sisters had happy endings. Charlotte was with the opera for over fifty years.

RYAN

If Degas had seen you when you were a little ballet dancer he would have sketched you instead of Colette.

AURÉLIE

No, I don't think so. Monsieur Degas had many dancers to choose from. Colette is a good French name. There was a famous French author named Colette.

AN HOUR LATER. Aurélie and Ryan sit on the same bench Ryan sat on before. Aurélie glances at her watch and stands.

AURÉLIE (CONT'D)

It is nine o'clock. I do not see Degas. Are you ready to give up this silliness?

RYAN

Hold on. Wait another half an hour.

AURÉLIE

Excusez-moi, I must visit the ladies room.

RYAN

Okay, I'll wait right here for you.

AURÉLIE

When I return from la sale de bain, we are leaving because you lost the bet.

RYAN

But there's magic here. Can't you feel it? It's coming from that ballerina painting.

AURÉLIE

No, I feel nothing, Monsieur Ryan.

Aurélie walks toward the ladies restroom. Ryan hears faint distorted voices. He looks behind him, but sees no one. The last couple in the room exit the room. Ryan hears his mom, BETTY, and his dad, FRANK, talking to Doctor Grey.

BETTY (V.O.)

What can we do now? Are there drugs?
I don't care what it costs.

DOCTOR GREY (V.O.)

We can try zolpidem. But there is no guarantee. You and your husband need to sign a release form.

FRANK (V.O.)

You mean about not resuscitating? This isn't a dog we are talking about, this is our son!

RYAN

HELLO? MOM? DAD? WHERE ARE YOU?

(to himself)

What is going on? Am I going crazy? I know I was sitting right here, and then Degas was sitting beside me. It's so surreal. Maybe I'm becoming schizophrenic.

Ryan walks to the painting of the dancer. Degas appears.

DEGAS

Are you going to help Colette, monsieur?

RYAN

You again! You're freaking me out! She's a lady in a painting. She's not alive!

The crowd has vanished because the gallery is closing. COLETTE turns and extends her hand out of the painting towards Ryan.

COLETTE

Monsieur, s'il vous plaît, aidez moi!

DEGAS

You must hurry monsieur! Allez, allez!

Ryan takes Colette's hand and she leaps out of the painting. She

stretches and starts doing ballet around the room.

Ryan stares at where Colette was standing in the painting, and it has filled in and appears to be an empty dressing room.

COLETTE
WHEEEEEEEEE! Je suis libre!

Ryan is panicked and follows Colette. Degas is smiling, and claps as Colette does Grande Jetés and pirouettes.

DEGAS
Bravo, Colette! Tu dances divinement!

RYAN
(to Colette)
Stop! We're going to get in trouble!
You have to get back in that painting!

DEGAS
Elle ne parle pas anglais, monsieur.

RYAN
(to Degas)
Tell her to get back in the painting!

Colette continues dancing in a large circle around the room.

COLETTE
WHEEEEEEEEE!

Colette passes by a self-portrait by Van Gogh. VAN GOGH SMILES.

VAN GOGH
Bonjour Colette!

COLETTE
Bonjour!

Aurélie returns from the restroom. From her POV, she sees Ryan chasing a ghostly ballet dancer. Aurélie sits on the bench, and stares at Colette and Degas.

COLETTE (CONT'D)
WHEEEEEEEEE!

Aurélie notices the empty space in the painting and a ghostly image of Degas standing nearby. Degas waves to her. Overwhelmed by the impossible scene, she passes out on the bench.

Colette circles the room and leaps into the painting. Ryan kneels beside Aurélie. Degas bends to observe Aurélie.

DEGAS

Ah, is this your lady friend?
Elle est très belle, monsieur.

RYAN

You had better get lost. She's not going to understand this.

DEGAS

No, I expect not. Few have your imagination, monsieur. Adieu. Merci for helping Colette get a taste of freedom. Tu sont dynamique! Bonne nuit.

Degas vanishes. Aurélie wakes. Ryan helps her sit up.

AURÉLIE

What happened?

RYAN

You passed out. Are you okay?

AURÉLIE

I imagined I saw you chasing a ballet dancer. Degas was standing over there.

RYAN

YES! IT REALLY HAPPENED!

AURÉLIE

C'est impossible! Je dois être malade. I need to go home now. Je suis fatigué. It was a mistake to come here with you. I must go home and lie down.

RYAN

No, Aurélie. You didn't imagine it! Degas was here and Colette too! She was dancing around this room! This is so amazing! Paris is magical!

Aurélie stands and wipes her forehead with her hand. She begins walking away from Ryan towards the elevators, and he follows.

AURÉLIE

Stop talking nonsense. I'm tired.

INT. THE ELEVATOR

RYAN

You're not going to deny what you saw?
We both saw Degas and that ballerina!

AURÉLIE

Nothing happened. I fainted. That is all.

RYAN

That's crazy, Aurélie! Très fou!

She shrugs and ignores Ryan. The elevator stops and they exit.

INT. THE GROUND FLOOR NEAR THE FRONT ENTRANCE

Aurélie is walking quickly; Ryan struggles to keep up.

RYAN (CONT'D)

Let's get cappuccinos and talk. This
is so exciting! A lady in an optical
shop said Paris was magic, and I'd fall
in love and meet my soulmate.

AURÉLIE

I am not your soulmate, Monsieur Ryan.

RYAN

Maybe not yet but give it some time!
Besides, you owe me a date! You saw Degas
and the ballet dancer! Why are you acting
like nothing happened? I won the bet, fair
and square.

EXT. A SIDEWALK BY THE MUSÉE D'ORSAY

AURÉLIE

I hallucinated because I am tired.

RYAN

How do you explain that we had the same
hallucination? Isn't that très fou?

They've arrived at the stairs to the Solférino Métro Station.

AURÉLIE

Perhaps you infected me with your
hamburger virus, ou avec la grippe.

RYAN

Please have dinner with me tomorrow.
You can tell me about your grapevine.
I'd like to get to know you.

AURÉLIE

There is a café I know, the Café Caché,
that makes American hamburgers.

RYAN

I don't know why you make hamburger jokes.
I eat food other than hamburgers.

AURÉLIE

Oui? Well, there's a café in Parc de
la Villette named La Petite Halle,
which has live jazz and Italian food.

RYAN

I love live jazz and Italian food.

AURÉLIE

D'accord; I will meet you demain at six
heures de l'après-midi, s'il te plaît.

RYAN

Right. Six o'clock in the evening, not
in the morning. Cool, I'll be there.

EXT. A SIDEWALK NEAR RYAN'S APARTMENT — NIGHT

Ryan arrives at the optical shop and stops. He's dumbfounded.
The shop's windows are boarded up and appear to have been that
way for years. He turns left toward his apartment and his
surroundings morph into an Impressionist painting. There are
swirls in the sky like in a Van Gogh painting.

RYAN

(to himself)

Why am I the only one seeing this?
If it's a reaction to airline food,
maybe I should eat more of it. Whoa.

Ryan walks away from the camera POV down the surreal street.

INT. LA PETITE HALLE — FRIDAY — NIGHT

The glass walled café and restaurant has a stage on one side of
a large room. Musicians are setting up their instruments. Away

from the stage, Ryan and Aurélie sit at a table having dinner.

AURÉLIE

So, Ryan, how is the cannelloni?

RYAN

I'll give it four stars. But it's competing against my mom's cannelloni.

AURÉLIE

Ah, oui. So you have Italian ancestry?

RYAN

My mom's parents were from Italy. My dad's parents were German, French, and Danish.

AURÉLIE

You are, as they say, a baker's dozen.

RYAN

Yeah, I guess it's not so much where you're from but where you're going.

AURÉLIE

Oui. So how long will you be in Paris, Ryan? When is your return flight?

RYAN

I'm staying. Paris is amazing. I'm seeing surreal things, like Impressionist landscapes, and Degas and Van Gogh. It's amazing!

AURÉLIE

Are you on medication?

RYAN

No; but I had vertigo recently.

AURÉLIE

Perhaps that is why you see things. You have a vivid imagination, and are high on magic mushrooms, oui?

RYAN

No, I don't do shrooms. I've never even tried pot brownies. Hey, I'm going to apply to the Parson's School of Design, in Paris. I might get a job!

AURÉLIE

Bonne chance. But I would not advise you to move here. Paris is not that magic. Just because we are speaking French doesn't mean we are saying anything important.

A jazz group begins playing. Ryan and Aurélie look toward the stage and listen. Ryan puts his hand on her arm, and she gently removes it. He leans close and it seems they will kiss.

RYAN

Paris is magic to me. Being with you, listening to jazz. It's magic. It makes me believe in love again.

AURÉLIE

There is no magic; not in Montmartre, the Moulin Rouge, the Musée d'Orsay, or here with you. Love is dead to me.

RYAN

You're saying that, but I think you believe in magic because you own that 300-year-old grapevine.

AURÉLIE

It is from my family's vineyard in Provence. We lost the vineyard after my grandfather died. I am not sure my grapevine will survive, either.

RYAN

Is it sick?

AURÉLIE

Je ne sais pas. I thought I could nurture it until I bought land, but it is just a dream, like love. People have romantic ideas about Paris. Ride the trains; see if you find magic crammed like a sardine with strangers. Thank you for dinner.

RYAN

When can I see you again, Aurélie?

Aurélie and Ryan stand. He helps her put on her jacket.

AURÉLIE

Stay, enjoy the music. Au revoir.

EXT. LE PARC DE LA VILLETTE — AN HOUR LATER — NIGHT

Ryan wanders in the park past Le Globe, a theatre shaped like a metallic globe. He passes couples holding hands, and sighs. The landscape begins to morph again and a strange café with neon green signage appears. The signage reads: La Fée Verte. Ryan is intrigued and he enters the café. There is a couple at a table who are exactly like the couple Degas painted, titled 'The Absinthe Drinker.' He stares and then sees Degas seated at a table, with a short easel, painting the couple. He walks up to Degas and admires the painting.

RYAN

Bonjour. It's great to see you again.

DEGAS

Bonjour, monsieur. Comment allez-vous?

Ryan sits in a chair beside Degas.

RYAN

I don't know. The lady I love doesn't appear to feel the same way. Wow, you even paint like Degas.

DEGAS

Certainement. Who else but myself?

RYAN

When I saw you in the Musée d'Orsay I figured you were just a crazy old man.

DEGAS

Alors, maintenant tu me crois?

RYAN

Ah. . .right. Yes, now I believe you.

DEGAS

Colette says hello.

RYAN

Colette? The ballet dancer? Wow. How come you can go outside the Musée d'Orsay and Colette can't?

DEGAS

Because you haven't imagined it.

RYAN

You're saying if I imagine it
Colette can go outside like you?

DEGAS

Bien sûr. The imagination of a man in
love is powerful. L'amour est magique.
Ames enchevêtrées. Entangled souls.

Colette appears in her ballet outfit, carrying a tray with two
glasses, a glass decanter of water, and a bottle of absinthe.
She fills the glasses with water and absinthe.

COLETTE

Pour vous messieurs.

Colette leaves. Ryan takes a sip of absinthe and smiles.

RYAN

Wow, absinthe is intense. I like it. It
tastes like black licorice, or anise.

DEGAS

Oui, monsieur. But be careful. The
little green fairy will seduce you.

RYAN

It warms me all the way down. Good
thing it's diluted with water. I can
see why artists and writers loved it.

DEGAS

One glass is never enough. If you
drink three glasses you will look like
my model. Très saoul. Very drunk.

Ryan drinks the rest of his absinthe. He appears thoughtful.

RYAN

What should I do about Aurélie?

DEGAS

Tu dois la séduire. Go drink absinthe
with her. Have a drunken love affair.
For soulmates destined to be together,
distance is not a barrier. If one
is wounded, the other feels it.

RYAN

But I think my return flight is in a few weeks. I'm confused about when.

DEGAS

Then you must hurry, n'est-ce pas?

RYAN

If you don't mind I'll take this other glass of absinthe to go. They say absinthe makes the heart grow fonder. Au revoir.

Ryan leaves the café and when he does it vanishes, but he doesn't notice immediately because he has his back to it. He glances over his shoulder, sees it has vanished, and raises the glass of absinthe to toast the illusion.

RYAN (CONT'D)

(laughs)

Poof! You're messing with my head.
But I'm on to you, my green fairy.

He arrives at the Jardin des Miroirs, where freestanding mirrors are set amongst a grove of trees. As he passes the mirrors, half inebriated by the absinthe, Mimi from the optical shop suddenly appears in the reflection of one of the mirrors.

MIMI

Monsieur Ryan? Psst. Over here; ici!

Ryan walks unsteadily to the mirror.

RYAN

Mimi? Hah! What are you doing in there? How is this even possible?

MIMI

If you want her you must chase her.

RYAN

Who?

MIMI

Aurélie of course!

RYAN

Yeah, I know, but I'm going back to America. I can't fall in love with Aurélie. Besides, she isn't into me. (MORE)

RYAN (CONT'D)

She'll break my heart like Barbie,
my ex-fiancée. I'm being practical
here. Love sucks.

MIMI

Hah! When was love ever practical?

RYAN

I must be halfway drunk. I'm standing
here talking to a mirror in a park in
Paris. How pathetic is that? Obviously
you are a figment of my hallucinations.

Mimi reaches out of the mirror and pinches Ryan on his shoulder.

RYAN (CONT'D)

OW!

MIMI

Does that feel like a hallucination?

RYAN

Why'd you pinch me? Geez!

Mimi kicks him on one shin. Ryan hops around holding his leg.

RYAN

OW! STOP IT! QUIT HITTING ME!

Ryan sits on the grass and rubs his shin.

MIMI

I am trying to wake you up.

RYAN

I'm awake already! Awake and in pain.
That's going to leave a bruise!

MIMI

If you want Aurélie you have to
pursue her. It is the French way.

RYAN

That sounds like a good way to get
arrested. Great idea there Mimi.
C'est fantastique!

He takes a gulp of the absinthe and stands by the mirror.

MIMI

Where did you get that?

RYAN

Right over there, in a little café.
I saw Degas and that crazy ballerina.

MIMI

Ils sont des imposteurs! Fraudes!

RYAN

Oh yeah? They looked real to me.

MIMI

It is the work of La Fée Verte, the
Green Fairy! She does not want you to
be happy. She is trying to destroy you,
like she does with artists, writers,
and dancers. Elle est diabolique!

RYAN

Degas said it was all in my mind.
Like you. I'm imagining all of it.

MIMI

Degas! Hah! Degas is dead! The Green
Fairy has cast a spell on you. The
only cure is l'amour! You are sick!
You must not drink absinthe again.
Stay away from Degas and Colette.

RYAN

Maybe I need to go on medication.

MIMI

You bought me fleurs but they were
meant for Aurélie. Give them to her.

RYAN

Seriously? It's after midnight. Where
am I supposed to buy flowers now?
I'm short on magic wands, here, Mimi.

Mimi hands Ryan the bouquet he gave her earlier.

MIMI

Du matin, she will be at the Métro
Blanche Station by the Moulin Rouge.
Take this bouquet to her.

RYAN

Are they magic flowers? Am I imagining all this? I must be really loaded. This absinthe isn't evil. It's awesome.

Ryan lifts his glass to toast the idea but Mimi snatches the glass from his grasp, and tosses it on the grass.

MIMI

No! Forget absinthe! These fleurs are Aurélie's favorite because her maman used to grow them when Aurélie was une jeune fille. A child. Go home and get a good night's sleep. Aurélie needs your intervention tomorrow. Only you can save her, Monsieur Ryan. Bonne nuit.

The image of Mimi fades out and there is only a reflection on the mirror. Ryan turns and walks toward Avenue Jean Jaurès.

INT. RYAN'S APARTMENT — NIGHT

Ryan lies on his bed, wired from the night's experiences.

RYAN

(to himself)

Most people go to Paris for vacations. But not me. No, I have hallucinations. And there's Aurélie. Sweet Aurélie, who I'm madly in love with. It's insane!

INT. A MÉTRO TRAIN — SATURDAY — MORNING

Ryan is crowded next to the door. A Romanian teenage GIRL stands next to Ryan and puts her hand in Ryan's leather pouch. Ryan feels her fingers and turns his head.

RYAN

EXCUSEZ-MOI! EXCUSEZ-MOI! HEY!

The girl pulls her hand from Ryan's pouch and steps back. She holds up her hand to show she did not steal anything. The train comes to a stop and she exits. Ryan checks to make sure his cell phone and wallet are intact. SUDDENLY, MIMI APPEARS.

MIMI

She's a Romanian Gypsy. You must keep your hand on your wallet on the métro.

RYAN

MIMI? Where did you come from?

MIMI

Oui. Don't worry, I will protect you.

RYAN

Oh really? By using the magic of Paris? I don't believe in magic.

MIMI

I am watching over you. It's my job.

RYAN

Yeah? So what are you, my guardian angel, or guardian fairy, or just my absinthe hangover?

MIMI

Je suis une bonne fée. Your fairy. But you don't get magic wishes.

RYAN

I don't believe in fairies. You're just one of my many delusions. I'm a romantic, though my heart has been broken into ten million pieces after my breakup with Barbie. You're part of my psychosis.

MIMI

Alors, c'est dommage.

RYAN

I figure if I had a guardian angel or a guardian fairy he would obviously be a man, not some random French lady.

Mimi turns into a black man in business attire. When he speaks he has Mimi's voice.

MIMI

Is this better, monsieur?

Ryan puts his hand on his forehead, and sighs.

RYAN

Oh geez. I must have a brain tumor. I have heard a doctor and nurse. I must be very ill. I'm losing my mind.

MIMI

You see? I can look like anyone.

Mimi changes into Ryan's ex-fiancée, BARBIE TORELLI, dressed in her usual designer wardrobe.

MIMI (CONT'D)

How is this, monsieur?

RYAN

Please, anyone but my ex. Seriously.
Just leave me alone, Mimi. I have
enough problems without your help.

Mimi changes back to her normal appearance. Then into nothing but lips and a smile, like the Cheshire Cat. Ryan looks around to notice if anyone else notices, but they are oblivious.

MIMI

Voilà, le chat du Cheshire, oui?

RYAN

I swear I will never drink absinthe
again for as long as I live.

Mimi reappears with the bouquet of flowers in hand.

MIMI

Monsieur Ryan, you forgot the bouquet.

RYAN

Ah, damn! I knew I forgot something.

She hands Ryan the bouquet. She kisses him on both cheeks.

MIMI

Un bisou supplémentaire pour la bonne
chance. An extra kiss for good luck.
Aurélie will be at the Métro Blanche
Station at nine thirty. À bientôt.

Mimi disappears.

EXT. MÉTRO BLANCHE STATION — MORNING

Ryan ascends the stairs and sees he's across the street from the Moulin Rouge. He checks his watch for the time. There is a crêpe stand nearby so he orders crêpes. Aurélie arrives and crosses the street and enters the Moulin Rouge. Ryan sees her, and jogs

after her, but a large black DOORMAN man blocks his way.

RYAN
Excusez-moi, puis-je entrer?

DOORMAN
Non, monsieur. Le spectacle est à midi.

RYAN
Ah, oui. The lady, la dame qui est entrée. . .

DOORMAN
She works here, monsieur.

RYAN
Aurélie works here?

DOORMAN
Oui. Come back at noon for the show.
Buy a ticket. La Féerie est très sexy.

INT. LE MOULIN ROUGE – NOON

Ryan sits amongst a large crowd of people, watching the Féerie show. Women dressed in feathers, rhinestones, and sequins, known as the Doriss girls, and twenty men are doing a musical show about pirates. Ryan does not see Aurélie. Degas, Van Gogh, Renoir, and other Impressionists are seated around the table.

DEGAS
How do you like the show?

RYAN
The dancers are all so perfect.
It feels like I'm in Las Vegas.
Is that Van Gogh beside me?

DEGAS
He wanted to see the show, monsieur.

RYAN
Am I going crazy?

DEGAS
To be an artist is to be crazy.
Otherwise, you are not an artist.
À vaillant coeur rien d'impossible.

EXT. LE MOULIN ROUGE – AFTERNOON

Ryan exits the Moulin Rouge carrying the bouquet of flowers. He goes to a trash container to throw it away but sees Aurélie walking up the hill towards Montmartre. He runs after her.

EXT. BOULEVARD DE LA CHAPELLE

RYAN
HEY! AURÉLIE! WAIT UP!

By the Métro Pigalle Station she has to stop for a walk signal, and Ryan jogs up to her and stops to catch his breath.

RYAN (CONT'D)
HEY! AURÉLIE! How are you? Ça va?

He offers her the bouquet, and she takes it.

AURÉLIE
Pal mal. Are you stalking me again?
Why are you giving me fleurs?

RYAN
Can't a man give a woman flowers?

She takes the bouquet and sniffs them.

AURÉLIE
Ma mère grew this type of lily. Merci.
How did you know that? And how did you
know how to find me?

RYAN
I saw you come out of the Moulin Rouge.
Do you work there?

AURÉLIE
That is none of your business, Ryan.

RYAN
The doorman said you worked there.

The crosswalk signal changes and they begin walking.

AURÉLIE
Are you a private detective?

At the Rue du Grenier-Saint-Lazare Aurélie turns left.

RYAN

No, Mimi told me.

AURÉLIE

Mimi? Who is Mimi?

RYAN

You know how we saw Degas in the museum?

AURÉLIE

You saw him, not me. I saw nothing.

RYAN

Ah, come on, throw me a bone here.

AURÉLIE

(laughs)

I never heard that before. Are you a dog?

RYAN

Exactly. And you know dogs have admirable qualities. They're faithful for one thing.

AURÉLIE

And they bark and bite, n'est-ce pas?

RYAN

Oui. What do you do at the Moulin Rouge?
I didn't see you on the stage.

AURÉLIE

You were hoping you would see me topless?

RYAN

No, not at all. I saw a fairy play and then there was a pirate adventure show. Degas and Van Gogh showed up too. You could be a cancan dancer. You're beautiful.

AURÉLIE

I am too short to be a cancan girl. You must be five feet nine. And second, it is creepy and none of your business what I do at the Moulin Rouge. I am not your girlfriend. Goodbye; have a nice day.

RYAN

Why are we always saying goodbye?
We should always be saying hello.

AURÉLIE

Because you don't listen. Écoute s'il te plaît. Goodbye, Monsieur Ryan.

RYAN

Okay, I admit it. I'm crazy about you.

AURÉLIE

Mostly just crazy, oui? Très fou.

RYAN

Where are you going now?

AURÉLIE

My second job. And, so you know, I do set design at the Moulin Rouge, and sometimes I help repair the costumes.

RYAN

I think we need to go on a second date.

AURÉLIE

You are persistent. Are there no American women to stalk, like a girlfriend or wife?

RYAN

I broke up with my fiancée. I'm single. I like you. I want to get to know you.

Aurélié stops walking. They have arrived at the Galerie W.

AURÉLIE

Oui? Trust me, I have many problems. I do not need more problems, like you par exemple, Monsieur Ryan.

RYAN

Let's have dinner and talk about that. I can pick you up after work.

AURÉLIE

Why, so you will break mon coeur? Merci, but I don't need a broken heart.

RYAN

No, Aurélié, I feel it's fate we met.

AURÉLIE

Pourquoi? Did Degas tell you that?

RYAN

Actually, Mimi said it was my destiny.

AURÉLIE

Oui? Mimi? Because we are soulmates?

RYAN

Yeah, like two peas in a pod.

She glances at the gallery to see if she is being watched.

RYAN (CONT'D)

Is this art gallery where you work?
It looks really chic.

AURÉLIE

Oui. Excuse-moi. Au revoir.

RYAN

May I come in?

AURÉLIE

As long as you don't embarrass me.

RYAN

Maybe I'll buy a painting.

AURÉLIE

Okay. Alors venez. I hope you're rich.
The art in there is très expensive.

They enter, and Aurélie clocks in. She puts the bouquet in a vase and then comes to take Ryan on a tour of the gallery.

INT. GALERIE W – DAY

RYAN

I love this artwork. It's so pop!
The colors are so vibrant! Wow!

They come to a series of paintings by Troy Henriksen.

AURÉLIE

These are by an American artist named Troy Henriksen. The owner of Galerie W, Eric Landau, discovered him selling his art on a sidewalk in Paris. He became very popular and he moved to Paris. I like his unusual style of art.

RYAN

I love all his work. If I buy one of his paintings, do you get a commission?

AURÉLIE

No, I only frame and hang the art.

RYAN

But it would make you look good, right? I will buy one of these paintings.

AURÉLIE

You don't have to buy anything. These paintings sell for forty-five-hundred euros. That is a lot of money, Ryan.

RYAN

I will buy this one if you have dinner with me. D'accord?

She studies his face and sees he is sincere and ardent.

AURÉLIE

Tu es fou! D'accord. I get off at five.

RYAN

Perfect! I'll see you at five.

INT. CAFÉ DES DEUX MOULINS – PLACE BLANCHE – LATE AFTERNOON

They are seated by a window, eating dinner.

AURÉLIE

Do you recognize this café? It is the café from the film, Amélie. Voilà.

RYAN

Oh yeah, I remember now. I can see the bathroom where they got it on.

AURÉLIE

It was a very French film. It is the stereotype, not the truth.

RYAN

Oh? Wow, Aurélie, you're ruining my silly romantic ideas about Paris. I thought Paris was for lovers, and when you die they bury you next to Jim Morrison and Chopin.

AURÉLIE

Paris is where old men play boules on Sundays, after they go to church. The name Montmartre was originally Roman, meaning Mount of Mars, but it was changed to Mount of Martyrs, which tells you how Catholic we are.

RYAN

I was an altar boy. I'm an ex-Catholic. Actually, I'm not that religious.

AURÉLIE

Once a Catholic, always a Catholic. We will have a courier bring you the painting on Sunday afternoon.

RYAN

You should bring it and we'll hang out.

AURÉLIE

I normally work on Saturdays, and les dimanches sont mon jour de congé.

RYAN

Did you say Sundays are your day off?

AURÉLIE

Oui; usually. I sleep late on Sundays.

RYAN

Perfect! I'll come by your place on Sunday, and we can spend time together.

AURÉLIE

Tell me something, are you rich?

RYAN

Money comes and goes. Love is forever. Write your address on the back of my business card and I'll use my phone to find you. Où habite tu?

She writes her address and phone number on a card for Ryan.

AURÉLIE

I live in Montmartre in an old apartment by Renoir's former house. It has been the Musée de Montmartre for years.

RYAN

That sounds like a nice place to live.

AURÉLIE

My apartment needs many repairs but I cannot afford to fix them.

RYAN

I'm pretty good at fixing things.

AURÉLIE

How am I going to get rid of you, mon petit moustique?

EXT. THE STREET — A SHORT TIME LATER — DUSK

RYAN

I love Montmartre. Is that a church at the top of the hill?

AURÉLIE

Oui, la Basilique du Sacré-Cœur. At the bottom of the hill is the Boulevard de Clichy where there are sex shops et les peep-shows. C'est amusant.

RYAN

We should get married in that church. I look good in a tuxedo, and I bet you look stunning in a wedding dress.

AURÉLIE

Tu dois être fou. Crazy. Are you asking me to marry you? Très fou.

RYAN

I'm obviously in love with you. I can't imagine life without you.

AURÉLIE

You don't know anything about me. Les Américains sont fous. But since you want romance, follow me.

Aurélié leads Ryan by the hand up the hill on Rue Lepic. They turn right on Rue des Abbesses in the direction of Sacré-Cœur.

RYAN

Where are we going?

AURÉLIE

You will see in a moment. Be patient.

EXT. PLACE DES ABBESSES, SQUARE JEHAN RICTUS – MOMENTS LATER

They arrive at the I LOVE YOU WALL. It's made up of blue tiles with white lettering saying 'I Love You' in many languages.

RYAN

What is this place, Aurélie?

AURÉLIE

This is the I Love You Wall. Le Mur Des Je T'Aime. It is a special romantic place.

RYAN

Does all this lettering say I love you?

AURÉLIE

Bien sûr; in almost three-hundred languages.

RYAN

It's beautiful. What are the broken red pieces?

AURÉLIE

There's been many marriage proposals here. The red pieces are part of a broken heart, because sometimes the answer is no.

RYAN

Ah. Do you hear music? There must be café near here. That song sounds very familiar.

AURÉLIE

La Vie En Rose by Edith Piaf.

RYAN

How do I ask you to dance, in French?

AURÉLIE

For strangers it is voulez-vous d'embrasser avec moi. But for us, because we know each other, you would ask, tu danses?

RYAN

Tu danses?

AURÉLIE

Oui.

They slow dance. Aurélie lays her head on Ryan's shoulder.

RYAN

This is nice.

AURÉLIE

Oui, c'est bon.

The song ends and Ryan kisses her, but she pulls back.

AURÉLIE (CONT'D)

I am not ready, Ryan. We should go.

RYAN

I'm falling for you, Aurélie. I'm sorry. Oh, okay. Merci for the painting. When I come by on Sunday, would you show me how to get to Jim Morrison's grave?

AURÉLIE

Qui est-il?

RYAN

Jim Morrison of The Doors.

AURÉLIE

Bien sûr. Je blague avec toi. Joking with you, the man who saw Degas. Yes, I will take you to the cimetière.

They hold hands and walk down the hill.

EXT. AURELIE'S APARTMENT BUILDING — TEN MINUTES LATER

AURÉLIE

Bonsoir, Ryan.

RYAN

Bonsoir, Aurélie.

Aurélie kisses Ryan on the cheek and she enters her apartment.

INT. RYAN'S APARTMENT KITCHEN — SUNDAY — MORNING

Ryan has finished breakfast. He looks at a wall and imagines the painting he bought hanging there, and it appears. He goes to it.

RYAN

That's impossible. Paris is magic!

EXT. AURELIE'S APARTMENT BUILDING — SUNDAY — AFTERNOON

Ryan comes to Aurélie's front door and knocks. She comes out, locks the door, and kisses Ryan on both cheeks.

AURÉLIE
Bonjour, mon chère.

RYAN
Bonjour. I could get used to that.

AURÉLIE
Come; we have to hurry. The cimetièrre closes at six o'clock.

She takes his hand and they jog off down the street.

EXT. CIMETIÈRE DU PÈRE LACHAISE — DUSK

They walk amongst tombstones and shrines.

RYAN
Hey look, here's Oscar Wilde!

AURÉLIE
Oui. I see signs to Monsieur Morrison's grave written in chalk on headstones.

RYAN
They say he died of a heroin overdose, like his girlfriend, Pamela. Both died at age twenty-seven. That's freaky.

AURÉLIE
He is not the only famous person who is buried here. Death is a part of life. When you realize the fragility of life, every moment is more precious.

RYAN
I'm glad I didn't die at twenty-seven. Let's go before the ghosts come to get us.

AURÉLIE
You have a strange humor about death. Frédéric Chopin, Balzac, Maria Callas, Molière, Proust, Édith Piaf, Rossini, Oscar Wilde, and Ingres are buried here. Death happens to everyone, Ryan.

RYAN

Seeing Degas and Colette put a whole new spin on death. Maybe I'll die here.

AURÉLIE

Don't say that. You tempt fate.

RYAN

I'm forty years old, I've never been married. I'm an only child.

AURÉLIE

Je suis désolé. I also am an only child.

RYAN

You grew up in Provence?

AURÉLIE

Oui. Saint-Rémy-de-Provence. It's where Van Gogh lived. He painted Starry Night there. Some say he did not kill himself, but was accidentally shot by a teenager.

RYAN

Wow. Why did you leave Provence?

AURÉLIE

I came to Paris to go to university. I graduated from École des Beaux-Arts.

RYAN

So you're an artist, like me. We could be like Picasso and Françoise Gilot, except we're a lot closer in age.

AURÉLIE

Oui. Two starving artists. C'est drôle!

The have arrived at Jim Morrison's tomb. Ryan looks uneasy. Suddenly, many ghosts appear including JIM MORRISON and OSCAR WILDE. The cemetery morphs into an Impressionist painting.

RYAN

No, no, no. Not again. Go away!

JIM

Hey, Oscar, this guy's come to break on through to the other side.

OSCAR

(to Ryan)

You're almost one of us. Don't be afraid. Trust me, death is overrated.

AURÉLIE

A qui parles-tu? Who do you talk to?

RYAN

Nobody. Just ignore me.

JIM

She can't see us, can she?

RYAN

That's because you're all in my head. You're not real. I'm just très fou. I had some kind of accident, and that's why I am imagining you.

Oscar Wilde laughs. He leans against a marble grave marker.

OSCAR

Women are made to be loved, not understood. Women become their mothers.

RYAN

You got that right.

AURÉLIE

What do the ghosts say to you?

RYAN

(takes her hand)

Never mind; let's get out of here.

JIM

Time to live, and a time to lie.
HEY PAMELA! This guy can see us!

PAMELA COURSON, Morrison's girlfriend, appears, along with ÉDITH PIAF and JEAN AUGUSTE INGRES.

PAMELA

Wow! We should have him send a message! People need to know we're alive!

RYAN

I'm not sending any messages! Adieu!

AURÉLIE

How many ghosts are you seeing?

RYAN

Too many. Morrison is standing over there with his old girlfriend. Oscar Wilde is beside him, and ghosts are coming out of their graves.

AURÉLIE

Are you using drugs? Is that what this is about? Heroin? LSD?

OSCAR

(to Morrison)

The lady is charming. She reminds me of my wife. Her boyfriend is too old for me, but he's sort of cute.

RYAN

I don't do drugs, Aurélie. Let's go!

Ryan takes Aurélie's hand, and they walk away quickly. The dead follow them to the entrance of the cemetery and call to Ryan.

PAMELA

TELL THEM DRUGS AREN'T THE ANSWER!

JIM

I BROKE ON THROUGH TO THE OTHER SIDE!
TELL THEM I LIKE IT FINE, THUS FAR!

RYAN

YOU LIKE WHAT?

JIM

BEING DEAD! TELL THEM THERE IS
NO DEATH! OKAY? TELL THEM NOBODY
DIES! TELL THEM A REAL FRIEND
LETS YOU BE WEIRD! BE WEIRD, MAN!

OSCAR

THAT'S RIGHT! A REAL FRIEND STABS
YOU IN THE FRONT! BE YOURSELF —
EVERYONE ELSE IS ALREADY TAKEN!

INT. A MÉTRO TRAIN — SUNDAY — NIGHT

Ryan and Aurélie sit quietly.

AURÉLIE

Did you see dead people? Surely you use drugs. Tell me the truth, Ryan.

RYAN

No. For some reason I'm hearing and seeing things. I'm not psychic. I thought I heard my parents at the Musée d'Orsay, and a doctor and a nurse talking about me.

AURÉLIE

Maybe you have a gift. My grandmother had a gift for knowing things. She knew when someone was coming to visit without a phone call or letter.

RYAN

Obviously, I am going loony-tunes. It's like, I imagine things and they happen. Like, that painting you had delivered. It just appeared on my wall. I might be going crazy.

AURÉLIE

No, I think you must be special. At first I thought you were just a crazy American. But not now.

RYAN

Hours ago you thought I was très fou. You denied seeing Degas and Colette. Why would you believe me now?

AURÉLIE

Because it all makes sense to me. You have a gift.

RYAN

I don't want to see ghosts.

AURÉLIE

But if you do, you will tell me?

RYAN

Who you gonna call? Ghostbusters!

AURÉLIE

Be serious!

RYAN

I'm being serious. There's a lot of dead famous people walking around Paris.

AURÉLIE

Let's go to my apartment and talk about this.

RYAN

I'm all for that, but Jim Morrison, Oscar Wilde, Degas, and Colette, can take a hike. You know, I think I saw Édith Piaf and Ingres as well. I'm disappointed Napoleon wasn't there.

AURÉLIE

He died on an island, in exile. But I would like to see Frédéric Chopin.

RYAN

Seeing dead people isn't my idea of fun.

Mimi suddenly appears on the vacant seat opposite them.

RYAN

Oh no, not Mimi again.

AURÉLIE

Qui? Mimi?

RYAN

Oui. She's making me crazy.

AURÉLIE

Où est-elle? Where?

RYAN

Right there.

Ryan points at Mimi, and Mimi waves at Aurélie.

MIMI

Aurélie est très jolie.

AURÉLIE

Is she talking to you?

RYAN

She says you're pretty. Which you are.

AURÉLIE

Merci. Ask her if she sees my parents and grandparents.

RYAN

Seriously? What am I the concierge for the Afterlife Hotel? I don't want to have a conversation with Mimi. It's best if I ignore her.

MIMI

Tell her they are very proud of her. Her father called her 'mon doudou.'

AURÉLIE

What does she say?

RYAN

You grandparents are very proud of you. And your father called you 'mon doudou.'

AURÉLIE

Mon Dieu! C'est vrai! Now I know you see this Mimi person!

RYAN

I wish she'd just go away.

MIMI

Ryan, the people in Cimetière du Père Lachaise were fakes. Ils étaient des imposteurs. Diables de la fée verte!

AURÉLIE

What does she say?

RYAN

She says the people in the cemetery were devils of the Green Fairy.

AURÉLIE

Ah, oui. Is she also a ghost?

MIMI

Oui, bien sûr.

RYAN

Hold on there, Mimi, I thought you were my guardian fairy, not a ghost!

MIMI

You never asked me, monsieur.

RYAN

Great! Pretty soon I'll see god
disguised as George Burns.

MIMI

Non, Dieu est invisible.

AURÉLIE

She is a ghost, oui?

RYAN

Mimi, am I imagining you?

MIMI

Non. I am real. But I was an actress.
J'étais une actrice vedette.

RYAN

Mimi says she was an actress.

AURÉLIE

Ask her if she was Mimi D'Estée. I
loved her in Éclair au Chocolat and
Agnes of God. Elle était merveilleuse!

MIMI

No, I was not that Mimi. I am here
to help you two. God sent me.

RYAN

God sent you? That's insane, Mimi.

AURÉLIE

Pourquoi? To get her wings?

MIMI

Angels don't need wings, Aurélie.

RYAN

She says angels don't need wings.
Mimi, what are you helping us do?

MIMI

You must dig up my treasure so
Aurélie and you can live happily
ever after and plant a vineyard.

RYAN

Your treasure? Seriously? You never mentioned treasure before!

MIMI

I had to be sure of your character.

RYAN

Wasn't my giving you that bouquet proof enough that I'm a good man?

MIMI

Oui, you passed the test.

RYAN

Okay, fine. Now leave me alone.

MIMI

You should dig up my gold.

RYAN

I'm not digging up your gold, Mimi. How do I know you aren't the Green Fairy trying to get me in trouble?

AURÉLIE

What gold?

MIMI

Find my gold and you will be rich. Then you can live happily ever after, like in the fairy tales.

RYAN

Pardonne moi, Mimi, I'm tired. I doubt it can be that easy.

AURÉLIE

There is gold?

RYAN

Mimi, you have gold, n'est-ce pas?

MIMI

Oui, I took what I deserved.

RYAN

Great! She was an actress and a thief.

MIMI

I am trying to set things right. The owners of the gold are dead. It will do them no good anymore. Ils étaient des criminels et des proxénètes. Les pimps.

RYAN

Pimps? You said you were an actress!

MIMI

Non. I worked on Boulevard de Clichy in La Belle Epoque. I was a prostitute.

RYAN

GREAT! Mimi says she was a hooker on Boulevard de Clichy in La Belle Epoque.

AURÉLIE

Perfect!

RYAN

Perfect? Seriously? It doesn't bother you that Mimi is the ghost of a hooker?

AURÉLIE

No, it's perfect. Absolument!

INT. AURÉLIE'S APARTMENT — HALF AN HOUR LATER — NIGHT

They sit at Aurélie's kitchen table, and drink wine.

RYAN

Sorry about the craziness tonight.

AURÉLIE

Ghosts don't scare me. I am comforted by the idea of an afterlife.

RYAN

They should. I don't know who the good ghosts are. Mimi could be the Green Fairy for all I know.

AURÉLIE

There is no such thing. Don't worry.

RYAN

I like your place. It's cozy.

AURÉLIE

Merci. I spent my last penny to buy it.

RYAN

Very admirable. Here's to hard work.

He clinks glasses with Aurélie.

RYAN (CONT'D)

This is good wine. I can't tell if it's Merlot or Cabernet. I like red wine. It's very smooth.

AURÉLIE

It is from my grandfather's vines. This is Merlot.

RYAN

So your family lost the vineyard?

AURÉLIE

Six months ago the bank foreclosed. We had two bad harvests because of a Phylloxera infection. If I paid the taxes I might buy it back. With Mimi's golden treasure, that could happen.

RYAN

Obviously, the treasure story is bogus.

AURÉLIE

Isn't she your good fairy?

RYAN

HAH! She's a hooker! A dead hooker! I came to Paris to get away from a crazy woman, thank you very much.

AURÉLIE

Ma mère était une prostituée. Mon père met her in a café in Provence.

RYAN

Okay, some hookers. . .ne sont pas mauvaises. No offense.

AURÉLIE

They are just people, like anyone else.

RYAN

What is a doudou?

AURÉLIE

It means something cuddly like a blanket. I loved my father very much. He and my mother died in a car accident when I was seven. I was raised by my grands-parents.

RYAN

You had a rough childhood. My parents are alive and well in Seattle.

AURÉLIE

Bien. You are lucky. I hope to one day move back to Provence. La Provence est une belle région.

RYAN

How much is owed on the vineyard?

AURÉLIE

About three hundred thousand euros.

RYAN

Whoa. That's way more money than I have.

AURÉLIE

The bank has listed the vineyard for five million euros. But it has a lovely three-bedroom house. C'est impossible. Maybe Mimi can help us.

RYAN

Or maybe she's another bad fairy. And for all you know, I could be a psychotic delusional weirdo.

AURÉLIE

But she knew about doudou.

RYAN

The whole plan is doudou!

AURÉLIE

Pourquoi?

RYAN

Doudou. . .ca-ca. . .like Mimi. (MORE)

Mimi appears, standing by the archway of the kitchen.

RYAN (CONT'D)

Ah! Speak of the devil, here she is!

MIMI

The map is in Musée de Montmartre. I put it in the wall of Utrillo's bedroom. Taped to the back of the paneling. It should still be there.

RYAN

Well that's just great. Formidable! I'm not breaking into that museum.

MIMI

I hid the map in October, 1913, when they harvested grapes in the Vignes du Clos Montmartre. Suzanne Valadon, and her son, Maurice Utrillo, lived in Renoir's house. It was the Bel Air maison. Suzanne was Renoir's model.

RYAN

But where is the treasure?

MIMI

Dans le vignoble, les Vignes du Clos.

RYAN

(to Aurélie)

Mimi says her treasure is in the Vignes du Clos. Where is that?

AURÉLIE

It's very close! They only open it one day a year. We can go at night.

RYAN

I am not breaking into that museum to find a lost map. And I'm not trespassing in that vineyard.

AURÉLIE

Would un détecteur de métaux help?

RYAN

A what? A metal detector? I'm not going to buy a metal detector.

MIMI

Qu'est-ce que c'est, un détecteur?
Je ne comprends pas.

RYAN

I'm not going there at night unless
Mimi shows us where to look.

Aurélie goes to a cabinet and takes out a metal detector.

AURÉLIE

I bought this for finding coins,
sur la plage. For the beach!

MIMI

Formidable!

RYAN

But how can we get in the Vignes du Clos?

Aurélie goes to a kitchen cabinet and retrieves a key.

AURÉLIE

My uncle used to tend the vines.
I have a key to the vineyard gate!

EXT. LES VIGNES DU CLOS — MONTMARTRE — NIGHT

Aurélie and Ryan are at the gate. She puts the key in the lock
but it won't open the gate.

RYAN

What's wrong?

AURÉLIE

They have changed the lock. Merde!

RYAN

Okay, we gave it our best shot. Let's
go back to your place and drink wine.

He turns to go and Aurélie grabs hold of his jacket.

AURÉLIE

Wait, mon chère! You give up too easy.

RYAN

Sorry, I'm not a thief.

AURÉLIE

Aren't you the mosquito who followed me off a train and who has chased after me since then? Don't you believe in fate and coup de foudre?

RYAN

I've no idea what that means, Aurélie.

AURÉLIE

It means 'love at first sight.'

RYAN

Yeah, that happened when I met you.

He tries to pull away but she pulls him close and kisses him.

AURÉLIE

Even if I said I'm falling in love with you, and that I want you right now?

RYAN

All this time I thought you hated me!

AURÉLIE

Shut up and kiss me. Mon coeur. Mon doudou.

They kiss some more.

RYAN

Hey, let's go back to your place.

She turns and climbs over the fence.

RYAN

Where are you going? Come back!

She is over the fence and gestures for Ryan to follow her.

AURÉLIE

Hand me mon détecteur de métaux.
Allez! Et la pelle, s'il te plait.

He hands her the detector and shovel and climbs the fence.

RYAN

We don't even know where to look.
And where is Mimi? She bailed on us!

AURÉLIE
 Qu'est-ce que 'bailed'?

Ryan gets over the fence and looks around nervously.

RYAN
 It means Mimi is gone. Breaking into
 Montmartre Museum is more reasonable
 than searching in a vineyard at night.
 Let's forget about it.

Aurélie turns on her metal detector and begins searching the
 vineyard, beginning at the top row.

Ryan catches up with her, carrying the shovel, crouching below
 the height of the grapevines. The detector makes a soft beep.

RYAN (CONT'D)
 I know this is a foolish afterthought,
 but does this vineyard have guard dogs
 or motion detectors? Because if so, it
 would really take the romance out of
 this burglary.

AURÉLIE
 Ne t'inquiète pas, je te protégerai.

RYAN
 (whispers)
 Help me out here, what does that mean?

AURÉLIE
 Don't worry, I will protect you.

RYAN
 Do you know how to use that detector?

AURÉLIE
 Oui. Chéri, tu vois Mimi?

RYAN
 No. Maybe she had a ghost convention or
 a fairy gathering to attend. Woooo. . . .

The metal detector beeps indicating something is in the ground.

AURÉLIE
 Ah, c'est un signal fort. Creuser!
 Come here, Ryan, and dig!

RYAN

Quelle?

AURÉLIE

Dig here! Voici! Allez, allez!

Ryan digs and moments later finds a horseshoe. They laugh.

RYAN

This could take all night. MIMI!
HEY MIMI!

Degas and Colette appear. They mock Ryan.

DEGAS

MIMI! ICI – MIMI! OH LA LA!

COLETTE

LOO LOO LOO. . .MIMI! MIMI!

AURÉLIE

MIMI! YOO-HOO! MIMI!

RYAN

(to Aurélie)

Degas and Colette are here.

(to Degas and Colette)

Get lost! Mimi said you are trying
to sabotage this whole thing!

DEGAS

Why would we do that? We like you.

RYAN

Yeah? That's not what Mimi says.

Degas shrugs, snaps his finger, and he and Colette disappear.

RYAN

MIMI! YO. . .MIMI!

There is the cry of a cat and the sound of a garbage can lid
landing on the street. A HOMELESS MAN, who is walking on a
sidewalk beside the vineyard calls out as he walks by.

HOMELESS MAN

MIMI! MIMI! JE T'AIME, MIMI!

RYAN

Even bums can hear us, Aurélie.

AURÉLIE

You worry too much. Relax, s'il te plaît.
When we find the treasure, we will dance
by the Seine and celebrate.

RYAN

You're more of a dreamer than I am,
Aurélie. I'm becoming a realist.

Ryan lies down between rows of vines. He hears the distorted
conversation of DOCTOR GREY and NURSE COLETTE.

DOCTOR GREY (V.O.)

Let's schedule another MRI, Colette.

NURSE COLETTE (V.O.)

Yes doctor.

RYAN

(whispers)

Hello? Where are you?

Nurse Colette speaks to an MRI TECHNICIAN.

NURSE COLETTE (V.O.)

Doctor Grey wants another MRI for Mr.
Hollister. The one who broke his back?

The voices fade out. Ryan sits up.

RYAN

I broke my back? HELLO? HEY!
My back isn't broken! I'm fine!

Aurélie returns and sits by Ryan.

AURÉLIE

Who are you calling to?

RYAN

I heard a doctor and nurse talking
about me. They want to do another
MRI. They say I broke my back.

AURÉLIE

Did you break your back?

RYAN

Really, wouldn't I remember that?
I dreamt I fell off my roof, but
that was just a dream.

AURÉLIE

Ah, oui. Alors; let's keep searching.

EXT. LES VIGNES DU CLOS – AN HOUR LATER – NIGHT

They have gone over the entire vineyard with the detector and not found the treasure. Ryan rattles a tin can containing a few things they've found, and carries two horseshoes, as Aurélie and he arrive at the gate. Ryan tosses the shovel over the fence.

AURÉLIE

S'il te plaît, arrête ça.

RYAN

What? We scored, chérie. We found two
horseshoes, a penny, a can, and nails.

AURÉLIE

(laughs)

We tried and failed. Avaient fini.

Mimi suddenly appears, and leans against a post.

MIMI

Bonjour. Did you find my treasure?

RYAN

MIMI! We cherché for hours! There's
no gold in this vineyard. And I'm
not stealing that map. Now we're
leaving, and you should go too.

MIMI

Je suis désolé. The Green Fairy stopped
me from coming. She does not want you
to be happy by finding my gold. I never
liked or trusted The Green Fairy.

RYAN

Fine. Meanwhile, we trespassed and
broke our backs digging around. Hey,
check out the junk we found!

He dumps the items on the ground.

MIMI

The treasure. . .I have forgotten where it is, but it is here. This vineyard has changed since 1913. It used to be bigger. There was a tree over there. The map would help.

AURÉLIE

What does she say?

RYAN

She says we need the map. But what difference will the map make? Quelle différence? If the landmarks have changed. Nope, I'm done. C'est fini. Bonne nuit!

MIMI

Le vignoble utilise pour monter la colline au jardin de Renoir. Further up the hill. Oui, oui.

Aurélie hands Ryan the detector. He leans it against the fence.

AURÉLIE

Ou vas-tu? Ryan? Ou est le trésor de Mimi? Ryan?

Ryan climbs over the fence. Aurélie follows him. Mimi stands trying to figure things out, then she fades away.

AURÉLIE (CONT'D)

Don't give up! Hey! Stop!

Ryan stops and faces Aurélie.

RYAN

Look, we tried. Mimi has no clue where her treasure is. The map is useless because the vineyard has changed since 1913. I'm hearing more voices. I don't know if any of this is real anymore.

AURÉLIE

What is Mimi's last name?

RYAN

I don't know. Why do you ask?

AURÉLIE

My grandmother knew a woman who had that first name.

RYAN

I will ask her if I ever see her again. She's flakey. Très fou.

AURÉLIE

Oui. Um, may I fix you dinner?

RYAN

You might as well call it breakfast.
(he checks his watch)
No, it's almost midnight. Wow!

AURÉLIE

I must be at the Moulin Rouge at ten in the morning to work. Then I go to Galerie W until six heures du soir. Would you come to dinner tomorrow? I will fix you chanterelles and my special chicken. It is delicious.

RYAN

Absolument! Quelle heure?

AURÉLIE

Dîner à dix-huit heures?

RYAN

I'll be there.

Aurèlie carries the metal detector, and Ryan carries the shovel. Ryan takes Aurélie's hand and she smiles as they walk.

EXT. AURÉLIE'S APARTMENT BUILDING

Aurèlie and Ryan stand facing one another by the front door.

RYAN (CONT'D)

I had a lot of fun mucking around the vineyard in the dark with you. It was the most memorable day of my life. So, are you my girlfriend now?

AURÉLIE

I am old fashioned about romance.
Un baiser est une promesse.

RYAN

What do you mean?

AURÉLIE

When a French woman kisses a man in a romantic way, c'est parfois comme une promesse. I did not realize my feelings until you climbed the fence. Tu as capturé mon coeur.

RYAN

Vraiment? I tore my pants and almost damaged my family jewels climbing that fence.

AURÉLIE

(laughs)

I will repair your pants for you. Les bijoux de famille I cannot fix.

RYAN

I'm just joking. You're very sweet to worry about me, pookie.

AURÉLIE

Qu'est-ce que 'pookie'? A pet name?

RYAN

It's a term of endearment, like doudou.

AURÉLIE

Ah, oui. Bonne nuit. A très vite.

They kiss, and Aurélie goes into her apartment building. Ryan walks down the hill toward the Métro Blanche Station, under a full moon. The sky morphs into a painting like Starry Night.

EXT. BOULEVARD DE LA CHAPELLE

Mimi appears and accompanies Ryan down the hill.

MIMI

I have forgotten. Je suis désolé.

RYAN

Moi aussi. I bragged about you to Aurélie and said you were this all powerful fairy. Boy was I wrong!

MIMI

But you gave her the fleurs, no?

RYAN

Were they magic flowers? Mais non.

MIMI

Non. But regarde le ciel. C'est magique, non? And you found your soulmate, oui?

RYAN

I'm obviously imagining all of this. The sky looks like a Van Gogh painting. I'm seeing things that aren't real. I must be dying or something.

MIMI

No, not yet, Monsieur Ryan.

RYAN

What do you mean, 'not yet?' I've been hearing people talk about me. I heard a doctor and his nurse, and my parents. Did I break my back?

MIMI

You are almost dead, that is why you can see ghosts, Monsieur Ryan.

RYAN

How do you know I am almost dead? Do you know something I don't know? I've got calluses on my calluses from digging. How can that be fake?

MIMI

The mind is a powerful thing.

RYAN

Mais oui, mon amie.

MIMI

Do you love Aurélie?

RYAN

Absolument. I'm in love with her. But our love is so complicated. She lives in Paris and I live in Seattle.

MIMI

She is your soulmate, n'est-ce pas?

RYAN

Oui, bien sûr. You were certainly right about that prediction.

MIMI

Love requires action. Avoir du bonheur!

RYAN

Love doesn't mean acting ridiculous. Our love affair seems impossible.

MIMI

Monsieur Ryan, nothing happens by accident. It's magic. À bientôt.

Mimi disappears.

INT. A MÉTRO TRAIN — NIGHT

Degas sits down by Ryan. Colette curtsies and does a pirouette.

DEGAS

Bonsoir, Monsieur Ryan.

RYAN

I'm tired, leave me alone.

DEGAS

You are almost one of us now.

RYAN

You're saying I'm dead?

DEGAS

Mimi a menti avec toi.

Colette smiles, and waves to Ryan, while stretching a leg on a passenger seat.

COLETTE

Salut l'ami!

RYAN

Bonjour, Colette.

(to Degas)

I can't be dead; I feel alive.

DEGAS

Moi aussi. Vous avez de l'aide de la fée verte. The Green Fairy is your friend. Let her help you.

RYAN

Yeah? How is she going to do that? I've never even met the lady. She's just one of my hallucinations.

DEGAS

Voilà, here she is, Monsieur Ryan.

The Green Fairy appears beside Degas. Her body sparkles. She smiles at Ryan. She holds two glasses of absinthe, and hands them to Ryan and Degas.

GREEN FAIRY

Bonsoir, monsieur.

RYAN

Bonsoir. Enchanté.

Degas and Ryan clink glasses. The Green Fairy rubs Ryan's shoulders. Ryan sips the absinthe.

DEGAS

Un toast à ton bonheur!

Ryan takes a drink and smiles. The Green Fairy smiles.

RYAN

The Green Fairy is pretty hot. She doesn't talk much. I like that. Is she my personal barista and masseuse?

DEGAS

Is she not talking to you now? Drink!
La vie est trop courte!

The Green Fairy waves to Ryan and disappears.

The train arrives at a métro station by Parc de la Villette. Degas, Colette, and Ryan get off the train. They go to the park.

EXT. PARC DE LA VILLETTE – NIGHT

The Fée Verte Café appears, like an Impressionist painting.

EXT. CAFÉ DES FÉE VERTE

Ryan, Degas, and Colette enter the café. There is the sound of music and laughter coming from inside.

EXT. PARC DE LA VILLETTE — MONDAY — MORNING

Ryan sleeps on the grass. A POLICEMAN nudges Ryan with his foot.

POLICEMAN

Bonjour Monsieur. Reveillez-vous.
Avez-vous dormi ici la nuit dernière?

Ryan rolls over. He opens his eyes and groggily stands.

RYAN

Bonjour. I just took a nap. I'll go now.

POLICEMAN

Le parc fermait a une heure du matin,
monsieur.

RYAN

Sorry. I'm leaving. Bonne journée.

Ryan wanders off. A SECOND POLICEMAN joins the first policeman.

SECOND POLICEMAN

Ces Américains. . .les party animals.

POLICEMAN

Oui.

Ryan gets his bearing and is walking on a sidewalk to his apartment. Degas and Colette appear beside him. Colette does ballet in front of them as they walk.

RYAN

Oh geez. Not you two again.

DEGAS

Did you have a nice time last night?

RYAN

Maybe too much of a nice time, merci.

DEGAS

Has Mimi been telling lies about us?

RYAN

She thinks you are bad influences.

DEGAS

There is no gold in Les Vignes du Clos.

RYAN

Vraiment? You might be right.

DEGAS

She tells everyone the same story. La mort par un wagon. Forget about Aurélie.

RYAN

I don't want to forget about her. I'm in love with her. I'm going to ask her to marry me.

DEGAS

Catastrophe! Like oil and water. Une femme française et un homme américain. A terrible idea.

RYAN

Excusez-moi. . .

Ryan stops by a tree and throws up. Pedestrians pass by him and shake their heads in disapproval. Ryan stands upright, wipes his mouth, and sighs.

RYAN (CONT'D)

I'm going to the other museums today.

Ryan continues walking. Degas and Colette stay behind.

DEGAS

The Musée d'Orsay is the best one. We have the 'Little Dancer,' et les Impressionnistes.

RYAN

Sorry, I'm going to the Louvre and the Centre Pompidou. Désolé, mon amis.

DEGAS

Ce sont des musées pour les touristes!
WE WILL SEE YOU LATER; IN THE PARK!
WE WILL PARTY AVEC LA FÉE VERTE!

Ryan waves off the comment and continues walking.

INT. A JEWELRY STORE IN PARIS – MONDAY – DAY

Ryan is at a counter looking at diamond rings. He gestures to a ring and the salesman sets a display of rings in front of Ryan.

INT. MUSÉE CENTRE POMPIDOU – DAY

Ryan rides an escalator to the upper floors. The surroundings morph into Impressionist art and he stares in amazement.

INT. THE MAGRITTE GALLERY – MOMENTS LATER

Ryan studies a Magritte painting of a pipe, and other paintings. They all are animated. A puff of smoke rises from the pipe, figures in them move, and then the paintings revert to normal.

EXT. MUSÉE CENTRE POMPIDOU COURTYARD – DAY

Ryan watches musicians and performers in the courtyard.

INT. A MÉTRO TRAIN – AN HOUR LATER

Ryan thinks of Aurélie. Camera frames his face.

BEGIN FLASHBACK:

EXT. ENTRY TO AURÉLIE'S APARTMENT – NIGHT

Show Ryan kissing Aurélie the previous evening in the vineyard and at her front door.

END FLASHBACK:

INT. A MÉTRO TRAIN – DAY

Ryan smiles at the memory of Aurélie. He reaches into his jacket and looks at a diamond engagement ring he has bought. The ring sparkles in the light. He shuts the hinged box and puts it back in the breast pocket of his jacket.

INT. LE MUSÉE DU LOUVRE – AFTERNOON

Ryan follows the crowd to the Mona Lisa room. The room is filled with people doing selfies. Ryan takes photos with his phone.

EXT. A BENCH AT THE LOUVRE

Ryan writes a love note to Aurélie, and puts it in an envelope.

EXT. LE MUSÉE DU LOUVRE — PARIS — AFTERNOON

GUILLAUME a handsome 30ish pedicab driver, waits for another rider. Ryan approaches him.

RYAN

Bonjour. Can you take me to the Picasso Museum?

GUILLAUME

Ah, oui. Certainment. Êtes-vous américain?

RYAN

Oui. Is it that obvious?

Ryan gets in the cab. Guillaume smiles and they take off.

GUILLAUME

Oui. No worries. Je m'appelle Guillaume. En anglais it is William.

RYAN

Ryan Hollister. Pleased to meet you.

GUILLAUME

Is this your first visit to Paris?

RYAN

Yes. I like it, but it rains a lot.

GUILLAUME

Oui. Where are you from? D'où êtes-vous?

RYAN

Seattle. Les États Unis.

GUILLAUME

Oui. Did you like le Musée du Louvre?

RYAN

Too crowded. But I saw the Mona Lisa.

GUILLAUME

Oui, elle est formidable. Awesome.

RYAN

How long have you been a pedicab driver?

GUILLAUME

Two years. Before that I worked as a mechanical engineer at Renault.

RYAN

Renault, the car company? Wow.

GUILLAUME

Oui, at the Guyancourt factory. We were ants. Their office is near Versailles, southwest of Paris.

RYAN

Was it a bad job?

GUILLAUME

I hated it. Now I love this job because I am my own boss. My legs are my money makers, not my brain. No stress.

Ryan watches the crowds of people. Guillaume rings the bell of the bike to get through congested areas.

As they pass a crowd of people, Ryan sees his parents standing on a sidewalk waving to him. He leans his head out but they have disappeared. He sits back and feels his head for a fever.

RYAN

Wow.

GUILLAUME

Quelle?

RYAN

I thought I saw my parents back there.

GUILLAUME

Are they in Paris?

RYAN

No. I must have imagined I saw them. They couldn't be in Paris.

POLICE SIRENS sound. Guillaume comes to a blockade, speaks to soldiers, and turns left down a street.

GUILLAUME

They are doing a bomb drill exercise. (MORE)

GUILLAUME (CONT'D)

We will take a detour. It has been this way since the Charlie Hedbo shootings. We'll pass the old fish market on Rue Cler.

They come to an area with boulangeries and specialty shops.

RYAN

Is this it? Voilà?

GUILLAUME

Oui, voilà. C'est la zone la plus célèbre pour les marchés.

Traffic blocks their route. They are stopped by a kosher deli. Ryan is beaming, thinking about his plan to propose to Aurélie.

RYAN

It seems pretty peaceful now. I'm hungry. Are you hungry, Guillaume?

GUILLAUME

Oui. But I will eat lunch after I deliver you to Rue de Thorigny, the Musée Picasso. Sorry about the Plan Vigipirate exercises.

RYAN

No worries. I'll buy you a sandwich. Can I tell you something?

GUILLAUME

Bien sûr, certainement.

Ryan takes the jewelry box from his jacket and opens it.

RYAN

I met a French woman named Aurélie. I'm going to propose to her today. I bought her this ring.

GUILLAUME

Ah! Félicitations! We should celebrate!

RYAN

Mais oui. What kind of sandwich do you want? It's on me.

GUILLAUME

Um. . .I like roast beef. Merci.

Ryan gets out of the cab and steps onto the sidewalk.

RYAN

Okay. Do you want any condiments?
Mustard? Mayo? Something to drink? A
beer? We should celebrate even though
the world is going crazy, right?

GUILLAUME

Oui, les deux. I have water, merci.

Ryan reaches into his pocket for his wallet.

SUDDENLY, A BOMB GOES OFF IN THE DELI. THE FRONT OF THE STORE
EXPLODES. RYAN IS THROWN INTO THE STREET. THERE ARE THE SOUNDS
OF POLICE SIRENS.

Guillaume goes to Ryan and kneels by him.

GUILLAUME

Monsieur? Monsieur Ryan?

INT. HÔPITAL SAINT JOSEPH — PARIS — MONDAY — DUSK

Ryan lies in a coma, on life support. HE DREAMS.

BEGIN DREAM SEQUENCE:

Ryan sees himself lying in bed, and Degas, Colette, and Mimi
sitting in chairs, watching him.

DEGAS

I had such hopes for this one.

COLETTE

Ça ne sent pas très bon, ici.
D'ou vient cette odeur?

DEGAS

Merde, c'est un hospital, Colette!
(to Ryan)
She doesn't understand death though
she's been dead for one hundred years.

Ryan's soul sits up from his prostrated body.

RYAN

Am I going to die?

MIMI

There is no death, Monsieur Ryan.

DEGAS

Oui. I wish for it sometimes. We haunt where we have unsettled business.

MIMI

We should have been gentler with him. He was going to ask Aurèlie to marry him. It's so sad.

RYAN

So I'm dead?

MIMI

C'est un coma. But you may die.

RYAN

A coma? Do I have to lie here?

DEGAS

Ton corps, oui, but you can voyage anywhere. C'est pourquoi nous sommes ici. We came for you.

RYAN

How do I do it?

MIMI

Avec imagination. All you have to do is imagine and believe.

Mimi goes to Ryan's side and takes his hand. She pulls and Ryan's spirit slides out of his body. He is dressed in a suit and tie. He shivers and looks back at his body.

RYAN

Won't I die if I leave my body?

MIMI

Eventually. But someone has to tell Aurèlie where you are. You have a dinner date with her.

RYAN

Yes, I have to see Aurèlie.
I have to see her again. . . .

END DREAM SEQUENCE:

INT. MERCY HEALTH HOSPITAL — RYAN'S ROOM — SEATTLE — NIGHT

The monitoring equipment is showing an alarm. Nurses and doctors rush into Ryan's room. Ryan's heart has stopped. They do CPR to get his heart started, and shock him twice. RYAN'S SPIRIT SLIDES BACK INTO HIS BODY. He coughs and opens his eyes.

NURSE COLETTE
DOCTOR GREY! HE'S WAKING UP!

DOCTOR GREY
THANK GOD! IT'S A MIRACLE!

NURSE COLETTE
(to Ryan)
How do you feel?

RYAN
(with weak voice)
Where am I?

DOCTOR GREY
Relax, Mr. Hollister, you're at
Mercy Health.

RYAN
In Paris?

DOCTOR GREY
No, you're in Seattle.

RYAN
What happened to me?

DOCTOR GREY
Four broken vertebrae, a concussion,
a hiatal hernia, cracked ribs, and
hematomas. Also you have a benign
tumor by your right ear. Not bad
for a guy who fell off his roof.

RYAN
I was cleaning a gutter and the
ladder slipped. I tried to grab the
gutter. I don't remember landing.

NURSE COLETTE
A French woman named Mimi heard you. (MORE)

NURSE COLETTE (CONT'D)

She phoned the ambulance. She's like your guardian angel. You could have died.

RYAN

Mimi? She's French? Where is she?

NURSE COLETTE

She used to come by but not recently.

RYAN

Weeks? How long have I been here?

DOCTOR GREY

Twenty-one days.

RYAN

Twenty-one days? Oh my god.

NURSE COLETTE

We didn't think you were going to make it. We almost unplugged you. Your parents just signed the forms.

RYAN

I have to go to Paris!

DOCTOR GREY

Hold on there, cowboy. You're not going anywhere. We'll phone your family.

RYAN

I have to find Aurélie!

DOCTOR GREY

Not today you don't, Mr. Hollister.

RYAN

You don't understand, I was in Paris all this time. I met Degas. I was about to ask Aurélie to marry me!

NURSE COLETTE

We don't know anything about that. If you are in pain we can give you Oxycontin or Demerol.

RYAN

I'm fine; I need to go home now.

DOCTOR GREY

Not yet. We'll run some tests today.
If you're stable, I might release you
with a walker and a back brace by this
Friday. You'll need physical therapy.
Colette, schedule a PT session.

NURSE COLETTE

Yes, Doctor Grey.

RYAN

Why can't I go home? I'm fine.

NURSE COLETTE

Mr. Hollister, you're not able to walk
yet. You'll need physical therapy.

DOCTOR GREY

I'll be back in an hour. Colette, please
schedule a fresh set of X-rays for him.
We want to be sure he doesn't need a VCF.

RYAN

What's a VCF?

DOCTOR GREY

A vertebroplasty. Don't worry, it's
just a precaution for vertebral fractures.
Colette will take good care of you.

INT. MERCY HEALTH HOSPITAL — RYAN'S ROOM — THE NEXT DAY

FRANK and BETTY HOLLISTER sit with Ryan.

FRANK

I used to come by every week.
But it got to me, son, seeing you
like this. Betty came more often.

BETTY

I always talked to you. I even
played The Doors to you with your
iTunes. I read Oscar Wilde to you.

RYAN

The Doors? Oscar Wilde? Wow. That
explains a lot.

FRANK

We'd signed the forms to unplug you on Sunday. We arranged for a minister to come by and give you last rites. We thought you weren't going to make it, son.

RYAN

I guess it wasn't my time to go.

BETTY

Doctor Grey said it will take some time for your nerves to heal.

FRANK

Betty and I were thinking you ought to come live with us until you can manage.

RYAN

What? No; I'm fine, dad. How's Frodo?

FRANK

Frodo is fine, son. The next door neighbor, Bill Hansen, has had his son, Tim, mow your lawn.

RYAN

So I'm supposed to just sit around? I can't sit here in bed all day.

BETTY

Honey, you broke your back. Nobody expects you to do anything.

RYAN

I have to go back to Paris to find Aurélie as soon as possible.

FRANK

Son, you've never been to Paris.

BETTY

We flew to Naples to see my relatives, the Russo's. You were barely thirteen.

RYAN

No, I was there. I rented an apartment. There were amazing details. Aurélie is real. I was going to ask her to marry me.

BETTY

You should talk to a psychiatrist. Maybe you invented this Aurélie woman. They had you doped up for a long time. Maybe the drugs influenced your dream.

RYAN

I'm not crazy, mom. I know it's hard for you to understand. Maybe my body stayed in Seattle, but my soul was in Paris.

BETTY

Nobody is calling you crazy. You just broke up with your fiancée. I brought Barbie with me last week. She really cares about you.

RYAN

You brought Barbie here? She slept with Peter Cosgrove, the head of the architecture department. My god, mom.

BETTY

She still cares about you. You might give her a second chance. I like her a lot. She's really a nice person, she's just oversexed. Some people are.

RYAN

Absolutely not. No way.

FRANK

Betty, let's gets going, can't you see you're upsetting Ryan? We should go, and let Ryan get some rest.

RYAN

I've been doing nothing but resting. Who brought all these flowers?

BETTY

One of your teacher friends, named Tina.

RYAN

Tina? Oh, yeah.

FRANK

Okay. We'll come get you on Friday.

INT. DR. GALE LESLEY'S OFFICE — SEATTLE — A WEEK LATER

Ryan, with a back brace, talks to DOCTOR LESLEY, a fifty-something year old woman, about his experiences while in a coma.

DOCTOR LESLEY

Do you remember your accident?

RYAN

I've remembered some of it, I mean since I came out of the coma.

DOCTOR LESLEY

Close your eyes and tell me about that.

Close up image of Ryan's face. He closes his eyes.

RYAN

I was on the roof of my house, cleaning the rain gutters.

BEGIN FLASHBACK:

It's a brisk, cloud free day. Ryan is on the edge of the roof of his house, flushing the gutter clean with a garden hose.

RYAN (V.O.) (CONT'D)

I had just cleaned a long gutter on one side of my house.

Water flows in slow motion off the top of the gutter, dripping on the deck, and around the bottom of the aluminum ladder.

RYAN (V.O.) (CONT'D)

I put one foot on the ladder and it slipped away as if an invisible hand pulled it away.

Image of Ryan moving in slow motion. His foot touches a rung of the ladder and it moves out of frame in slow motion. Ryan turns and tries to grab the gutter on his way down.

RYAN (V.O.) (CONT'D)

I got my right hand on the gutter but I couldn't hold on to it. My dad said it pulled off the house and threw me.

(MORE)

Image of Ryan flying in slow motion through the air, seemingly weightless. He seems to be in the air forever, limbs flailing.

RYAN (V.O.) (CONT'D)

Then I was falling on Paris. I woke in an apartment in the 19th Arrondissement.

END FLASHBACK:

DOCTOR LESLEY

Ryan, is the number nineteen an important number to you?

RYAN

Yeah, I fell in love with a girl named Angela when I was nineteen. My first love.

DOCTOR LESLEY

Where did you meet Angela?

RYAN

In a French class at the university.

DOCTOR LESLEY

What happened to Angela? Did you break up with her?

RYAN

She died in a car wreck that same year.

DOCTOR LESLEY

Oh. Were you driving the car?

RYAN

No. I was in class at the University of Washington.

DOCTOR LESLEY

How did you feel when Angela died?

RYAN

I felt numb. I was very sad.

DOCTOR LESLEY

The mind incorporates details like nineteen and the fact that you met her while learning to speak French, as a way to make sense of life. You had a serious accident. It's normal your mind had this elaborate dream.

RYAN

Yeah, it was amazing. There were so many details. It was like I was really in Paris. That's why I have to go to Paris and try and find Aurélie.

DOCTOR LESLEY

What if there is no Aurélie?

RYAN

Then I'll know I made it all up. I feel like a spawning salmon. I have to go to Paris.

DOCTOR LESLEY

So going to Paris is like a cathartic process? You think it's your destiny?

RYAN

Yes. What if while I was in the coma my soul went to Paris? What if I found Aurélie because we're soulmates, and it's fate that we met?

DOCTOR LESLEY

I don't think that could ever be proven scientifically. Ryan, it's much more likely you've invented Aurélie, and all those details were from things you have been told and read about Paris.

RYAN

Regardless, I've got to find out.

DOCTOR LESLEY

No one can stop you from going to Paris, but you should be prepared to be disappointed.

EXT. RYAN'S HOUSE IN SEATTLE — THREE WEEKS LATER — MORNING

Ryan is returning to his house from walking his dog, Frodo, a border collie. BARBIE, Ryan's ex-fiancée, pulls her car to the curb and approaches them. She carries a grocery bag.

BARBIE

Hi Ryan! I heard you were released from the hospital. How do you feel?

Ryan and Frodo have arrived at the driveway of Ryan's house.

RYAN

Hello, Barbie. I'm doing fine.

BARBIE

I brought groceries. I was thinking I'd make you dinner tonight.

RYAN

No thanks. Mom gave me enough frozen dinners to last until Jesus returns.

BARBIE

Are you sure? It's no bother.

RYAN

Not really appropriate anymore since we broke up and you slept with half the professors on campus.

BARBIE

Only Peter and Tony. They were mistakes.

RYAN

Nevertheless, you did it.

Ryan unlocks the door. He and Frodo enter and Barbie follows.

RYAN (CONT'D)

Sure, just walk right in without being invited. Geez-Louise.

BARBIE

The doctor said you aren't supposed to lift more than ten pounds. I'll put these groceries away for you.

Ryan sits on a living room couch and pets Frodo. Barbie talks to him while she puts the groceries in the refrigerator.

BARBIE (CONT'D)

Your mom said you dreamed about meeting a French lady in Paris.

RYAN

Yes, I fell in love with a woman named Aurélie. My shrink said it's a cathartic process to see if she's real.

BARBIE

Aurélie is probably not real, Ryan.
Look, I feel really sucky about what
I did and I don't know why I did it
because I still love you. I just get
urges and we had had that big fight.

RYAN

It's fine. You're a nymphomaniac.
Some girls are, some girls aren't.
And Aurélie is real. She has to be.

She has finished putting groceries away, and comes and sits on
the edge of the couch near Ryan.

BARBIE

I'm not a nymphomaniac. Anyway, I
bought a whole chicken. I'm thinking
I can bake or broil some vegetables,
like carrots, onions and potatoes. I
know you like caramelized veggies.
And I'll make a cobbler for dessert.

RYAN

I appreciate the gesture but I'm really
beat. I'm just going to lie down.

BARBIE

I could give you a backrub if you like.
Remember my backrubs?

RYAN

I know what you're doing. You're
trying to worm your way back into
my life by being nice and repentant.
I already booked my flight to Paris.

BARBIE

Please take me to Paris with you.
I always wanted to get married in
Paris under the Eiffel Tower. We
can still make it work, Ryan.

RYAN

No, you crazy person. We can't, and
we're not going to. I am going to Paris
alone and you are staying here to shag
whoever you want to shag. Okay?

BARBIE

I feel bad that I blew it with you.
I want you back. Can we try again?

RYAN

Barbie, it just isn't meant to be.
You're truly sensational in bed, but
there's more to love than good sex.

BARBIE

I can change. I really can.

RYAN

No, I've moved on. But if you want to
do me a favor, you can take care of Frodo
while I'm gone. That would help a lot.

BARBIE

Sure, I'd be glad to, Ryan. And if
when you don't find this dream lady,
let's hook up again, okay?

RYAN

Don't bet on it. I'll be gone for weeks.
I might just move there. Here's the key.

INT. UNITED AIRLINES JET — MARCH — MORNING

Ryan sits by a window. An old couple by him watch an in-flight
movie. Ryan opens an in-flight magazine and puts on his glasses
to read. A nosepiece is missing from his glasses.

RYAN

(to himself)

YES! It's a sign. Wow!

INT. AN OLD APARTMENT HOUSE — PARIS — NIGHT

The owner of the apartment, a middle-aged woman named GIULIA,
arrives to show the apartment to Ryan. He notices she uses a
white cane. She hands Ryan a copy of the rental contract.

GIULIA

I see you did not bring your dog.
Frodo. Like the hobbit, no?

RYAN

I left Frodo home. It would be hard
on him, Giulia. He'd freak out.

GIULIA

Maybe next time, if he's housebroken,
and does not chew up things.

RYAN

Frodo is old. My ex-fiancée is
taking care of him. What is your cane
for? Sorry, it's none of my business.

GIULIA

C'est bien. I am going blind. I have
tunnel vision and have now lost my
peripheral sight. But my children
help me. We plan to return to Italy
next year. Life is unpredictable.

RYAN

Yes, it is. I only stared because I
feel like I've done this before.

GIULIA

Vraiment? Like déjà vu?

RYAN

Exactly! Like this apartment is
just like the one in my dream
from when I was in a coma. The walls
were pale yellow. It's the same.

GIULIA

You were in a coma, monsieur?

RYAN

It's a long story. The short version
is I fell off the roof of my house.

GIULIA

Oh mon Dieu!

RYAN

I'm fine, merci. Say, do you know
where I could find an optical shop?

GIULIA

There is an optical shop near here.
on Avenue Jean Jaurès. Turn right
and about halfway to the métro.

RYAN

Of course. Great, thank you.

GIULIA

De rien. If you have any problems
or questions about this apartment,
phone or email me.

RYAN

Merci.

EXT. RYAN'S APARTMENT HOUSE — THE FOLLOWING MORNING

Ryan comes out the front gate of the apartment house and walks toward Avenue Jean Jaurès. The leaves of the maple trees lining the street are leafing out. It is springtime in Paris.

RYAN (CONT'D)

(to himself)

Mes lunettes, uh, pièce de nez.

Ryan turns right at Avenue Jean Jaurès, toward a métro station. Halfway down the block there is an optical shop, with a neon sign in the window, which reads, OPTIQUE CELÉSTE. The shop is identical to what Ryan saw in his dream.

RYAN

(to himself)

Wow, yes! Another sign!

EXT. OPTIQUE CELÉSTE SHOP

Ryan enters the shop and CONNIE comes from a back counter. She bears a vague resemblance to Mimi.

INT. OPTIQUE CELÉSTE SHOP

CONNIE

Bonjour, puis-je vous aider, monsieur?

Ryan turns at the sound of her voice. He stares hard at Connie.

RYAN

Mimi? God I'm glad to see you! I fell
off my roof and I was in a coma!

CONNIE

Non monsieur. Je m'apelle Connie.

RYAN

Connie? Seriously? Ryan Hollister?
You don't remember me? It's Ryan!

CONNIE

C'est un plaisir, monsieur. Enchanté.
Voulez-vous acheter des lunettes?
Nous avons beaucoup à choisir.

RYAN

Uh, parlez vous anglais?

CONNIE

Oui, je parle un peu. A little bit.

RYAN

You look a little bit like Mimi, a
French woman I met in a dream.

CONNIE

Qui, monsieur? Dans un rêve?

RYAN

Nevermind. Uh, mes lunettes, are
missing a nosepiece. Pièce de nez.

Ryan hands Connie his glasses, and she looks them over.

MIMI

Ah, oui, bien sûr. Pièce de nez. Juste
un moment. Asseyez-vous, monsieur.

Connie goes to a back counter to fix Ryan's glasses. Ryan sits.

RYAN

(to himself)

It's like I'm in a parallel universe.

Ryan sees a museum guide for Musée d'Orsay showing The Little
Dancer sculpture by Degas. Connie returns with Ryan's glasses.

CONNIE

Voilà, monsieur.

Ryan sees she has replaced both nosepieces. He hugs Connie.

RYAN

You replaced both nosepieces! Merci!
Just like in my dream! Wow! Um, how
much do I owe? Combien pour ceci?

CONNIE

C'est. . .

RYAN

No, no, don't tell me, I know!
C'est gratuit, n'est-ce pas?

CONNIE

Oui, monsieur. For free.

Ryan is excited. He kisses Connie on both cheeks.

RYAN

Merci! That means Aurélie does exist!

EXT. A FLORIST SHOP ON AVENUE JEAN JAURÈS – MOMENTS LATER

Ryan buys two bouquets of Stargazer Lilies.

INT. OPTIQUE CELÉSTE SHOP

Ryan enters the shop and hands Connie a bouquet.

CONNIE

Pour moi? Merci, monsieur! Never has
a customer given me flowers. Oh-la-la!
My husband will be so jealous.

RYAN

Oui! Bonne journée!

EXT. STAIRS OF MÉTRO ÉGLISE DE PANTIN

Ryan goes down the stairs to the train.

INT. A MÉTRO TRAIN – A HALF HOUR LATER

The train is packed with morning commuters. Ryan holds the bouquet up high to keep from it being damaged. He has a big grin on his face, sure he is on the right track.

Aurélie does not board the train. Ryan rides the train all the way to the Métro Blanche Station.

Ryan gets off the train. He appears confused things are not the same as in his dream.

EXT. MÉTRO BLANCHE STATION – MORNING

Ryan comes up the stairs and turns to cross the street to go up the hill, but remembers he ordered crêpes in his dream, so he goes to a crêpe stand. PIERRE, the owner, takes his order.

RYAN

Bonjour. Comment allez-vous?

PIERRE

Bonjour. Ça va, bien. Que désirez-vous manger, monsieur?

RYAN

Oui. Deux crêpes s'il vous plait, avec des fruits, merci.

EXT. BOULEVARD DE LA CHAPELLE – MONTMARTRE

Ryan walks up the hill, trying to recall the gallery where Aurélie worked in his dream. His hands are full carrying the bag containing the crêpes, and the bouquet, so he sits on a bench to find a list of art galleries in Montmartre on his phone.

RYAN

(to himself)

What was the name of the gallery?
It was a letter of the alphabet.
Galerie A? Galerie Z?

He is drawing a blank. He begins eating one of the crêpes. There is graffiti on a nearby wall and a prominent 'W' done with spray paint. Ryan stares at the 'W' as he eats his crêpe.

RYAN (CONT'D)

(to himself)

W? Was that it? Galerie W. YES!
That's the same as in my dream!

He sees Galerie W listed on his phone, and gets directions.

RYAN (CONT'D)

(to himself)

5 Rue du Grenier-Saint-Lazaire!

Ryan crosses the street, walking quickly.

INT. GALERIE W – MONTMARTRE – DAY

Ryan goes to the reception desk where a YOUNG WOMAN stands.

RYAN

Excusez-moi, est-ce qu'une femme
nommée Aurélie travaille ici?
She is about this tall, a brunette?

He holds his hand out to show the height of Aurélie.

WOMAN

Non monsieur, il n'y a personne ici
par ce nom.

RYAN

Vraiment? Aurélie doesn't work here?

WOMAN

Je suis désolé, monsieur. I'm sorry.

RYAN

Merci.

Ryan wanders in the gallery. He finds paintings by Troy Henriksen and admires the Batman themed painting.

RYAN

BINGO! Troy Henriksen. FANTASTIC!
I wish I could buy this painting.

Ryan walks a short distance away and then he stops and goes back to look at the painting.

RYAN (CONT'D)

I have to buy this, like in my dream!

EXT. FRONT ENTRANCE OF GALERIE W – TEN MINUTES LATER

Ryan comes out the door with the painting. It is unwieldy, due to its size and weight, and he still carries the bouquet.

RYAN (CONT'D)

I should have had this art delivered.

EXT. AURÉLIE'S NEIGHBORHOOD – RUE DE CORTOT

Ryan comes to Aurélie's building. He studies a list of tenants.

RYAN

(to himself)

No Aurélie. Must be the wrong place.

He turns to go, when a young French woman, SUZANNE, arrives. She gets mail from a mailbox on the side of the entrance.

SUZANNE

Puis-je vous aider, monsieur?

RYAN

What? Oh, uh, no merci. Je cherche une femme. Ma petite amie.

SUZANNE

Ah, vous êtes américain. What is your girlfriend's name?

RYAN

Aurélie. Pretty, about five feet seven. Dark brown hair. Carries a 300-year-old grapevine around in a pot.

SUZANNE

(laughs)

C'est drôle. What is her last name?

RYAN

Funny you should ask. I never found out. I met her in a dream. I should have asked but it didn't seem very important. I guess that lowers the odds of finding her, but I can't give up. You see, I'm in love with her.

SUZANNE

Oh-la-la. Monsieur, certainment many women are named Aurélie in Paris.

RYAN

I met Aurélie while in a coma.

SUZANNE

Un coma? C'est fou. Bonne chance.

Suzanne starts to walk up the stairs. She stops and turns.

SUZANNE (CONT'D)

There was a lady who lived here. Her name may have been Aurélie. No, that was Natalie. She moved. Sorry. Is that a painting?

RYAN

Yes, uh, oui. Troy Hendriksen did it. I bought it at the Galerie W.

SUZANNE

Ah. Alors, bonne après-midi.

RYAN

Merci beaucoup! Au revoir. HEY -
wait, you can have this bouquet.
I can't carry it and this painting.

Ryan hands Suzanne the bouquet. She smiles and accepts them.

SUZANNE

Are these not for your girlfriend?

RYAN

I need two hands to carry this
painting. I'll ruin them carrying
them around for hours.

SUZANNE

Merci beaucoup. Au revoir, monsieur.
Good luck finding your girlfriend.
I hope you find l'amour vrai in Paris.

Suzanne goes up the stairs to her apartment. Ryan walks back to
the Métro Blanche Station.

EXT. PARC DES BUTTES-CHAUMONT - THE NEXT DAY - NOON

Ryan sits on the same bench where he saw Aurélie pass by with
her girlfriends, but he does not see Aurélie.

INT. ROSA BONHEUR CAFÉ - AFTERNOON

Ryan sits at the same table he sat at in his dream. There are
three young women at the table where Aurélie and her girlfriends
sat. He imagines it is Aurélie sitting with her girlfriends,
because one woman resembles Aurélie. Ryan walks toward her.

RYAN

AURÉLIE! Bonjour!

The woman turns toward him and he sees she is not Aurélie.

RYAN (CONT'D)

Pardonnez-moi, mademoiselle.

EXT. LA FÉE VERTE BAR - RUE DE LA ROQUETTE - DUSK

Ryan, muddled by not finding Aurélie, gets off a train. He sees a bar, La Fée Verte, and goes in.

INT. LA FÉE VERTE BAR — A HALF AN HOUR LATER

The bar is dark but cozy, with a lady DJ playing songs. Ryan sits at the bar, drinking absinthe. GINA, a tipsy blonde in a slinky green dress and heels, sits down next to him. She smiles at Ryan and he glances at her nervously.

GINA

They make a lovely, smoky bourbon drink, garnished with rosemary. And cocktails à partager.

RYAN

Are you talking to me?

GINA

Get the cocktails à partager. They make them for sharing. We can share.

RYAN

I don't even know you, lady. You're just a random chick in a green dress. You're probably a hallucination, and I'm talking to nobody.

GINA

I'm Gina, from Seattle. What's your name? God, you're hot. Je t'aime.

RYAN

Ryan Hollister, also from Seattle.

GINA

Hey, cool! We're both from the Emerald City. It's totally kismet! Oh, gawd, I'm so frickin' drunk.

RYAN

Nice to meet you, Gina. Now if you'll excuse me, I have some serious heartache to drown with this awful absinthe.

GINA

I knew you weren't a French guy, Ryan. (MORE)

GINA (CONT'D)

You can always tell a Frenchman by his tight clothes and stylish shoes. Your clothes broadcast that you're an American, which is cool with me.

RYAN

C'est moi, Mister Not Haute Couture.

GINA

Yeah, wear it with pride. Are you a restaurant critic, come to give La Fée Verte a five-star rating?

RYAN

I give it two stars because this absinthe tastes awful.

GINA

I only drink Soixante-Cinq. It means sixty-five, the year my mom was born. Soixante-Cinq tastes like flowers. My mom was born in Paris. I have better absinthe at my place. I live pretty close to here. Let's go!

RYAN

You're picking me up? Here? Really?

GINA

I'm your Green Fairy didn't you know? That's why I'm wearing a green dress. And you get three magic wishes.

RYAN

I'm trying to find my soulmate, Gina.

GINA

Your soulmate's name is Gina? Wow. That is a remarkable coincidence.

RYAN

No, her name is Aurélie.

GINA

Yeah? I knew a girl at École des Beaux-Arts whose name was Aurélie. She was a good artist. I gave up art and became a stewardess.

RYAN

What did she look like?

GINA

Aurélie? Real pretty. About five seven or eight, dark brown hair. Seriously, there must be thousands of girls named Aurélie within a five block radius of this bar.

RYAN

Do you know where she lives?

GINA

She used to live in Montmartre. Aurélie. . .um. . .Gilbert.

RYAN

Gilbert? Aurélie Gilbert. Perfect. That's a nice last name. I could get used to that. Ryan and Aurélie Hollister. Mr. and Mrs. Hollister.

GINA

Oui, certainement!

RYAN

Do you have a photo of her?

GINA

Of who?

RYAN

Of Aurélie Gilbert, my soulmate.

Gina feels around in her purse and then peeks down her bra.

GINA

(laughs)

Lemme see. . .hold on. . .Aurélie? Aurélie? Are you down there? Nope. I guess I left her photo at home. You'll have to come home with me.

Ryan gets off his stool and takes Gina by the arm.

RYAN

LET'S GO!

INT. GINA'S APARTMENT — MONTMARTRE — NIGHT

They are sitting on a leather couch. Gina is showing Ryan her photo albums. She finds a photo of Aurélie.

GINA

Ah, there she is. Aurélie Gilbert.

RYAN

YES, it's Aurélie. Can I have this?

GINA

Sure, why not? It's eight years old.

She takes the photo from the album and gives it to Ryan.

RYAN

I guess you could have emailed it to me. You see, I need to know she really exists, not just in my dreams.

GINA

You mean you've never met her?

RYAN

I was in a coma and had a dream about Paris. That's where I met Aurélie, and fell in love. In my dream.

GINA

Whoa, that is very romantic, sir. I wish someone would dream of me.

She snuggles close to Ryan and kisses him on the lips.

GINA (CONT'D)

Let's crank open my absinthe and make love. I don't have to work tomorrow.

Ryan checks his phone for the time.

RYAN

You're beautiful, but I have a major headache. No offense, but no thanks.

She rubs his temples and he lays back. She takes off his shoes.

RYAN (CONT'D)

What are you doing?

GINA

Take a nap. It's fine. Relax, babe.

Ryan closes his eyes. She takes off her dress and it slides off her nubile body to the floor. Ryan is already asleep.

AN HOUR LATER

Gina kneels by Ryan and jiggles his shoulder.

GINA

Hey, wake up sugar. It's eight-thirty.
Are you hungry? I can make us a snack.

Ryan opens his eyes. He sits up and sees she's in a nightie.

RYAN

Eight-thirty? What day is this?

GINA

Thursday.

RYAN

I gotta go to the Musée d'Orsay!

Ryan puts his shoes on.

GINA

What's the big deal? You can go there
any day. It's just a museum.

Ryan puts his jacket and goes to the door. Gina follows.

RYAN

Don't you see? Thursday is the day Aurélie
and I saw Degas and Colette at Musée d'Orsay!

GINA

They're probably closed by now, babe.

RYAN

No, they're open late on Thursdays!
Don't you see, you're the Green
Fairy and you don't want me to go!
You want me to drink absinthe!
It's just like in my dream.
Thanks for the photo!

GINA

She's not going to be there. You're delusional. I'm real. She's not.

RYAN

Aurélie HAS to be there! Bye!

Ryan runs down the hallway towards a stairwell.

GINA

(to herself)

Why do I always get the nutjobs?
Just one time I'd like to meet a normal dude.

EXT. MUSÉE D'ORSAY — A HALF HOUR LATER

Ryan enters the museum.

INT. MUSÉE D'ORSAY

Ryan walks quickly to the Impressionist rooms. He looks for Aurélie but does not see her. He finds the painting by Degas, *Dancer in Her Dressing Room*, and is elated to see there is a bench near it, just as in his dream. He turns around looking for Aurélie, and then sits on the bench. He gets up and stands close to the painting. A gallery guard, JACQUES, stands nearby, watching him.

RYAN

Colette? Can you hear me? Hey, have you seen Degas? Maybe he's seen Aurélie. Hello? Bonjour?

JACQUES

Parlez-vous a cette peinture?

Ryan shrugs, and smiles sheepishly.

JACQUES (CONT'D)

Je comprends. Ils sont en vie.

RYAN

Excusez-moi, avez-vous vu une femme. . .brunette? She is about this tall. About thirty years old? Très belle. Elle s'appelle Aurélie.

Uses his hand to show Aurélie's height.

JACQUES

Es-tu son proxénète? Are you
her pimp, monsieur?

RYAN

No, that's très fou. Insane!
Why would you even say that?

JACQUES

Un homme qui parle à des peintures
est fou, monsieur. The gallery closes in
fifteen minutes, monsieur. Bonne nuit.

EXT. MUSÉE D'ORSAY — FIVE MINUTES LATER

Ryan comes from the gallery. It is raining and the sidewalk is wet. He turns and walks towards the Métro Station Solferino. There are the sounds of footsteps coming from behind him, and a young woman runs past.

It is Aurélie, but Ryan doesn't recognize her immediately, but then he notices she's carrying a potted plant, and he begins chasing after her.

RYAN

AURÉLIE?

Aurélie goes down a métro station stairs and Ryan follows.

RYAN (CONT'D)

AURÉLIE! WAIT UP! AURÉLIE!

EXT. MÉTRO STATION SOLFÉRINO

Aurélie has disappeared from view. Ryan arrives at a platform as a train pulls from the station. Aurélie faces away from Ryan. The crowd disperses to reveal Aurélie. She turns toward Ryan and they stare at one another. Ryan and Aurélie are mesmerized, and walk slowly toward one another.

RYAN

Aurélie. It's you. Bonsoir.

AURÉLIE

Bonsoir. C'est toi. From my dreams.
I remembered I met you on a train. (MORE)

AURÉLIE

I was carrying my plant.

RYAN

Yes, that's right. I noticed your grapevine. Je m'appelle Ryan.

AURÉLIE

Enchanté, Ryan. But this is a jasmine plant, not a grapevine.

RYAN

It's not your grandfather's grapevine?

AURÉLIE

No. My mother gave me this jasmine vine a month ago, for my birthday.

They are a foot away from each another.

RYAN

I guess not everything is the same as in my dream. But you're the same. What does it mean, Aurélie?

AURÉLIE

Je ne sais pas. I missed my train.

RYAN

They'll be other trains.

AURÉLIE

Oui, bien sûr.

THEY KISS, and Aurélie steps back, surprised.

RYAN

I think I'm in love with you Aurélie.

AURÉLIE

Oui? But we're strangers. It's très fou.

RYAN

Yes, très fou. Would you like to go for a walk and talk about this?

AURÉLIE

Oui. That would be nice, Ryan.

EXT. AN AERIAL VIEW BY THE MUSÉE D'ORSAY – NIGHT

Ryan and Aurélie cross the pedestrian only bridge that spans the Seine and walk toward the Jardin des Tuileries.

RYAN (V.O.)

I want to know everything about you.

AURÉLIE (V.O.)

I have dreamed about you for a month.
We met on a train and I had my plant.

RYAN (V.O.)

I was in a coma for a month. But I
was in Paris with you.

AURÉLIE (V.O.)

Un coma? Mon Dieu!

RYAN (V.O.)

I'm okay now, merci. I fell off the
roof of my house and broke my back.
But that doesn't matter now. I found
you. La vie est belle.

AURÉLIE (V.O.)

Oui. How long will you be in Paris?

RYAN (V.O.)

I'm moving here, Aurélie. I lost you
once; I can't lose you again. We're
soulmates. Just out of curiosity, do you
own a metal detector?

AURÉLIE (V.O.)

Oui. How did you know? Pourquoi?

RYAN (V.O.)

I'll explain it all tomorrow.

EXT. A VIEW OF PARIS – NIGHT

The lights of the Eiffel Tower glow in the night.

EXT. OPTIQUE CELÉSTE SHOP – AT THAT SAME MOMENT

Connie comes out the front door of the shop.

CG: Connie morphs into MIMI, and she winks.

MIMI
L'amour est magique.

ROLL CREDITS

INT. NOTRE DAME DE L'ASSOMPTION — AUVERS-SUR-OISE — DAY

Show scenes of Aurélie and Ryan's wedding.

EXT. NOTRE DAME DE L'ASSOMPTION — AUVERS-SUR-OISE — DAY

Aurélie and Ryan exit from the church made famous by Van Gogh's painting. Their guests toss rice and flower petals. Aurélie's car has been decorated with streamers and cursive white writing on its windows. Back windshield reads: Aurélie and Ryan! Toutes nos félicitations — juste marié!

EXT. A WEDDING DINNER PARTY HALL — AUVERS-SUR-OISE — DAY

A boisterous gathering of Aurélie and Ryan's family, held at a party hall in Auvers-sur-oise. Aurélie and Ryan feed each other bites of croquembouche pastries, toasting, Ryan removing her garter, Aurélie tossing her bouquet behind her into the crowd, Aurélie and Ryan dancing the first dance.

SHOW FREEZE FRAME SNAPSHOTS OF AURÉLIE AND RYAN AS THEY DANCE.

EXT. MENTON — PROVENCE-ALPES-CÔTE D'AZUR — DAY

Vignettes of Aurélie and Ryan on their honeymoon in a sunny hotel in Menton, walking on a beach, playing tennis on a clay court.

FREEZE FRAME SNAPSHOT OF AURÉLIE AND RYAN — KISSING.

FADE TO BLACK

FIN