



Scripts.com

# Before Midnight

By Richard Linklater

**FADE IN:**

INT. AIRPORT - AFTERNOON

Jesse and 14-year-old Hank are walking through an airport in Greece.

**JESSE :**

So you got everything?

**HANK :**

Mmm-hmmh.

**JESSE :**

You going to play video games the whole flight, or do you think you might actually crack a book?

**HANK :**

Probably read some.

**JESSE :**

If I write you an email, don't be scared to write me back, okay? It won't kill you to let your old man know what you're thinking about and what's going on, you know?

**HANK :**

Yeah.

**JESSE :**

If we want, we could try Skyping once a week or something.

**HANK :**

All right...

**JESSE :**

You got the drawings for your science deal?

**HANK :**

Yeah, think so.

**JESSE :**

Alright, well they turned out great  
by the way. Like, really great.

**HANK :**

Thanks.

They've arrived at the concession stand. Hank grabs a couple  
of snacks.

2.

**JESSE :**

Is your computer charged?

**HANK :**

Yeah.

**JESSE :**

What do you think's the first thing  
you're gonna do when you get home?

**HANK :**

I dunno.

**JESSE :**

I really cherish this communication  
we have. You know, it's just - your  
answers are so...

**HANK :**

(interrupting)

What?

Jesse is paying.

**JESSE :**

Just keep practicing the piano, okay?  
You're really good and they spend so  
much time at that school of yours...  
just remember that music is actually  
something you will use in your life.  
Right, and don't forget to - you  
want those sesame things, right?  
They're really good.

**HANK :**

Yeah.

**JESSE :**

Right.

(to cashier)

Yassou. Here you go. Thank you.

Okay.

He gets the change and they head to the gate.

JESSE (CONT#039;D)

I#039;ll probably make it over there in

October, you know? Try to see you

in that first recital and then

hopefully catch a soccer game while

I#039;m there.

(to cashier)

Efharisto.

3.

**HANK :**

I might not even play soccer this year.

**JESSE :**

Oh, that#039;d be a big mistake.

me.

Trust

**HANK :**

I#039;m not that good.

**JESSE :**

Oh, no, you#039;re pretty good.

are.

You

**HANK:**

I mean, I missed summer training camp, so the chances of me starting are minuscule.

**JESSE :**

Yeah, well, just tell the coach the situation - your dad lives in Europe, you really wanted to be there, blah

blah blah. Blame me. My parents  
stink, but I'm really serious.

**HANK :**

But I'm not serious, Dad. I don't  
care that much.

**JESSE :**

Well, you don't have to decide right  
now. You know, just think about it.

All I'm saying is that team sports  
are important, you know?

They've arrived at the security line.

JESSE (CONT'D)

Here we are. I love this airport,  
don't you?

**HANK :**

It's awesome.

**JESSE :**

I know, it's cool, right? You excited  
about seeing your mom?

**HANK :**

Yeah, and all my friends.  
4.

**JESSE :**

Yeah, right. What about your boarding  
pass, passport...? Okay. You feel  
confident about making the connection?

**HANK :**

Yeah, I've done this before.

**JESSE :**

Yeah, but not with a tricky connection  
like this. Just remember, when you  
land, you stay in your seat. Somebody  
from the airline's going to come get  
you and take you to the gate, right?

**HANK :**

It's not a problem.

**JESSE :**

Okay. All right. Oh, boy. Well, looks like maybe we should just do this thing, huh? Okay. Come here. They hug.

JESSE (CONT'D)

I'm gonna do my best to make that recital, okay?

**HANK :**

You know, I wouldn't bother.

**JESSE :**

What makes you say that?

**HANK :**

Look, I'm not being mean, but it'd be easier if you didn't come to the recital.

**JESSE :**

How come?

**HANK :**

It'd just be better if you visited on another weekend.

**JESSE :**

But... I want to see you play.

**HANK :**

Look, it's because Mom hates you so much. She'd be really stressed if you were there, and then it'd be tense for me.

5.

Jesse motions to the person behind him to go ahead.

HANK (CONT'D)

We wouldn't have any time to hang out, anyway.

**JESSE :**

Don't worry about her, we'll figure that out, we can... Just don't want you to worry about it. You know? I mean... you know how much I miss you, right?

Hank nods.

JESSE (CONT'D)

Why do you think she still hates me so much?

**HANK :**

I don't know. I think she hates Daniel more than she hates you.

Hank playfully punches Jesse.

HANK (CONT'D)

Hey, don't worry about it. I'll figure something out. We should just do this though.

**JESSE :**

Yeah. But I mean, is there anything I can do to help?

**HANK :**

I don't know.

**JESSE :**

But you know that I love you, right?

**HANK :**

Yeah.

**JESSE :**

Right, okay.

**HANK :**

Yeah, I know. This has been the best summer of my life.

**JESSE :**

Really?

**HANK :**

Yeah!

6.

**JESSE :**

Well, me too. See, I told you, I told you this whole Greece thing was going to be great.

**HANK :**

And it was.  
A final moment.

**JESSE :**

Okay. All right. I love you, pal.

**HANK :**

I love you too, Dad.

**JESSE:**

Okay, shake my hand. All, right, go.

**HANK :**

Bye.

**JESSE :**

Bye. See ya.

(sighs)

He goes into security. Jesse watches him walk away, and then slowly heads toward the exit.

EXT. AIRPORT - AFTERNOON

We follow Jesse back through the airport as he finds his way to the parking lot, revealing Celine, standing outside of the car, talking on the phone.

**CELINE :**

(speaking french)

Oui, oui.

(continues in french)

Okay.

As Jesse and Celine settle inside the car, the camera pans over toward two 6-year-old girls who are asleep in the back seat. That's right, twins NINA and ELLA. They start driving away from the airport.

INT. CAR - AFTERNOON

As they hit the highway, Celine lowers her volume as she wraps up her conversation.

7.

**CELINE:**

(into phone)

Okay. Bon. Très bien. Merci.

Oui, oui, Lucia. Au&#039;voir.

(hangs up, speaks

french)

**JESSE :**

What&#039;s going on?

**CELINE :**

They voted against it.

**JESSE :**

What, the wind turbines?

**CELINE :**

Six months dealing with those people, they were all for it. Everyone agreed it was great for the region...

**JESSE :**

Oh. So what happened?

**CELINE :**

...And now they&#039;ve decided that they don&#039;t like the way it looks on that hill. It&#039;s ruining their view.

**JESSE :**

No, no, I thought it was a done deal.

**CELINE :**

It was! It practically was-

**JESSE :**

Well, can-

**CELINE :**

That&#039;s what&#039;s so infuriating.

**JESSE :**

Can they do that?

**CELINE :**

Yes, of course. They've done it.  
That's it. It's over, fini.

**JESSE :**

I'm sorry.

**CELINE :**

No, no, it's just so frustrating. I  
can't take it anymore.

(MORE)

8.

CELINE (CONT'D)

(beat)

I'm gonna take that job with Remy.

**JESSE :**

No. No, you don't want to work for  
him.

**CELINE :**

Why not?

**JESSE :**

For the government?

**CELINE :**

Well, I think this government is  
different. We need laws. That's  
the only way anything is going to  
happen.

**JESSE :**

It's not the only way. You guys  
have been getting a lot of good work  
done.

**CELINE :**

Well, I've been thinking about it.  
This is the way to go.

**JESSE :**

Okay. Well then, let me remind you that you do not like that guy. The whole time you worked for him before, you complained about him constantly.

**CELINE :**

Yeah, yeah, yeah. He can be an asshole, but he gets things done. That's how I'm gonna be from now on-

**JESSE :**

Okay.

**CELINE :**

A real bitch, okay? That's it.

**JESSE :**

Okay. Well every time I look at that guy, all I see is ambition. I mean, I'm sorry, I just don't trust him. The only reason he's going from non-profit to government is to have people kiss his ass.  
9.

**CELINE :**

I don't care about him, okay?

**JESSE :**

All right, and I think you're gonna be miserable, all right? Just with all that politicking and compromising--

**CELINE :**

Whatever. I've made my decision. I'm tired of being the do-gooder that rolls a boulder up a hill and watches it roll down again.

**JESSE :**

Isn't he the guy that used to throw his pens at his assistant and stuff?

**CELINE :**

Okay, I should have taken this job a year ago. You know, and I was scared because of the amount of work, but I think it's the best opportunity ever and it's more money and... I'm doing it.

**JESSE :**

Okay. Are you sure?

**CELINE :**

No, I'm not sure of anything, okay?

**JESSE :**

All right, all right-

**CELINE :**

I mean, you know, what's gonna happen to everyone if I leave? Like Françoise, and I mean, they count on me. What do you think? Should I take it or not, should... Should I?

**JESSE :**

Ah, no, no, no, I don't have an opinion. I just don't want to see you rush into a decision because of this wind turbine crap.

**CELINE :**

No! It's not just that, okay? It's been stirring in me all summer...

**JESSE :**

Well, I know it has. I know.  
10.

**CELINE :**

...And I should do it. And I'm doing it!

**JESSE :**

All right then, just - then do it.

**CELINE :**

I'm doing it, all right? Oh, god.  
I wish things were simpler. I mean,  
if I leave I get fucked, if I stay I  
get fucked...

**JESSE :**

(laughs)  
There's always a catch.

**CELINE :**

Yeah, the world is fucked.

**JESSE :**

Yeah, baby.

**CELINE :**

Oh, god. We finally have a vacation  
and the girls are sick for the first  
two weeks.

**JESSE :**

Or the perfect son who lives a million  
miles away.

**CELINE :**

Or the love of your life can't clean  
up after himself or learn how to  
shave.

**JESSE :**

Who's that? You're not, you're not  
talking about Captain Clean-up over  
here, are you? You don't mean-

**CELINE :**

Captain Clean-up! The one that's  
been missing in action all these  
years!

**JESSE :**

What did you expect at this point in

your life, missy?

Celine turns back to look at the twins.

11.

**CELINE :**

God! Oh, look at them; they're so

cute! They look like conjoined twins!

Oh my god, I gotta take a picture.

She takes out her cell phone and takes a picture. Jesse

reaches back for something he can't quite find.

**JESSE :**

Hey, did uh, did Ella finish that

apple?

**CELINE :**

You're going to take food out of

your child's mouth?

**JESSE :**

Yeah.

Celine reaches back and grabs a half-eaten apple off the

seat.

**CELINE :**

Okay. Well. It's all brown.

**JESSE :**

Oh, there's a spot here.

He takes a bite from the green part of the apple. Celine is

now filming him with the camera.

**CELINE :**

Ella - this is evidence of your father

stealing food from you. If you become

bulimic or anorexic, it is not my

fault. Don't blame it all on your

mother, okay?

**JESSE :**

Ella, this is a family apple. I'm

teaching you the value of sharing.

I love you honey.

**CELINE :**

Ohh, so sweet. You girls will remember this vacation very differently than we will.

**JESSE :**

That's for sure. I see that with my mom. She remembers my childhood entirely differently than I do. Can you please stop filming me. Celine puts the phone away.  
12.

**CELINE:**

God. I love your mom. You're always so hard on her.

**JESSE :**

It's because you missed the fucked up years. You're just getting the good era.

**CELINE :**

The "fucked up years." That reminds me, talking about fucked up... did I ever tell you the story of my little Cleopatra kitty? No? Okay, I think you would remember if I did. When I was a little girl I had this cat named Cleopatra and every spring she would jump the fence and get pregnant and always end up with a litter of exactly two kittens.

**JESSE :**

Two kitties?

**CELINE :**

Two kitties. Every time, every year, two cats. I mean it was just... amazing. Then one day, I was around 30 and I was having lunch with my Dad, I was remembering, mentioning little Cleopatra and he was like &#039;

the hardest thing I ever had to do  
was to kill those cute little kittens;and  
I was like WHAT? It turns out-listen  
to this--there were sometimes  
up to 7 kittens in that litter--

**JESSE :**

Oh, no.

**CELINE :**

But he would take five of them-

**JESSE :**

Oh, no.

**CELINE :**

--Put them into a plastic bag with a  
bunch of ether.

**JESSE :**

(laughs)

That's terrible.

13.

**CELINE :**

He had forgotten the lie he and my  
mom had told me as a kid.

**JESSE :**

How did he decide which ones he wanted  
to kill?

**CELINE :**

Well, I actually asked him that.  
Did you take the fluffiest, cutest?  
He just started to cry.

**JESSE :**

Oh.

**CELINE :**

Poor Daddy.  
They realize they're driving by some ancient ruins.  
CELINE (CONT'D)

Oh, we said we were going to stop.  
They wanted to see the ruins.

**JESSE :**

Yeah, but should we?

**CELINE :**

Well, Ella really wanted to.

**JESSE :**

Yeah, but should we wake them up?

**CELINE :**

I don't know.

**JESSE :**

You know what, let's do this. On  
our way back to the airport we can  
catch them.

**CELINE :**

You know we won't.

**JESSE :**

Yeah, probably not.

**CELINE :**

Okay.

**JESSE :**

We'll be like, so long, ancient ruins!  
What's so great about you anyway?  
14.

**CELINE:**

Psh! Seen one, seen them all! Oh  
my god, we are shitty parents. We  
should have stopped.

**JESSE :**

Aw, it's okay.

**CELINE :**

It's culture. Come on, go back.

**JESSE :**

Ah, we gotta put some character in these kids somehow, you know what I mean?

**CELINE :**

Yeah, yeah.

**JESSE :**

We're teaching them a valuable lesson, you know. You snooze, you lose in this world.

**CELINE :**

And when the girls are in rehab, recovering from ten years of addiction to coke and speed, they'll say, "oh, we just never felt comfortable going to sleep because our daddy always used to tell us, "you snooze, you lose." And that'll be your fault again.

**JESSE:**

(laughing)

Okay, okay. Well, we are shitty parents.

**CELINE :**

I know.

**JESSE :**

Saying goodbye to Hank sucked.

**CELINE :**

Why, was he upset?

**JESSE :**

No, no. He said it was the best summer of his life.

**CELINE :**

Well, that's great!

(MORE)

15.

CELINE (CONT&#039;D)

I mean, I wouldn&#039;t worry too much about him. We spoke a bunch, and you know what his main concerns in life are?

**JESSE :**

What?

**CELINE :**

Pimples and how girls perceive him. The apple doesn&#039;t fall far from the tree, I guess.

**JESSE :**

What do you mean? I&#039;m not like that.

**CELINE :**

Oh, please!

**JESSE :**

What?

**CELINE :**

That&#039;s all you think about!

**JESSE :**

What?

**CELINE :**

Women! I mean--I&#039;m not complaining. I&#039;m getting a lot of attention. But you never stop ogling girls.

**JESSE :**

I don&#039;t ogle girls.

**CELINE :**

Yeah you do.

**JESSE :**

I don&#039;t ogle girls!

(sexy Spanish accent)

I make love to them with my eyes.

**CELINE :**

Oh, wow.

**JESSE :**

Yeah.

**CELINE :**

I like the Spanish guy. Or is it  
Greek?

16.

**JESSE:**

(Spanish accent)

I don't know where I'm from, but I'm  
very hairy.

**CELINE:**

(laughs)

Well, I think... You know, Henry  
might have, you know.

**JESSE :**

What?

**CELINE :**

That little Melina girl.

**JESSE :**

I don't know. He had a crush but...

**CELINE :**

Oh, are you kidding?

**JESSE :**

What?

**CELINE :**

Why do you think he said it was the  
best summer of his life?

**JESSE :**

Because he and I had a good time together?

**CELINE :**

Jesse...

**JESSE :**

No, huh? So what, you think they... you think they what-

**CELINE :**

Of course.

**JESSE :**

You think they kissed?

**CELINE :**

Yeah, they kissed! Yeah, yeah. Okay, I was sworn to secrecy but he told me. They kissed. Okay.

**JESSE :**

What'd he say?  
17.

**CELINE :**

I'm not supposed to tell you anything, so I'm not gonna talk but-

**JESSE :**

Come on.

**CELINE :**

Okay. He told me he was worried you know, concerned about the kissing. You know, tongue, no tongue.

**JESSE :**

What, he asked you that?

**CELINE :**

Yeah. But he was so - he was so cute. All nervous, all red, biting his cheek like when he was little.

So cute.

**JESSE :**

Wow. So he and Melina were a real thing.

**CELINE :**

Yeah.

**JESSE :**

What's gonna happen now?

**CELINE :**

I don't know. They must be friends on Facebook, so they'll keep in touch, at least for a while.

**JESSE :**

Hey - what if they end up spending their whole life together? You know?

**CELINE :**

You're so corny! Sometimes I'm just like

**JESSE :**

No, I just - I mean

**CELINE :**

What are you, a twelve-year-old girl?

**JESSE :**

I'm just, it's  
18.

**CELINE :**

I mean, first love, do you even remember who it was?

**JESSE :**

Uh, yeah, I do. It was you.

**CELINE :**

Oh, please. Like you were a virgin

at twenty-three. I don't

**JESSE :**

No, you said "first love", not first sexual experience, okay?

**CELINE :**

Okay. Fine. Like I'm the first woman you ever fell in love with?

**JESSE :**

Yeah. Pretty much. The first one I felt truly connected to. Sure.

**CELINE :**

I don't think so.

**JESSE :**

What, I wasn't your first love?

**CELINE :**

(beat)

No, of course not.

**JESSE :**

Oh. No, I just - I thought I was.

**CELINE :**

No!

(laughs)

Jesse, stop this. It's dumb.

**JESSE :**

It's okay, it's okay. It's not a big deal.

**CELINE :**

No? Okay. How old are you? Come on!

**JESSE :**

I'm forty-one and I have loved only you.

A beat of silence, then they both laugh.

19.

**CELINE :**

You are so, so working on our little night, aren't you?

**JESSE :**

Hell yeah. I've got a Trojan in my billfold and a rocket in my pocket.

**CELINE :**

I'm stuck with an American teenager. Can't believe it. Do we have to do all that stuff later?

**JESSE :**

What? Oh, yeah, come on. It means a lot to Patrick. Ariadni and Stefanos are probably already there prepping, the kids wanna have one more big time together - it's gonna be fun.

**CELINE :**

No, no, no, but I meant the hotel, later. I just, I'm not sure I want to go -

Her phone rings. She picks it up.

CELINE (CONT'D)

(into phone)

Hi, sweetie. Yeah. Oh, okay, okay, okay, okay. Well, well, it's fine.

It's fine! Call me from London.

Have a good flight. Bye.

Jesse gestures for the phone, but she's already hung up.

**JESSE :**

But - but

**CELINE :**

They were telling them to turn everything off, they were about to take off and I asked him to call me from the plane; you know, I don't

like when he flies.

(a beat)

What?

**JESSE :**

I don't - I dunno. I dunno. \*

(sighs)

I just don't think I can keep doing this.

20.

**CELINE :**

Why?

**JESSE :**

Just every summer, every Christmas, you know, it's like

**CELINE :**

I know. It makes me ill every time.

**JESSE :**

It just wouldn't be so bad you know if I - like if we were sending him to boarding school or something.

Just - I dunno. ...If his mom and I got along a little bit better.

**CELINE :**

I know. It's like we're sending him back across enemy lines.

**JESSE :**

I know. It really hit me this time, you know? I mean, he's going to be a freshman in high school! Four more years and then he's gonna be on his own.

**CELINE :**

Well, maybe that's the good news. We only have four more years of this.

**JESSE :**

No, no, no. This is the crucial time. I just feel like I should be there for him. Like it's now or never, you know?

**CELINE :**

No. What do you mean?

**JESSE :**

I guess I just thought somehow he'd end up living with us. Somewhere along the way, you know. Now time's going by so fast and here we are! It's high school, you know. There's girls... next thing you know it's college applications.

**CELINE :**

Yeah, you're right! Maybe it's time. I mean... I really think it's time.  
(MORE)

21.

CELINE (CONT'D)

Just tell his mum all this and ask if he can come and live with us. He'd love it, we can put him in that bilingual -

**JESSE :**

That's never gonna happen, all right? She's never gonna give me one thing that she's not legally obligated to.

**CELINE :**

Do you want to call that lawyer again?

**JESSE :**

No. I don't like that guy. He's terrible.

**CELINE :**

Should I call his mother?

**JESSE :**

Uh, no. Please. Never again.

**CELINE :**

No, I know.

**JESSE :**

Look, he doesn't even know how to throw a baseball.

**CELINE :**

Who cares?

**JESSE :**

He just... he leads with his elbow. He throws like a girl.

**CELINE :**

That's not your fault.

**JESSE :**

No, it is my fault. A father is supposed to teach you that.

**CELINE :**

Okay, he just doesn't like baseball does he? Who can blame him.

**JESSE :**

No, it's an example, okay? It's a metaphor for everything. He's turning fourteen and he needs his father.  
22.

**CELINE :**

Jesse, I'm not moving to Chicago.

**JESSE :**

Well, did I ask you to?

Celine rolls her eyes.

JESSE (CONT'D)

Where'd that come from, huh? I'm just thinking out loud. I mean, this is the one thing I promised myself I would never do and I look

up and I'm doing it.

**CELINE :**

Well... listen, you're a wonderful father. He loves the relationship you have, he loves the letters you send him and he

**JESSE :**

He doesn't even read the letters that I send.

**CELINE :**

No, of course he reads them; he just doesn't compliment the writing the way you want.

**JESSE :**

I just know that if I miss these years, they are never coming back.

**CELINE :**

Oh, my god.

**JESSE :**

What?

**CELINE :**

This is where it ends.

**JESSE :**

What're you talking about?

**CELINE :**

This is how people start breaking up.

**JESSE :**

Oh, my god. What'd you just... you just jumped off a cliff.

23.

**CELINE :**

No, no. I'm marking this. This is

the day you light the ticking bomb  
that will destroy our lives.

Jesse laughs.

CELINE (CONT&#039;D)

Yeah. Watch.

**JESSE :**

Okay. Well, first off, you don&#039;t  
light a ticking bomb, okay, you set  
it and it&#039;s a timer

**CELINE :**

Oh, okay, whatever! Whatever, okay.

**JESSE:**

-That&#039;s why it ticks.

**CELINE :**

It has a timer. Well, you know what?  
It&#039;s ticking. Right now. And this  
is how it happens.

**JESSE :**

Right.

**CELINE :**

You&#039;re unhappy, you blame it on the  
other person, resentment grows,  
everything slowly rots and you break  
up. That&#039;s it.

**JESSE :**

You&#039;re just doing this to shut me  
up.

**CELINE :**

Not at all. Not at all!

**JESSE :**

I know you are. That&#039;s what you&#039;re  
doing. Yeah.

**CELINE :**

No-no-no-no. I&#039;m actually surprised

we lasted this long.

**JESSE :**

Okay, Okay. So here comes the  
hyperbole  
24.

**CELINE :**

We were on parallel tracks for a  
while but now our tracks have crossed  
and I'm going west and you're going  
east. And believe me, this is how  
it happens. I've seen it, okay?  
Catherine Alexander -

**JESSE :**

You're kidding, right?  
kidding.  
You're

**CELINE :**

Well, no! I'm kidding.  
not. All right?  
(beat)  
And I'm  
Just - this is it.  
As Celine talks, the girls wake up. One of the girls, ELLA,

**groggily says:**

**ELLA :**

How much longer to the ruins?

**CELINE :**

Oh, they were closed.

**JESSE :**

Yeah. Sweetie, you know what we  
decided, we're gonna catch them on  
the way back, when we're going to  
the airport.

**CELINE :**

Exactly.

**JESSE :**

Okay?

**CELINE :**

We'll leave early, right? Yeah.

**JESSE :**

Yeah. Yeah.

**ELLA :**

What happened to my apple?

**CELINE :**

Your apple. La pomme, elle etait fini, cette pomme. Right?

25.

EXT. FISHING VILLAGE STORE - AFTERNOON

They pull up at a small store in a coastal fishing village and start getting out of the car. Celine is speaking in French to the girls.

**CELINE :**

Give me the list.

**JESSE :**

I don't have it.

**CELINE :**

It's in your wallet.

**JESSE :**

Oh.

**CELINE :**

In your wallet.

**JESSE :**

Okay.

He gets out his wallet and hands it to Celine. She pulls out the list instantly.

**CELINE:**

Voilà!

She turns to the girls.

CELINE (CONT&#039;D)

Okay, I&#039;m the General! Captain Nina,  
(tells her what to do  
in french)

**NINA :**

Oui!

**JESSE :**

Who made you General?

**CELINE :**

The General, okay?

**JESSE :**

Oh.

**CELINE :**

Captain Ella,  
(tells her what to do  
in french)  
26.

**ELLA :**

Oui!

**CELINE :**

Private Clean-Up, you don&#039;t touch  
anything.

**JESSE :**

Oui. D'accord.

EXT. ARRIVAL HOME - AFTERNOON

The car pulls up outside an estate by the shore. They get  
out and the girls sprint through the entryway.

EXT. PATRICK&#039;S HOUSE - AFTERNOON

On the patio outside the house, a soccer game is going on  
with Jesse and many other participants.

EXT. PATRICK&#039;S HOUSE - AFTERNOON

At a wonderful seating area, PATRICK listens to a story  
NATALIA is telling him.

EXT. PATRICK&#039;S HOUSE - AFTERNOON

In a small garden, Celine, Nina and Ella pick vegetables.

Celine has a nice moment where she's just looking at her little girls in nature, engaged with the earth.

**CELINE :**

The red one.

**ELLA :**

Cela?

**CELINE :**

Très bien... Okay. Pepper.

EXT. PATRICK'S HOUSE - AFTERNOON

Jesse, PATRICK, and STEFANOS are relaxing at the far end of the patio where there's a beautiful ocean view.

**STEFANOS :**

I actually read them both. The first one is called THAT TIME, the second one is called THIS TIME.

**JESSE :**

The first one is THIS TIME, the second one is THAT TIME.

27.

**STEFANOS :**

Yeah.

**JESSE :**

We've got a joke in our family that "This" brought us back together and "That" paid for our apartment.

**PATRICK :**

Okay.

**STEFANOS :**

Well, it must be a little weird for Celine, man, the way she's in a book like that, no?

**JESSE:**

Why? I think she's gotten used to it.

**STEFANOS :**

But the second one is sexy, man.  
When he misses the plane and they  
black out the windows and they have  
sex for days and days and days like  
there's no tomorrow. I mean wow,  
did you guys actually do that?  
Jesse shrugs his shoulders.  
STEFANOS (CONT'D)  
You did that, uh?

**PATRICK :**

Have you read Jesse's third book?  
It's actually better than the first  
two.

**JESSE :**

It certainly took longer to write  
than the first two put together.

**STEFANOS :**

No, the third one I didn't read. I  
mean, my wife gave it to me but it's  
just a little bit too long for me,  
man. Even the title is long. What's  
the title?

**JESSE :**

"Temporary Cast Members of a Long  
Running But Little Seen Production  
of a Play Called Fleeting."  
28.

**STEFANOS :**

Well, exactly my point.

**JESSE :**

Ah, well, you're not alone. Everybody  
else thought it was too long.

**PATRICK :**

It's a better book. It's so much  
more ambitious.

(in Greek)

The first two were so so.

**STEFANOS :**

(speaks Greek)

Really? Do you think?

**JESSE :**

What's that?

**STEFANOS :**

No, he says he likes all the books.

He does..

Jesse laughs.

INT. KITCHEN - AFTERNOON

Natalia, Ariadni, and Celine are sitting at a table in the kitchen, chopping vegetables.

**CELINE :**

I mean, I love it here. This place is amazing. These tomatoes are so amazing. I can... I can smell them! They smell so good.

**ARIADNI :**

Yeah, Patrick is very proud of them.

**CELINE :**

I know it's stupid but when we were about to leave Paris I was a little nervous to come here. And now that we're about to leave, I don't want to go.

**NATALIA :**

Why were you nervous?

**ARIADNI :**

Yeah, why was that?

29.

**CELINE :**

I don't know. This place is so full of thousands of years of myth and

tragedy and I thought something tragic was going to happen.

**NATALIA :**

What, you thought the Minotaur was going to eat your children or something?

**CELINE :**

Yes. Exactly.

All three women laugh.

EXT. PATIO - AFTERNOON

Back with the guys...

**JESSE :**

All right, well, the whole time I've been here, I've been working on this idea about a group of different people with all these brain abnormalities.

So the book would be like a day in their life from all their unique points of view, right? Like there's this older lady who has a condition that makes you feel like you're in a perpetual state of déjà vu. Every single experience she has, she feels like she's had it before. I mean she can be sitting here with us, talking seemingly functional right? And in her head, she's thinking: Didn't he already say that? I mean; weren't we here yesterday having this exact same conversation.

**STEFANOS :**

So just like Deja Vu.

**JESSE :**

Yeah, except all the time.

**STEFANOS :**

Ah.

**JESSE :**

Right, that's the thing, right?  
Everything she takes in. Breakfast,  
a newspaper, a movie. She's convinced  
she's encountered it already.  
30.

**STEFANOS :**

So that's a real condition?

**JESSE :**

Yeah. It's called persistent deja...  
It's real but I can't pronounce it.  
The men chuckle.

**JESSE :**

Then there's these two other  
characters with facial recognition  
extremes. Like there's this one guy  
and he can't recognize his wife of  
twenty years. He looks at himself  
in the mirror and he feels this  
disconnect with that man he's looking  
at. Then the other character is the  
opposite, middle-aged housewife with  
a categorical exacting memory of  
every face she's ever seen; so she  
lives in a big city but to her, it's  
a small town. Like, a taxi drives  
past and she thinks 'Oh, that's the  
driver who dropped me off at Place  
de Vosges three Christmases ago.'  
And some old lady walking on the  
street, she thinks; 'Oh, she sat two  
seats down from me on the Metro last  
year.' So, everyone she meets, to  
her feels intimate and connected.

**STEFANOS :**

Well, I'm just like the first guy.  
Like I feel connected to nothing  
most of the time, man.

We see Patrick's grandson, Achilles, and girlfriend, Anna,  
come walking by, just from the beach. Anna slaps his butt  
playfully before heading indoors while Achilles joins the

guys.

**JESSE :**

Oh, Achilles! Anna! Hey, you guys.

**PATRICK :**

Hey, look at this kid. He's having the best summer of us all.

**ACHILLES :**

Hello, Pappou.

**STEFANOS :**

So you were saying... there's three characters, right?

31.

**JESSE:**

No, it's not just three characters, it's a whole group of people. It's like, I'm working on a chapter right now about a young Greek man named Achilles.

**ACHILLES :**

Me?

**JESSE:**

Well, he's named after you. And this guy is caught in a loop where all he sees is the transient nature of everything, right? Like he looks out to sea and thinks of the day it's gonna be dry and littered with fossils.

**STEFANOS:**

Well... I dunno. It sounds a little pretentious to me.

**JESSE:**

Ah, no-no-no. It won't be pretentious, I promise. No, it's gonna be funny. Really funny. He

picks up a book and he immediately

**wonders:**

person to read this?

**STEFANOS :**

And that's funny?

All laugh.

**ACHILLES :**

Sometimes I kind of think like that.

**STEFANOS:**

Well, okay, so he doesn't get excited about tits, cars, booze, nothing.

He just thinks about death.

**JESSE:**

Well, not so much death, right?

It's just like transformation, you know. Like he's seeing too far into the future.

**STEFANOS :**

Okay.

32.

**PATRICK:**

I like this idea for a novel. But you should add a character of an old man like me - a poor sap who can't remember what he had for breakfast, but he can still hear the song that was playing when Sheila Campbell danced topless on the bar at Jury's when he was 14 years old.

**JESSE :**

That'll work.

**STEFANOS:**

Okay. You have these people lost in time, right ok? But what's the connection? Are they going to have

sex? Don't you need something like that?

**JESSE:**

It's not time that they're lost in, right? It's like perception. That's the deal. No, I'm thinking of setting the whole novel at a movie. Like, every character in some way comes in contact with the film 'On the Waterfront.'  
(to Achilles)

Have you seen "On the Waterfront"?

He's not sure until Stefanos tells him the Greek title.

**ACHILLES :**

Oh, with Brando!

**JESSE :**

Yeah.

**ACHILLES :**

Uh-huh.

**JESSE:**

Yeah, yeah. Okay, well, the first chapter of the book is opening weekend, Times Square, 1954. That old lady, with perpetual deja vu walks into the matinee screening, right? Except the whole time she's

**thinking:**

this?

**STEFANOS :**

Yeah.

33.

**JESSE :**

Right. And then another chapter is a 1979 Paris film studies class. Then we have a Kazan retrospective in Munich, 1993.

**STEFANOS :**

Well, man, that is time. How is that not time?

**JESSE :**

Yeah, it's time but, it's more perception. You don't like it.

**STEFANOS :**

I think it's going to be too long. They laugh.

**PATRICK :**

Well, I like it. Don't listen to him - he makes bicycles. Send it to me in galleys.

**JESSE :**

Will do.

EXT. PATRICK'S HOUSE - AFTERNOON

All five kids are playing a game together somewhere on the property.

INT. KITCHEN - AFTERNOON

Ariadni, Stefanos, and Celine are in the kitchen, preparing the meal.

**CELINE :**

In France we stuff the tomatoes with tomatoes and the peppers with peppers.

**ARIADNI :**

Oh, really? Because we use the same stuffing for both, because of the way it reacts differently, in terms of taste. Oh, and Celine, make sure you don't stuff them too much because of the way it overflows in the oven later and gets kind of nasty.

**CELINE :**

Okay okay, yeah.

**STEFANOS :**

You're doing fine, Celine.

34.

**ARIADNI :**

And especially don't listen to Stefanos here because he's never made this dish before, or any other dish for that matter.

He takes her knife.

**CELINE :**

(Laughing)

Okay.

**STEFANOS :**

You know, I mean...

ARIADNI AND STEFANOS

(Yelling, Speaking

Greek)

**STEFANOS :**

Let go of me,

(Greek)

Let go of me!

**ARIADNI:**

(in Greek)

Stefanos, why are you taking my knife?

Stop stealing people's knives. Here is a knife perfectly good for what you're doing.

**STEFANOS:**

(in Greek)

Sweetie, I cannot cut with this little fucking knife.

**CELINE :**

Are you guys fighting, with knives?

Okay, stop it! Stop fighting with knives.

**ARIADNI :**

We're not fighting. We're

negotiating.

Anna enters the kitchen and goes over to the refrigerator.

**CELINE :**

Okay, negotiating, that's what you  
call it? Wow,

(in French)

Negotiating with knives.

35.

**ARIADNI :**

(in French)

Exactly.

**CELINE :**

(In French)

Not bad.

**STEFANOS :**

This is a system that we have.

**CELINE :**

Wow, so you found a system that works  
for you.

**ARIADNI :**

Mm-hm.

**CELINE :**

I thought it was called a  
relationship. But I like "system",  
that's pretty good. That's ready,  
right?

Ariadni walks over and takes a drag off his cigarette.

**STEFANOS :**

That's ready.

Celine takes a platter of appetizers and begins to leave.

**CELINE :**

(to Anna, in French)

And you, what's your system?

Anna gestures oral sex.

CELINE (CONT'D)

(in French)

What about this system?

Celine puts her tongue between her fingers by her lips.

**ANNA :**

(in French)

Not bad.

Celine exits.

**STEFANOS :**

We used to have that system.

Anna laughs.

36.

EXT. BEACH - AFTERNOON

Jesse leads the kids down the rock steps to the little patch of rocky beach under Patrick's house.

**JESSE :**

Not too far, you guys!

We catch a nice moment where Jesse is looking out at the sea, and at the kids, soaking it all up. He checks a text and the moment is gone.

EXT. DINNER TABLE - LATE AFTERNOON

Now in the middle of their dinner, Jesse taps his wine glass and gets everyone's attention.

**JESSE:**

All right, I don't want to let this meal go by without saying thank you to everyone. And especially you, Patrick. We had no idea what we were getting into these last six weeks. A letter arrives from the university, inviting us to the Southern Peloponnese of Greece, to the guest house of a great writer? 'Sure, why not?' And then at the airport earlier today, Hank turns to me and he says this has been the greatest summer of his life.

**GROUP :**

(Reacting)

**JESSE:**

And I have to say the same. So,  
thank you Patrick, and not just for  
what you have done for me and my  
family but for all the ways you've  
given back, all right. So, to  
Patrick!

**OTHERS :**

To Patrick...  
Glasses clink.

**PATRICK:**

Thank you, thank you, thank you.  
You know, when I first saw you at  
the airport I thought, 'No way a man  
dressed like that could be a man of  
letters.'  
37.

**GROUP :**

(Laughing)

**PATRICK :**

But now, now I think I've learned  
your secret. We've had many great  
writers here over the past decade  
but never one who had a partner more  
interesting than themselves.

**GROUP :**

(Reacting)  
Ohh. Oh.  
(Laughing)

**CELINE :**

I keep telling you.

**PATRICK :**

And Celine, it's been so great to  
have you and your daughters' wonderful  
vitality around here, and I'm so  
happy you've been able to meet my  
dear friend, Natalia, who's husband

Elias was like a brother to me.

**CELINE :**

(to Patrick)

I'm so sorry about the curtains.

**PATRICK :**

Don't worry. It's nothing.

**JESSE :**

I know. I shouldn't have thrown those cherries-

**CELINE :**

No, I mean, really

**JESSE :**

It was my fault.

PATRICK/CELINE

No, no. That's sweet of you.

**ACHILLES :**

And Grandpa, thanks for including Anna and me this summer... because you know he usually puts me to work but when I bring Anna he lets me sit at the table of the grown-ups.

38.

**JESSE :**

Welcome to the grownups table! Hear hear!

**CELINE :**

(to Anna)

How long have you two been together?

**ANNA :**

Since last summer.

**ACHILLES :**

We met one year ago in my last few days here with grandpa before I had to go back to Athens.

**ANNA :**

Yeah, we met at my closing night cast party. I was doing Shakespeare at Epidavros...

**JESSE :**

So, who did you play?

**ANNA :**

I was Perdita in "A Winter's Tale".

**STEFANOS :**

And she was fantastic! Remember, Patrick, we went to that?

**PATRICK :**

Ahhh Perdita... "When you do dance, I wish you a wave of the sea, that you might ever do nothing but that."

**GROUP :**

(Reacting, Applauding)

Bravo!

**STEFANOS :**

The way he just performed that was much better than the guy at the play!

**ACHILLES :**

Actually, people are still talking about that production.

**ANNA :**

Yeah but... the after party was even better. It's where we met.

**ACHILLES :**

I had an old BSA motorcycle.  
39.

**JESSE :**

Nice.

**ACHILLES :**

Yeah. We drove around all night.  
And then I had to drive her back to  
the theater to get her stuff. And  
it was dawn.

**ANNA :**

I'll never forget it. It's outdoors  
and seats 12,000 people, but it was  
now completely empty.

**ACHILLES :**

Yeah. And she was sitting way up in  
the back row. So, I went up on stage  
and whispered to her...

**ANNA :**

Yeah, the acoustics there are  
incredible. I could see his mouth  
move and then, three seconds later,  
I could hear his voice in my ear.

**JESSE :**

(to Anna, quietly)  
What'd he say?  
Anna just smiles, not saying.  
JESSE (CONT'D)  
Woah! Okay!

**ARIADNI :**

(Laughing)  
That's private.

**ACHILLES :**

And then she had to fly back to Paris  
a couple of days later.

**CELINE :**

How did you keep in touch?

**ACHILLES :**

We Skyped. Pretty much everyday  
since then.

**ANNA :**

Yeah, and when we're apart we have a thing of putting our laptops by the pillow and falling asleep together.  
40.

**CELINE :**

Ah, that's the new romance!

**ACHILLES :**

And when I wake up the screen is usually frozen... and Anna's face is in some funny position like...  
(Mimes)

**STEFANOS :**

Okay. Can I ask you a question?  
Please?

**ANNA :**

Yes.

**STEFANOS :**

When you guys Skype, do you, you know, do you go a little crazy?

**ARIADNI :**

God, you're being so vulgar!

**STEFANOS :**

No, I'm not being vulgar. I'm just being an amateur anthropologist who is interested in virtual words, on a theoretical level.

**ARIADNI :**

So now you're an anthropologist?

**STEFANOS :**

Yeah. For instance, the sex of the near future, okay, and I'm not making this up but, it's gonna be just like plugging in, attaching something to your genitals - I'm sorry - and then

you'll be having virtual intercourse with anyone of your choice. You will be able to program in all your preferences. You'll be able to type in exactly what you want Marilyn Monroe to whisper in your ear.

**GROUP :**

(Reacting)

Hm..

**CELINE :**

Oh, I might like that.

**JESSE :**

Come on.

41.

**ACHILLES :**

I mean, why not? I mean, more and more of our experiences are going to take place in the virtual world.

**ANNA :**

Yeah... And you are a writer, how are you going to feel when a computer can write a book better than "War and Peace"?

**PATRICK :**

It'll never happen.

**ACHILLES :**

I think it's only a question about WHEN it's going to happen, grandpa.

**JESSE :**

You know, I think I'm probably gonna feel about the same way as Kasparov you remember how all those chess players felt when they could no longer compete with that big-ass computer

**STEFANOS :**

The Big Blue.

**JESSE :**

Right, right, right! Remember at first nobody thought a computer could ever beat our best.

**STEFANOS :**

Right.

**JESSE:**

(Accent)

A machine lacks that ineffable human instinct.

**GROUP :**

(Laughing)

**JESSE :**

And now we can't even compete.

**CELINE :**

I saw this documentary where they were doing an experiment on a lab rat and he was wired up and he could push a switch and have an orgasm.

**GROUP :**

(Laughs)

42.

**CELINE :**

And so scientists were sort of laughing at this pathetic little creature while it ignored its food and water and didn't do anything else, and eventually it just died.

I mean, I think that's the future of humanity. You know, just

(Demonstrates Rat

Dying)

... And die.

**GROUP :**

(Laughing)

**PATRICK :**

Well, maybe so but every generation believes that they're witnessing the end of the world but... I feel that I'm actually living it.

**JESSE :**

Okay. All right, I have a question for you Patrick. I think a lot of people are feeling that way. You know, that we're this kind of pleasure obsessed, porn-addled materialists, ceding our humanity to technology... At the same moment that computers are becoming sentient, right? So what my question is: what is this notion of self to begin with?

**PATRICK :**

It's written over the portals to the Temple of Apollo at Delphi: It says "Gnothi seauton", which means "Know Thyself".

**JESSE :**

Yeah, but we're kind of 99% automated already. Our personality - or this thing we think of as ourself right it's just a tiny fraction of what the brain is doing, right?

**STEFANOS :**

Yeah.

**JESSE :**

Most of it's just automated body function.

**CELINE :**

Okay.

43.

**JESSE :**

So then what is it we're actually ceding?

**CELINE:**

(Interrupting)

If this notion of self is such a small percentage of you, sweetie...

**JESSE :**

Yes.

**CELINE :**

How come I always hear so much about it?

**GROUP :**

(Laughs)

**STEFANOS :**

Well, it's just like my penis. I mean, it's not that big, it's a small part of myself, but it needs a lot of attention.

**CELINE :**

His too!

**ANNA :**

And how did you two meet?

**ARIADNI :**

You don't know?

**ANNA :**

What?

**STEFANOS :**

Well, you have to read Jesse's books.

**CELINE :**

Yeah, especially if you want to know exactly what it's like to have sex with me, read away.

**STEFANOS :**

Read away!

**CELINE :**

Oh, excuse me, Stefanos.

**STEFANOS :**

No, no. I mean it's well written.

44.

**JESSE :**

Thank you. We met about 18 years ago. We kinda, sort of, fell in love a little bit, and then we lost track of each other and a decade later we ran into each other.

**CELINE :**

No, no, no, we didn't run into each other, sweetie-pie.

**JESSE :**

We didn't?

**CELINE :**

No. You wrote a book "inspired" by our meeting...

**JESSE :**

Yeah, yeah...

**CELINE :**

And I read about it and went to look for it.

**ANNA :**

That's pretty romantic.

**JESSE :**

It was really romantic.

**CELINE :**

Not really. Not really. He neglects

to mention he was married, had a kid...

**JESSE :**

Details, details...

**CELINE :**

Yeah, that part was a disaster.

**JESSE :**

It wasn't a disaster. It was inevitable.

**CELINE :**

Yeah. Okay. And the first time we have sex without a condom, twins!

**JESSE :**

Yeah, one pitch, one homerun. Boom!  
45.

**CELINE :**

And I've been chained to the sink ever since! I'm sorry to say that, but

**ANNA :**

It's not that bad, is it? The girls are so beautiful.

**JESSE :**

Thank you.

**CELINE :**

They're cute.

**GROUP :**

(Laughs, Reacts)

**CELINE :**

Okay, no no, it has some upsides. Let me tell you right now, Anna, how to keep a man.  
Anna nods.

CELINE (CONT&#039;D)

You&#039;ve gotta let them win at all the silly little games...

**JESSE :**

Oh, okay.

**CELINE :**

... They like. When I met Jesse, the first night we were playing pinball, and of course I was winning...

**JESSE :**

Is the foundation to our entire relationship a lie? It is. It is.

**CELINE :**

... And at the last minute I let the ball go down the middle. It builds their confidence.

**JESSE :**

No, she can&#039;t beat me at one game, not any game.

**CELINE :**

If I didn&#039;t let him win at every game... we would never have sex.

(MORE)

46.

CELINE (CONT&#039;D)

I mean, I&#039;m sorry to say it, but he&#039;s actually a closet macho. He dreams of having a bimbo for a wife.

**GROUP :**

(Laughs)

**CELINE :**

Dreams!

**JESSE :**

It&#039;s my greatest aspiration. A bimbo,

that's it.

Celine changes her demeanor and voice, playing really dumb.

**STEFANOS :**

Whoa!

**CELINE :**

(Baby voice)

So...

**STEFANOS :**

Uh-oh.

**JESSE :**

Yes?

**GROUP :**

(OS, Laughing)

**CELINE :**

So you're a writer?

**JESSE :**

Yeah. Yeah, sure.

**CELINE :**

So you write like... books?

**GROUP :**

(Laughing)

**JESSE :**

I've written a few, sure. Sure,  
yeah.

**CELINE :**

Wow. I've never met a writer before.

**JESSE :**

(Laughing Nervously)

Really. Yeah?

47.

**CELINE :**

You must be really smart.

**JESSE :**

Well, I - you know.

**CELINE :**

You know, I can't even write my own name sometimes when I'm tired.

**JESSE :**

What kind of books do you like?

**CELINE :**

Well, I like stories with a meaning behind them, like a really beautiful love story...

**JESSE :**

Oh, sure, yeah.

**CELINE :**

You know, I read this book once, "Romeo and..."

**JESSE :**

"...Juliet". Right?

**CELINE :**

Yeah!

**JESSE :**

Oh, yeah.

**CELINE :**

Wow, you know it!

**JESSE :**

It's very good, yeah. It's a play actually, not a book. A play.

**CELINE :**

Oh, I thought it was a book based on the movie.

**JESSE :**

No (  
Laughs)  
No, a play, yeah.

**GROUP :**

(OS, Laughing)  
48.

**CELINE :**

Okay, it was a play. Wow. Well,  
actually I didn't read the whole  
thing because you know, sometimes I  
have to keep up and read those  
magazines to know exactly what is  
going on in all those people's lives.

**JESSE :**

Well, that is important.

**CELINE :**

Okay. Well, you're very, very smart  
and  
(whispering)  
I bet you have a gigantic penis.

**JESSE :**

Why am I finding myself so attracted  
to this woman!

**CELINE :**

Yes, he is - calm down!

**GROUP :**

(Reacts)

**STEFANOS :**

Wow.

**CELINE :**

And that's the funny part of it!  
The not-so-funny part of the closet  
macho, okay -- is that today, after  
we drop Henry off, he tells me that

even though I have an offer for an amazing job, he wants me to throw it all away and move to Chicago.

**JESSE :**

That's not what I said.

**CELINE :**

Yes.

**JESSE :**

I said I missed him. You were expressing something you felt conflicted about and I did the same.

**CELINE :**

So we can baby sit every other weekend for his ex-wife! I mean hilarious.  
49.

**ARIADNI :**

Hey, hey, hey! You guys stop it. It must have been so hard saying goodbye to Hank today, right?

**CELINE :**

Yeah, of course.

**ARIADNI :**

I mean, he's such an amazing kid.

**ACHILLES :**

Tell him I already miss my chess partner.

**JESSE :**

Right away.

**ARIADNI :**

When Stefanos and I split up...

**STEFANOS :**

Yeah?

**ARIADNI :**

I'm getting full custody.

**STEFANOS :**

Oh. Well that's ok for a while because me and my 20 year old girlfriend will be a little preoccupied.

**GROUP :**

(Laughs)

**ARIADNI :**

(laughter)  
I love men.

**STEFANOS :**

And I love you.

**ARIADNI :**

Ok, I have a story that my husband here loves and that's going to tell you everything you need to know about masculine and feminine. Right?

Okay, ready?

JESSE/STEFANOS

Yeah.

50.

**ARIADNI:**

My mom used to be a nurse. So she was there when people were coming out of their comas.

**STEFANOS :**

Oh, that story. Yeah.

**ARIADNI :**

Listen! Listen.

**STEFANOS :**

I'm listening.

**ARIADNI :**

It's an interesting story.

**STEFANOS :**

I'm listening.

**ARIADNI :**

So she was the one to tell them,  
"Hi, my name's Katerina. You're  
coming out of a coma."  
Stefanos is mouthing words behind her.

**ANNA :**

(Laughing)  
I'm sorry.

**ARIADNI :**

"You've been in a really bad  
automobile accident. You're going  
to be okay."  
Ariadni puts her hands over Stefanos' mouth.  
ARIADNI (CONT'D)  
"You're going to be fine," and you  
know, stuff like that. She said  
that every woman, the very first  
thing, the first reaction she would  
have would be to ask about everybody  
else. "How are my kids? How's my  
husband? Is anyone else hurt?"  
Every man - with no exception - when  
they were told this, what was the  
first thing they did? Looked down  
at their cock.

**GROUP :**

(Laughs)  
51.

**JESSE :**

Well, you know what? You've gotta  
make sure it's still there, all right?  
You've gotta make sure it's still  
working, you have to!

**ARIADNI :**

Of course, of course!

**STEFANOS :**

Alive and kicking.

**ARIADNI :**

Yeah, yeah, yeah, yeah.

**STEFANOS :**

Yeah, all that.

**ARIADNI :**

And only eventually, eventually, they would come around to asking about their kids, or about someone else they might have accidentally killed. Stuff like that. Important stuff.

**CELINE :**

Doesn't that just say it all? Penis first, then the rest of the world.

ARIADNI, ANNA, WOMEN

(Chanting)

Penis, penis, penis, penis, penis,  
penis-

**JESSE :**

Okay, whoa, whoa, whoa. If you can explain it all on strictly gender terms, why do you or why does any woman waste time getting mad at or bother trying to change a man?

**STEFANOS :**

Exactly. It's all biology. What is the problem?

**CELINE:**

(to Jesse)

And you're so, so good at turning things around. I mean, he is a genius!

52.

**JESSE :**

No, I'm just trying to say it's like being pissed at a frog for being green.

**STEFANOS :**

Exactly.

**CELINE :**

Yeah. Yeah, exactly!

**ANNA :**

Hearing all this, I wonder if this idea of a love affair that lasts forever is still relevant to us? I mean, we know that we are going to break up eventually.

**ACHILLES :**

Definitely.

**JESSE:**

(to Anna and Achilles)

Okay, but are your parents still together?

**ANNA :**

No way.

**JESSE :**

No. And what about you?

**ACHILLES :**

They are. But they could be divorced.

**JESSE :**

Yeah, they could.

**ACHILLES:**

(Laughs)

I mean, I think that if they had more money they wouldn't still be together.

**ARIADNI :**

God, you guys are so practical! I was born into the wrong generation.

**ANNA :**

My grandmother's mother wrote to our whole family a twenty-six page letter from her deathbed. And she spent three pages on the costumes she did for a play and only one paragraph on her husband.

53.

**JESSE :**

Was she an actress too?

**ANNA :**

No, she was a...

(in French)

How do you say, seamstress?

**CELINE :**

(in English)

A seamstress. Seamstress.

**ANNA :**

Seamstress...and she had all these wonderful friends. About my great grandfather she mentioned three

**events:**

because of his job, and he died.

Her big advice was not to be too consumed with romantic love.

Friendships and work, she said, brought her the most happiness.

**ARIADNI :**

I couldn't agree more. I mean, that's the thing that fucks us up, right?

This idea of a soul mate, of someone who will come to complete us and save us from having to take care of

ourselves. With Stefanos, I set the bar extremely low - I know he is not going to meet any of my needs.

**GROUP :**

(Laughing)

**STEFANOS :**

Definitely not!

**ACHILLES:**

(to Patrick)

So what about grandma? Was she a soul mate?

**PATRICK :**

Well, sounds appealing, but actually your grandmother was more rational than that. She took care of herself and asked me to do the same, with plenty of room to meet in the middle.

**ANNA :**

Yeah that sounds ideal.

54.

**STEFANOS :**

Yeah, it is, actually. It is.

**PATRICK :**

But it must be obvious that my wife is not here today. We were never one person, always two. We preferred it that way.

**ARIADNI :**

That's so beautiful. I think my husband is always trying to almost colonize me, you know.

**STEFANOS :**

I colonize you?

**ARIADNI :**

Yes, but I colonize you, too, darling.

**STEFANOS :**

Well okay then.

**PATRICK :**

But at the end of the day, it's not the love of one other person that matters, it's the love of life.

**STEFANOS :**

That's good to know, Patrick, because life I can handle, Ariadni, on the other hand... We all know that the Greeks invented tragedy, right, and on top of that she's from the region of Mani, which is short for maniac!

**GROUP :**

(Laughs)

**CELINE :**

Ask about the hotel.

**JESSE :**

Hey, you guys, if we can't make that hotel room tonight, could you get a refund, or use it yourselves or

**STEFANOS :**

No, no, we don't get a refund.

**ARIADNI :**

Are you trying to get out of it? Because you're going.  
55.

**STEFANOS :**

You gotta go.

**CELINE :**

No, it's such a great gift you've given us, but I'm so stressed getting all the packing ready, the girls and

**ARIADNI :**

No, no, no

**STEFANOS :**

We made a deal, guys, you watched our kids. You're gonna love it.

**ARIADNI :**

We're going to watch yours.

**STEFANOS :**

It's really, really good.

**ARIADNI :**

It's a fantastic, fantastic walk to the hotel, and you won't regret it. And we'll be very offended if you don't go.

**STEFANOS :**

It is.

**CELINE :**

Okay. Thank you.

**ARIADNI :**

You're going.

**NATALIA :**

Well, when I think of Elias, what I miss the most about him is the way he used to lie down next to me at night. Sometimes his arm would stretch along my chest. I couldn't move, I even held my breath, but I felt safe... complete. I miss the way he was whistling walking down the street. Every time I do something, I think of what he would

**say:**

scarf." But lately I've been forgetting little things. He's sort

of fading and I'm starting to forget him and it's like losing him again.

(MORE)

56.

NATALIA (CONT'D)

Sometimes, I make myself remember every detail of his face - the exact color of his eyes, his lips, his teeth, the texture of his skin, his hair - that was all gone by the time he went. And sometimes, not always, but sometimes I can actually see him. It is as if a cloud moves away and there he is. I could almost touch him, but then the real world rushes in, and he vanishes again. For a while, I did this every morning, when the sun was not too bright outside because the sun somehow makes him vanish. He appears and he disappears like a sunrise or sunset, anything so ephemeral. Just like our life - we appear and we disappear and we are so important to some, but, we are just passing through.

**JESSE :**

(Toasting)

To passing through.

EXT. WALK - EVENING

Celine and Jesse are walking through a very old area, in mid-conversation.

**JESSE:**

... And eventually he catches his face in the window's reflection. And he realizes he's no longer a nine-year-old boy, right? He's suddenly old, he's got a beard, his eyes are watery, and he's still -

**CELINE:**

Oh, this one seems sad. At first I thought you were going to tell me

the story about the guy that has an imaginary friend.

**JESSE :**

Which one?

**CELINE:**

And when he's in his fifties the imaginary friend shows up again, right?

**JESSE :**

With the hummingbird?

57.

**CELINE :**

Yes, that's the one.

**JESE :**

Yeah. Oh, you like that one?

**CELINE :**

It's funny.

**JESSE :**

Oh.

**CELINE :**

Remember that letter that you let me read that you wrote when you were twenty, to yourself at forty?

**JESSE :**

Yeah, I remember the first sentence: Dear Forty-Year-Old Jesse, I hope you're not divorced.

**CELINE :**

No, I didn't even remember that part. I meant all the other things in that letter...you were the same guy.

**JESSE :**

Yeah...

**CELINE :**

I mean, we always think we're evolving, but maybe we can't change that much.

**JESSE :**

You know how I think I've changed the most?

**CELINE :**

How?

**JESSE :**

When I was younger I just wanted time to speed up. You know?

**CELINE :**

Why?

**JESSE :**

Well. So I could be on my own. So I could be free from my parents and school and all that shit. You know?  
(MORE)

58.

JESSE (CONT'D)

I just wanted to close my eyes and wake up and be an adult. And then I kind of feel like that all happened and I just want everything to slow down.

**CELINE :**

Hm... it's strange - I've always had this feeling, no matter where I am in my life, that it's either a memory or a dream.

**JESSE :**

I know, you've always thought that. And me too, it's like, is this really my life? Like, is it happening right now?

**CELINE :**

It is.

**JESSE :**

I know.

Celine and Jesse laugh.

JESSE (CONT&#039;D)

Every year I just seem to get a little bit more humbled and more overwhelmed about all the things I&#039;m never going to know or understand.

**CELINE :**

That&#039;s what I keep telling you. You know nothing!

**JESSE :**

I know, I know! I&#039;m coming around!  
Celine and Jesse laugh.

**CELINE :**

But not knowing is not so bad. I mean, the point is to be looking, searching. To stay hungry, right?

**JESSE :**

I know, it&#039;s true. I just wish it was a little easier.

**CELINE :**

How do you mean?  
59.

**JESSE :**

Well, just to maintain a certain level of passion, you know? I mean it used to come so naturally. I remember when I was younger, me and all my writer friends, we just felt like we were doing something important, you know? Like this was our time.

**CELINE :**

But you were all a bunch of arrogant little pricks, right?

**JESSE :**

No, we

**CELINE :**

Sounds like.

(Laugh)

**JESSE :**

All right, maybe. I don't know, it just grew out of all this energy you know, this creativity or whatever ambitions people had. You know, I think you gotta be a little deluded to stay motivated.

**CELINE :**

Young men have this thing about comparing themselves all the time. They have all these signposts they judge themselves by. You used to do that all the time.

**JESSE :**

Do what? What do you mean?

**CELINE :**

**With like:**

seventeen, F. Scott Fitzgerald did this by thirty...

**JESSE :**

And Balzac wrote a book before breakfast every day, so what the hell am I doing?

**CELINE :**

Yeah. But women don't think that way as much.

**JESSE :**

You don't think so?

60.

**CELINE :**

No. We have much less to compare ourselves to maybe. Most women who achieve anything in life, the first time you hear about them, they're in their 50's, because it was so hard for them to get any recognition before then. They struggle for 30 years or they raise kids and were stranded at home before they could finally do what they want. Actually, you know what? It's kind of freeing. We don't have to spend our lives comparing ourselves to Martin Luther King, Gandhi, Tolstoy...

**JESSE:**

(Laughing)

Well, what about Joan of Arc, right?

I mean, she was a teenager and she saved France. So...

**CELINE :**

Who wants to be Joan of Arc, okay?

**JESSE :**

No?

**CELINE :**

Forget France. She was burned at the stake and a virgin! Okay? Nothing I aspire to. What a great achievement!

**JESSE:**

(Laughing)

Okay! All right, all right, all right. Whatever.

**CELINE :**

(Laughs)

Oh, god.

**JESSE :**

What?

**CELINE :**

No, nothing.

**JESSE :**

What?

**CELINE :**

It's just so weird.

61.

**JESSE :**

What do you mean?

**CELINE :**

Oh, just this. Us. Walking, having a conversation...

**JESSE :**

Oh, I know.

**CELINE :**

... About something else than scheduling, food, work.

**JESSE :**

Yeah, I mean, how long's it been since we just wandered around bullshitting?

**CELINE :**

Do you hear what I hear?

**JESSE :**

The sea?

**CELINE :**

No.

**JESSE :**

What, oh! No small feet. Nothing being knocked over, nothing we have to clean up, no injustices being done.

**CELINE :**

Yeah. So when was the last time?

**JESSE :**

When we had nowhere we had to be?

**CELINE :**

Yeah.

**JESSE :**

You remember walking around Luxembourg Gardens?

**CELINE :**

Yeah.

**JESSE :**

Do you? I used to kick your ass at ping pong on those concrete tables.  
62.

**CELINE :**

Hey, congratulations! You beat a woman pregnant with twins!

**JESSE :**

Well, it's better than losing to a pregnant woman with twins.

**CELINE :**

Such a gentleman! Yeah.

**JESSE:**

(a beat)

Hah-ha! You know what I think? I think its from the time we leave our parents house until we have kids that's the only time your life is

completely your own. You know I think I had about a decade of that. It was great. It was just like one long, flowing... a day, a week, a year, there wasn't much difference.

**CELINE :**

No, I used to keep track of time through jobs and boyfriends and stuff like that. Now I can tell you every detail of the past seven years based on what was happening in the girls' lives.

**JESSE :**

Yeah, right. Totally.

**CELINE :**

You do that too?

**JESSE :**

Yeah, I mean time's demarcated now...

**CELINE :**

Really?

**JESSE :**

Why?

**CELINE :**

No, no, I'm just surprised. I'm surprised you do that too. No but, okay - quick test.

**JESSE :**

Oh, no...  
63.

**CELINE :**

August 2009. Come on, it's a quick one. What was happening?

**JESSE :**

August 2009 - we were on vacation

with your parents. Nina got the chicken pox first, quickly followed by Ella.

**CELINE :**

I'm so impressed.

**JESSE :**

Yeah. So do I get a gold star?

**CELINE :**

Maybe. Hey. Can I ask you a question?

**JESSE :**

Sure.

**CELINE :**

If we were meeting for the first time today on a train, would you find me attractive?

**JESSE :**

Of course.

**CELINE :**

No, but really, right now as I am? Would you start talking to me? Would you ask me to get off the train with you?

CELINE/JESSE

(Laugh)

**JESSE :**

Well, I mean, you're asking a theoretical question. I mean, what would my life situation be? I mean technically, wouldn't I be cheating on you?

**CELINE :**

Okay. Why can't you just say "yes"?

**JESSE :**

No, I did. I said, "of course"!

That was

64.

**CELINE :**

No-no-no! I wanted you to say something romantic and you blew it.

**JESSE :**

Oh, okay. Alright, wait - if I saw you on a train, okay, listen. I would lock eyes with you.

**CELINE :**

Uh-huh.

**JESSE :**

And then I'd walk right up to you and I'd say, "Hey, baby. You are making me as horny as a billy goat in a briar patch."  
He grabs her ass.

**CELINE :**

Stop it, that's disgusting! Billy goat. No, the truth is, you failed the test. And the fact is, you would not pick me up on a train. You wouldn't even notice me, a fat-assed middle-aged mom, losing her hair.

**JESSE :**

Okay.

(Laughing)

Losing her hair?

**CELINE :**

Yeah, that's me!

**JESSE :**

You set me up to fail. Honestly, you did.

**CELINE :**

Okay, true. True.

**JESSE :**

Alright? Alright? But in the real world, baldy, on game day when it mattered, I DID talk to you on a train. I did that, it was the best thing I ever did.

**CELINE :**

Really? Look at the goats. Hello.  
65.

**JEESE:**

Hey. Alright. You know, that's not even a good question, all right? The real question would be if I DID ask you to get off a train...

**CELINE :**

Yeah?

**JESSE :**

Would you get off with me?

**CELINE :**

No, of course not. I have people waiting for me.

**JESSE :**

Yeah, see, so?

**CELINE :**

You know, and

(Laughing)

A forty-one-year-old horny billy goat? How creepy! I'm creeped out right now. Help, politzia!

**JESSE :**

I can't believe I'm 41.

**CELINE :**

Yeah, me neither. You've gotten so

old. I never thought I'd sleep with anyone over 40.

**JESSE :**

Yeah, yeah... what?

**CELINE :**

Actually, you know what? You're the oldest guy I've ever slept with.

**JESSE :**

Well, that's something. That's good.

**CELINE :**

It's true.

**JESSE :**

I know I'm not the oldest guy you've ever blown.

**CELINE :**

What?

66.

**JESSE :**

That conference in Warsaw?

**CELINE :**

What conference?

**JESSE :**

Lech Walesa.

**CELINE :**

Lech Walesa... oh, what are you talking about?

**JESSE :**

It's okay. It was before we were together, you can admit it. I can remember the way you talked about how he "opened your heart". You definitely blew him. Definitely.

**CELINE :**

Oh, okay. You're really crazy.  
That was Gorbachev, okay? You  
geographically challenged, football  
obsessed, donut loving American.  
That was Gorbachev.

**JESSE :**

I'm sorry, I got my Eastern Bloc  
leaders mixed up. Okay?

**CELINE :**

And I didn't blow him at all! Okay?  
Take it back!

**JESSE :**

Okay. All right, okay. Okay!

**CELINE :**

God!

**JESSE :**

So was it Vaclav Havel? Or

**CELINE :**

All right, you know..

EXT. WALK PART TWO - EVENING

They're now walking through a small, very old town.

**JESSE :**

Listen to this. I was going to wait  
to tell you this until later but,  
whatever. I'm so bad with secrets.  
67.

**CELINE :**

What? You have a tumor in your brain?  
You're going to die?

**JESSE :**

No, no, no, no. Nothing like that  
alright? Well actually, it's kinda  
like that. My grandmother died.

**CELINE :**

What? When?

**JESSE :**

Yeah, my dad texted me right before we ate.

**CELINE :**

Oh, I'm so sorry. Why didn't you tell me?

**JESSE :**

Ah, I know. Well, everybody's been expecting it. You know, she lived a long time, had a great life. She was ninety-six.

**CELINE :**

Okay. She didn't live much longer after your grandfather died, though.

**JESSE :**

No, barely a year. I mean the funny thing is, this woman was a frickin' saint.

**CELINE :**

Yeah.

**JESSE :**

She was a nurse in the war, she took care of all of us, you know. I mean, she never said an unkind word about anybody.

**CELINE :**

Ah, I wish I'd met her.

**JESSE :**

No, it's okay, because by the end, you know, she just really wasn't into meeting new people. I mean after a lifetime of being sweet as pie - once grandpa died, she got

kinda ornery.

68.

**CELINE :**

Well you know, it happens, she was in mourning, no?

**JESSE :**

Well, my dad said she was just waiting to die.

**CELINE :**

How long were they married?

**JESSE :**

74 years.

**CELINE :**

Fuck!

**JESSE :**

(Laughs)

Yeah.

**CELINE :**

How is that even possible? How old will we be if we're together seventy-four years?

**JESSE :**

Mm... well, when would we start counting from?

**CELINE :**

I guess from the first time we had sex. No?

**JESSE :**

Okay. Yeah, good. So, so um, 1994.

(Muttering, Calculating

Under His Breath)

**CELINE :**

Okay. '94... fifty-six years from

now.

**JESSE :**

Okay. We will be ninety-eight.

CELINE/JESSE

Ugh!!!

**CELINE :**

Will you be able to put up with me for another fifty-six more years? I need to know! Okay? 'Cause I don't know if I'm gonna be able to put up with you.

69.

**JESSE :**

It's crazy if you think about all the change they saw. I mean, when they met neither one of them had electricity. He used to take her to school on his horse, right?

**CELINE :**

Oh, that's so romantic... it's incredible.

**JESSE :**

I know. When they graduated, he was valedictorian and she was salutatorian.

**CELINE :**

What is that?

**JESSE :**

He was top of the class and she was second.

**CELINE :**

I bet she knowingly got a couple of answers wrong just to make sure he didn't feel threatened.

**JESSE :**

Well, if she wanted to get laid,  
she'd better have.

**CELINE :**

Yeah, obviously like you-know-who.

**JESSE :**

Right. Well, anyway, so I called my  
dad, right? After I got the text,  
just to...

**CELINE :**

Yeah, yeah, of course, yeah.

**JESSE :**

... You know, tell him I was sorry...  
but I think I kind of screwed up.  
At some point I told him 'Hey Dad,  
you're an orphan now.' He didn't  
think that was funny.

**CELINE :**

No, it's not funny at all.

**JESSE :**

Yeah, I guess not.

(MORE)

70.

JESSE (CONT'D)

(Laughs)

**CELINE :**

He's next, then you.

**JESSE :**

I know. Well, he told me that my  
grandparents want to have a joint  
service. They want to have their  
ashes intermingled and be buried as  
one.

**CELINE :**

Your grandfather didn't have a  
funeral?

**JESSE :**

No, remember? They vowed to each other they'd never have to attend one another's funerals.

**CELINE :**

Oh, yeah. I kind of like the idea of you attending mine.

**JESSE :**

(Laughs)  
What?

**CELINE :**

Imagining you in a suit, clean shaven for once... and holding hands with the girls... I don't know, I like it.

**JESSE :**

You're gonna outlive me.

**CELINE :**

Well, I'll see. I guess one of us will see.

**JESSE :**

You think you want to go to the service with me?

**CELINE :**

To Texas?

**JESSE :**

Uh, it's not going to be in Paris.  
71.

**CELINE :**

How bad do you want me there? I mean I would come but it's really expensive with the flights...

**JESSE :**

Just skip it - it'd be simpler to go alone.

**CELINE :**

(To Barking Dog)

Oh, hello.

**JESSE :**

Hello, buddy.

**CELINE :**

Well you know, if I'm not there it'll be easier for you to fuck your cousins.

**JESSE :**

(Laughs)

Yes, that's true.

**CELINE :**

Yeah. Isn't that common where you come from? I mean... you didn't answer the question.

**JESSE :**

What question?

**CELINE :**

Will you be able to put up with me for another 56 more years?

**JESSE :**

I am looking forward to it.

**CELINE :**

Shit, you're really working it.

**JESSE:**

(Spanish accent returns)

Ze nectar of your sex ages like a fine wine.

**CELINE :**

Uh-oh, my hairy Spanish lover is

back.

**JESSE :**

Greek. I'm Greek now, for sure.

Greek, yeah.

72.

**CELINE:**

(a beat)

Oh! Look at this! Wow. This place sort of reminds me of this film I saw when I was a teenager. It was a black and white film from the 50s. I remember a couple walking through the ruins of Pompeii, looking at bodies that had been lying there for centuries. I remember the bodies caught in their sleep, still lovingly holding each other. I don't know why, sometimes I have this image in my mind when, you know, we're asleep and you hold me.

**JESSE :**

What, of being buried alive under molten ash, that's what you're thinking about?

**CELINE :**

Yeah!

(Laughing)

**JESSE :**

That's not very fun.

**CELINE:**

(Laughing)

Well... I don't know, it's not horrible. They had some bodies with little kids sleeping between them...

**JESSE :**

Oh, that's nice!

**CELINE :**

Yeah! I guess I was young and a bit morbid - I mean at that age you romanticize the idea of dying with the person you love.

**JESSE :**

Well, you wanna die with me?

**CELINE :**

Maybe, if it were, you know, our first night together, then, a long time ago. But now, no. I'd like to live!

73.

**JESSE :**

Well, I just wanted you to say something romantic and you blew it! Putain de merde!

**CELINE :**

Oh, no! Putain de merde, I blew it. Okay, if we're both 98 you can ask me again, but anytime sooner...Ehhnt!  
(Whispers)

Sorry.

They are walking by an old, tiny Chapel.

**JESSE :**

Hey, this is the chapel I was telling you about. It's from the Byzantine era, it's like a thousand years old.

**CELINE :**

Can we go in?

**JESSE :**

Yeah. I think so. Check this out.  
Hello? Hello.

**CELINE :**

Oh, wow!  
They enter.

INT. CHAPEL - AFTERNOON

**JESSE :**

It's a shrine to Saint Odilia, a patron saint to eyesight. People come from all over, they leave little dedications to the blind, to help restore sight.

**CELINE :**

I'm sure it works.  
He is looking at the old faded paintings on the walls.

**JESSE :**

Maybe. These paintings here, they make me think of those Japanese monks, you know, with their deal on impermanence. They like to paint with water on rock on a hot day so by the time they're done it's already evaporated.  
Celine notices all the icons have been subtly defaced.  
74.

**CELINE :**

All the eyes are scratched out. Is that about the blindness?

**JESSE :**

No, I thought that too, but the caretaker guy, he told me that the Turks did that during the Occupation.

**CELINE :**

That's it! I'm never eating Turkish food again.

**JESSE :**

Oh, okay. Well, that'll send a shiver through the international community.

**CELINE :**

Okay fine, then I'll never suck another Turkish cock.

**JESSE :**

(Laughs)

Now THAT's gonna have a global impact.

**CELINE :**

Oh, that's terrible. No, I forgot you're a closet Christian. Is it really bad to make blow-job jokes in a church?

Jesse just shrugs.

**JESSE :**

Kind of is, okay? But we've done worse.

**CELINE:**

(a beat)

The girls asked me again what our wedding was like.

**JESSE :**

Yeah? What'd you say?

**CELINE :**

I said it was very low key.

**JESSE :**

Yeah, very low key. So low key I don't even remember it.

**CELINE :**

Very Quaker.

(MORE)

75.

CELINE (CONT'D)

I don't know why they want us to be married so badly. It's important to them.

**JESSE :**

We're in a church. You want to get married?

**CELINE :**

No.

**JESSE :**

No.

**CELINE :**

It's just all those fairy tales they like so much, you know? Remember when they were little, at the end of every cartoon they watched, they'd be all "Oh they're getting married!" Even if it's Pinocchio and his dad, or Donald Duck and his nephews.

EXT. WALK PART THREE- EVENING

They are now walking through the town on their way to the shore.

**CELINE :**

So if we're going to spend another fifty-six more years together...

**JESSE :**

Yeah?

**CELINE :**

... What about me would you like to change?

**JESSE:**

(Smirks)

That's another one of your can't-win questions. I'm not answering that.

**CELINE :**

What do you mean? There's not one thing you'd like to change about me? I'm perfect?

**JESSE :**

Okay.

**CELINE :**

Okay.

76.

**JESSE :**

Actually...

**CELINE :**

One thing.

**JESSE :**

... If I could change one thing about you...

**CELINE :**

Uh-huh.

**JESSE :**

... It would be for you to stop trying to change me.

**CELINE :**

You're a very skilled manipulator, you know that?

**JESSE :**

Well, I'm onto you. I know how you work.

**CELINE :**

You think?

**JESSE :**

Yeah. I know everything about you. Here we go. Let's go through here.

**CELINE :**

I don't think you do, actually.  
(Laughs)

**JESSE:**

(Laughs)

No? Well, I know you better than I know anybody else on the planet. But... maybe that's not saying much.

**CELINE :**

I mean right now?

**JESSE :**

What?

**CELINE :**

This is great. You know?

**JESSE :**

Right. Yeah.

77.

**CELINE :**

I feel close to you.

**JESSE :**

Yeah.

**CELINE :**

But sometimes, I don't know, I feel like you're breathing helium and I'm breathing oxygen.

**JESSE :**

(helium voice)

What makes you say that? Huh?

**CELINE :**

See? I'm trying to truly connect

**JESSE:**

(Helium voice)

What? Come on, I'm just being myself!

**CELINE:**

-And you make a joke! That's exactly what I'm talking about!

**JESSE :**

Oh, listen, come on, come on. If we're ever going to truly know one another, I think we'd probably have

to get to know ourselves better first.

**CELINE :**

Yeah. Do you remember this friend of mine? George, from New York.

**JESSE :**

No.

**CELINE :**

Oh, no, that was before. That was before.

**JESSE :**

What was?

**CELINE :**

He was this friend of mine that, when he found out he had leukemia, and he was probably going to die, he confessed to me that the first thing that came to his mind was relief.

78.

**JESSE :**

Relief? But why?

**CELINE :**

Well, before he found out he had nine months to live he was always so worried about money, and now his thought was, great! I have more than enough money to live for the next nine months, I've made it!

**JESSE :**

(Laughing)

Oh, okay.

**CELINE :**

And then he was finally able to enjoy everything about life, even like being stuck in traffic. He would just enjoy looking at people...

staring at their faces. Just little things.

**JESSE :**

And then what happened?

**CELINE :**

What do you mean?

**JESSE :**

Well, like, is he still alive?

**CELINE :**

No, he died. A long time ago.

**JESSE:**

(a beat)

Last night I had this dream where I was reading a book. It was a lost classic, "The Rovers".

**CELINE :**

"The Rovers"?

**JESSE :**

Yeah, like roving around, you know, wandering? It was all these young people.

**CELINE :**

Okay. Is that a real book?

**JESSE :**

No, no, no.

79.

**CELINE :**

No?

**JESSE :**

But it was really great.

**CELINE :**

Okay.

**JESSE :**

It was fresh, funny, experimental,  
it had all this energy...

**CELINE :**

I love that you read books in your  
dreams.

**JESSE :**

I know, and they're always really  
good.

**CELINE :**

I have major action hero dreams,  
like I'm flying around like a  
superhero, breaking through walls.  
And at the end, I have an orgasm.

**JESSE:**

(Laughs)

Well, I'm gonna try to make your  
dreams come true, babe.

They arrive at the waterfront. The sun is now setting over  
the ocean.

EXT. CAFE - EVENING

They are now sitting at an outdoor table with a couple of  
glasses of wine, staring at the last bit of the fireball,  
quickly disappearing.

**CELINE :**

Still there. Still there. ... Still  
there. Still there. ... Gone.

They sit in silence. Eventually, Jesse looks over at Celine  
and notices she's moved. He just takes her hand. The sun  
is now gone.

INT. HOTEL LOBBY - NIGHT

As they are checking into the hotel, Jesse is signing various  
paperwork.

80.

HOTEL CLERK #1

I need your credit card.

**JESSE :**

Oh, I think the room is paid for.  
HOTEL CLERK #1  
Yes it is, but the credit card is  
for  
(Speaks Greek)

**CELINE :**  
Incidentals.

**JESSE :**  
Right, of course.  
Another HOTEL CLERK (#2) emerges from office with his two  
books.

**SOFIA :**  
Mr. Wallace?

**JESSE :**  
Yeah?

**SOFIA :**  
I am such a fan of these two books.  
My husband gave me your book on our  
first date and then when your second  
book came out, we read it out loud  
together.

**JESSE :**  
Oh, wow.

**SOFIA :**  
Would you please sign them to us?

**JESSE :**  
Yeah, of course, of course.

**SOFIA :**  
Thank you.

**JESSE :**  
I love the art work on these Greek  
editions, it's really nice. Uh,  
what do you need?

**SOFIA :**

Make it to Sofia and Pavlos.

**JESSE :**

Okay. How's the Greek translation?

81.

As Jesse signs the books, the Hotel Clerk starts paying attention to Celine.

**SOFIA :**

Well, it's called "Afti ti Fora,  
Ekini ti Fora"

**JESSE :**

"Ekini ti Fora."

**SOFIA :**

But I'm not sure it's a great one.

**JESSE :**

Well, that's because you never read  
it in English, right?

**SOFIA :**

Exactly. ... That's great. Could  
you sign them too?

**CELINE :**

Me?

**SOFIA :**

Yes. You're the real Madeline, right?

**CELINE :**

Madeline? Not really. People assume  
it's me but it's - it's not me at  
all. He's got a big imagination.

**SOFIA :**

Would you be so kind? It would mean  
so much to my husband.  
The book is passed to Celine.

**CELINE :**

I can't sign a book I didn't write.  
It doesn't make  
Jesse passes the books to Celine.

**JESSE :**

She'd be happy to.

**SOFIA :**

Okay. Thank you.

**CELINE :**

I'm happy to.  
She begins to sign.  
82.

**JESSE :**

Efharisto.

**CELINE :**

Okay. Thank you.

**SOFIA :**

Great. Thank you so much.  
INT. HOTEL ROOM - NIGHT  
Celine and Jesse enter the room.

**JESSE :**

Check it out!

**CELINE :**

Wow, this is nice!

**JESSE :**

Yeah.

**CELINE :**

Clean... air conditioning... I love  
it! Oh my god.

**JESSE :**

It's great.

**CELINE :**

Wow, oh wow, that bath tub.

Jesse goes over to the table to examine what's on it.

**JESSE :**

Hey, check this out. Stefanos and Ariadni got us a bottle of wine and a couple's massage.

**CELINE :**

They are so nice, we have to get them a present before we leave.

**JESSE :**

I know, we should remember to get something for the kids, too.

**CELINE :**

Yeah, I know. For sure. Wow. I miss the girls.  
Jesse seductively touches her.

**JESSE :**

Mmm, I don't.  
83.

Then kisses her. She eventually looks out the window.

**CELINE :**

This is such a nice view. Look.

**JESSE :**

The only view that I am interested in...

**CELINE :**

What?

**JESSE :**

... Is right... here. Here. Let's see this.

He slowly undoes her top, revealing her still-perfect breasts. They kiss passionately.

JESSE (CONT'D)

(Whispering)

What?

**CELINE:**

(touches his chin)

It's funny. I never noticed until today but... all the red in your beard is gone. It used to be one of the things that made me fall for you, it's crazy.

**JESSE :**

Well, it's not gone, it's just white. You're not gonna tell me that your love is dependent on pigment, are you? No?

**CELINE :**

No, but you know, I see the red in our girls' eyelashes. I look at them and it makes me think of when we met.

**JESSE :**

You know what I'm looking forward to?

**CELINE :**

Yeah? What?

**JESSE :**

After uh...

**CELINE :**

After?

84.

**JESSE :**

Yeah.

(Laughing)

**CELINE :**

What?

**JESSE :**

Is waking up next to you alone.

**CELINE :**

You mean without Nina and Ella jumping on our heads.

**JESSE :**

Exactly. I haven't heard you think in years now.

**CELINE :**

Think?

**JESSE :**

I used to wake up to that sound of your eyes opening and closing, and that brain of yours going two million miles an hour. I miss it, hearing you think.

**CELINE :**

When you said you could hear me think, I really thought you could. But it was just my eyelids. How dumb and romantic of me.

**JESSE :**

It's my favorite thing.

**CELINE :**

I miss thinking, too. No more thinking in the morning, no more morning sex.

**JESSE :**

Tomorrow...

**CELINE :**

I'm looking forward to it so much, I don't think I will sleep.

**JESSE :**

I'm looking forward to right now.

**CELINE :**

Okay, then stop talking, so we can

fuck.

85.

They kiss until Celine's cell phone rings.

CELINE (CONT'D)

(Laughs)

Oh, shit, who is it?

**JESSE :**

The kids.

Celine crawls out of bed and heads across the room toward her bag.

**CELINE :**

I said they could call in case of emergency only. Hope the girls are okay. Okay. Oh, it's Henry. Okay.

Celine picks up.

CELINE (CONT'D)

Hi sweetie - are you okay? Are you in London? Oh! Oh, already?

(listens)

Oh, no, we found it. Uh, we'll mail it tomorrow morning.

(listens)

Yeah. Ohh, they miss you, too.

I'll kiss them for you. Okay, I'll tell him. Good luck with your mom I love you too. Bye.

Celine hangs up. Jesse gestures for the phone are again ignored.

CELINE (CONT'D)

He's fine. He says he'll call you from Chicago when he lands.

**JESSE :**

Why can't I talk to him? That's twice you've done that. C'mon, you could have just handed me the phone.

You know I want to talk to him.

**CELINE :**

Well, he didn't have time to talk he said they were boarding.

**JESSE :**

And what'd he forget? What was that?

Jesse glares.

86.

**CELINE :**

His science project. But we'll mail

it tomorrow. It'll be fine.

**JESSE :**

You shouldn't have said that about

his mom.

**CELINE :**

What? What did I say?

**JESSE :**

"Good luck with your mom."

(Laughs)

I mean, come on

**CELINE :**

I didn't mean anything by it.

**JESSE :**

I know, but it's not good. It just

reminds him of the whole thing. I

just wish you wouldn't do that...

**CELINE :**

Oh, like you think he forgets?

**JESSE :**

No...

**CELINE :**

That's so American to just sweep it

under the carpet and act as if it

didn't happen.

**JESSE :**

Why put it into his head? You know?

What if he doesn't want to be thinking

about that right now? He's too

stressed.

**CELINE :**

It means nothing.

**JESSE :**

It means something. It does.

**CELINE :**

Alright, I even made a joke the other day that his mom and I should try to settle it in one big mud wrestling contest.

**JESSE :**

Mud wrestling? You said that?

87.

**CELINE :**

And he laughed. He might have more of a sense of humor than you do.

Come on.

**JESSE :**

We just talked about that. When you say bad things about his mom, what he hears is bad things about himself.

**CELINE :**

Well, I didn't say anything bad about his mom. I made a joke; it's as much on me as it is on her.

**JESSE :**

Well you're right. I know, I know, I know. Just why conjure it up at all, you know?

Jesse gets up out of bed and goes across the room, goes to Celine's purse and turns off her phone.

**CELINE :**

I think he's old enough now. I mean, he knows how bad it is between his mother and I.

**JESSE :**

His mom and me.

**CELINE :**

And I didn't do anything, it's all coming from her towards me. Okay, she hates me; yes, I fucked her husband a long time ago. Or should I say, he fucked me?

**JESSE :**

Yeah, right!

**CELINE :**

Making a joke about the fact that his mom and I don't love each other is not the issue. That's not going to traumatize him. That already happened, alright, and now you're trying to transfer your guilt and blame me?

**JESSE :**

No, I'm not.  
88.

**CELINE :**

You know, on the contrary, if he can make a joke about it, maybe he'll be able to live with it better. That's what I think.

**JESSE :**

Okay. You're right. As always. Let's just not talk about it, okay?

**CELINE :**

It's nobody's fault if his mom is a drunk and abusive psychologically.

**JESSE :**

Don't say that!

**CELINE :**

I mean, it makes me sick that he has to be with her, but I guess judges assume that women have the mother instinct. She has the mother instinct of Medea!

Jesse goes to the bathroom and washes off his face.

**JESSE :**

Medea, huh?

**CELINE :**

Yeah, after all, it is a Greek myth.

**JESSE :**

It's actually a play by Euripides, but

**CELINE :**

A woman killing her kids to punish her ex-husband? That's basically what she's doing, she's hurting him to get to you.

**JESSE :**

No, she's making my life hell through him, that's what she's doing. You know, sometimes, you say things that just go too far.

**CELINE :**

Okay, stop blaming me for everything that is wrong in this whole thing with your wife, okay?

**JESSE :**

Ex-wife! Ex-wife for a long time!  
89.

**CELINE :**

Okay, you should have dealt with it a little better back then. She wouldn't have hated us so much.

**JESSE :**

Okay--I screwed up. And I love this little re-write you do: everything that isn't perfect in our life gets laid at my feet...

**CELINE :**

And now you're putting this shit on me about Henry?

**JESSE :**

What shit? What're you talking about? Jesse takes off his pants and returns to the bed. Celine immediately begins putting on her top and gets up.

**CELINE :**

Let me tell you what I'm talking

**about:**

giving up of my life. Now that you mention that Henry needs you, how do you think that makes me feel? I'm miserable! Alright? How can I take that job now? Tell me!

**JESSE :**

Okay.

**CELINE :**

Tell me. I'll feel too guilty! No-no-no-no-no!

**JESSE :**

Look, look. That's a choice you're making, to look at it like that, alright?

**CELINE :**

It is in the nature of women to be the nurturah.

**JESSE :**

The what?

**CELINE :**

Nur-tchur-yer.

**JESSE :**

The nurturer?

90.

**CELINE :**

Okay, I can't even say that fucking word! I just naturally feel bad about everything. And you give me that look, like it's my fault.

**JESSE :**

What look?

**CELINE :**

That look, the I-forgot-to-put-in-the-bag-the-science-project-look. I know you blame me.

**JESSE :**

I didn't say anything.

**CELINE :**

No. You didn't say anything. You didn't have to. Yeah, yeah, it's always my fault.

**JESSE :**

Yeah right.

Celine walks across the room, sits on the couch, and turns on her phone again.

**CELINE :**

I read on the fridge at work - you know those magnet words that people make sentences with? Someone had put together, "Women explore for eternity in the vast garden of sacrifice."

**JESSE :**

(Laughs)

Wow! That's a sure sign from God!

**CELINE :**

Yeah. That line is so damn true and it's been for ten thousand years. But that's enough! Okay. I don't want to be one of these women. Like marriage is important to gays or contraception to women rights - it's the same with giving up my hopes, with the millions of women that have had to give up their hopes. I am not going to do it. This is bigger than me. This means more than me. Jesse bursts into applause.  
91.

**JESSE:**

Wow! Bravo! The Nobel committee is taking note. I'm just - hold on a second, I'm gonna alert Sweden, okay? I mean, it must be a full-time job carrying that much feminine oppression.

**CELINE :**

It is.

**JESSE :**

You suffered so much growing up in middle-class Paris! I mean, the agony in the trenches of the Sorbonne in the post-feminist era. I can't imagine.

**CELINE :**

You're an asshole. You know what sweetie, when are we moving to Chicago? I want to make sure we are able to find a nice house and I can sew the drapes and pick matching bed covers.

**JESSE :**

So this is how you now want to be spending this evening? I mean, this is what you wanna do tonight?

**CELINE :**

Well, you started it.

**JESSE :**

No. You are the one who will not shut up about it. But if you want to talk about it, I mean, really talk about it. I would prefer to have an unemotional, rational conversation. I mean, do you think we can do that? Would that be possible?

**CELINE :**

Here we go. Unemotional, rational. You always play the part of the one and only rational one and I'm the irrational, hysterical, hormone-crazy one because I have emotions. Yeah, you sit back and you speak from your big perspective which means everything you say is level-headed and true.  
92.

**JESSE :**

I don't always do anything.

**CELINE :**

The world is fucked by unemotional rational men deciding shit, alright? Politicians going to war for no reason, corporate heads deciding to wreck the environment, Cheney, Rumsfeld - very rational men.

**JESSE :**

Cheney and Rumsfeld? Yeah, okay.

**CELINE :**

The final solution? Very rational

thinking behind it.

**JESSE:**

(Laughs)

Oh, okay, so we're there now? Us versus the final solution? Okay! Let's do it, alright? Let me ask you this, alright? Do you think Henry's life would be helped by a more consistent presence by you and me?

**CELINE :**

Here we go...

Jesse gets up from the bed, puts his pants back on, and joins Celine on the couch.

**JESSE :**

No. You won't drop it, so let's talk about it. Alright? Let me just ask you one question. Do you think Hank's life would be better served by a more consistent presence from you and me?

**CELINE :**

Yes! I think it'd be better if he lived with us...

**JESSE :**

Okay.

**CELINE :**

... And I think his mom is a fucking alcoholic, hateful cunt that used the time that we were in Paris and I was giving birth and almost dying to  
(MORE)

93.

CELINE (CONT'D)

legally move Henry out of New York.  
Fuck her.

**JESSE :**

Okay. I agree with you.  
Unfortunately, we cannot go get him out of America but we could, if we wanted to, go to him. Now, I know it would be a big move, but what do you think? I mean, is there any way you could be happy in the U.S.? Is that just out of the realm of possibility? That you could find a comparable job there?

**CELINE :**

Comparable job? Are you kidding?

**JESSE :**

No.

**CELINE :**

Why am I the one that always has to make the compromises?

**JESSE :**

Oh, Jesus Christ. Don't be so dramatic, okay?

**CELINE :**

Well, moving to Chicago is pretty fucking dramatic to me.

**JESSE :**

I'm not saying we should move. I just want to talk about it. Can you be my friend for like two seconds so we can talk?

**CELINE :**

Okay, two seconds.

**JESSE :**

Alright. Do you remember that time that you were like 35 minutes late to pick the girls up from school and you were so stressed out because you knew they were out there in the

playground wondering what the hell had happened to you. Okay, that is the way I feel all the time, you know like I fucked up. I mean, I left him behind and I just wanna go get him.

94.

**CELINE :**

You always get like this when you drop him off. You're sad, so you start a fight. He's fine. He's a great kid. Okay? But the truth is, he doesn't need you the way he used to. You missed the opportunity to be with him everyday of his childhood, you just did. And you can cry about it but he's growing up. You're a great father in other ways. You got divorced, like millions of other people. Was it ideal? No. Listen, if in one month, you still want me to quit my job and give up everything I have been working towards all these years, just ask me. But right now I feel the same way I always have. I would move back to the US if that diseased ex-wife of yours would give us joint custody. But every other weekend amounts to shit Jesse, that's less than thirty days a semester and I don't think it's worth it for us to change our entire lives over that kind of time.

**JESSE :**

I know, you're right.

**CELINE :**

Right, right? See? I'm being the rational one.

**JESSE :**

Oh, it's just such a shitty position,

you know? I mean Hank didn't do anything but he's the one getting kicked in the teeth.

**CELINE :**

We all get dragged through our parents' lives. If it wasn't me, your marriage would have ended over something else and you know that.

**JESSE :**

Absolutely.

**CELINE :**

Or even worse, he would have been raised by two miserable parents.  
95.

**JESSE :**

I know. I just really fucked that up.

**CELINE :**

You mean you fucked up by moving to Paris to be with me?

**JESSE :**

No. That's not what I meant...

**CELINE :**

I knew that was going to cost too much.

**JESSE :**

That's not what I meant at all!

**CELINE :**

I told you not to do it.

**JESSE :**

Stop it.

**CELINE :**

I moved to New York with you for two

years and gave up everything, but I needed to be home to give birth to the twins because it was a complicated birth and I wanted to be with my mother. And you wanted it too!

**JESSE :**

Yes. Okay.

**CELINE :**

Okay. That's the one thing I asked from you, the one thing. And now you're going to blame me forever.

**JESSE :**

Stop it will you? Stop it. If you don't want to move back to the States we won't. End of story. I'm just trying to find a way where I can be more of a consistent presence in his life, and ideally I'd like to do that as a family.

**CELINE :**

'As a family?' Or what?

**JESSE :**

What the fuck does that mean?  
96.

**CELINE :**

I feel a passive aggressive threat in everything you say. Either do this, or I will resent you for the rest of our lives.

Silence.

CELINE (CONT'D)

No? Am I Right? You know what? I'm sensing something... I think the problem is that you don't want me to have a more substantial job. On some level, you feel threatened by my achieving anything that could diminish your status in our

relationship.

**JESSE :**

My status in our relationship? I teach two courses a semester at the fucking American school. Ok wow, that's really some status.

**CELINE :**

Now I don't think it's any coincidence that you feel that way at the same time that I have a truly exciting job opportunity.

**JESSE :**

This whole train of thought is complete horse shit and you know it.

**CELINE :**

I have a question for you. If we didn't have the girls, all our crap. Would we even still be together?

**JESSE :**

What? I mean you are the fucking mayor of crazy town, do you know that? You are.

**CELINE :**

You know what I think? I think you need to move to Chicago. I think Henry needs you and I think I need to stay in Paris with the girls and take this job.

**JESSE :**

Why are you doing this, huh? That is a ridiculous idea.

(MORE)

97.

JESSE (CONT'D)

Like I'm gonna lose you and the girls? No. Why do you make everything so difficult?

**CELINE :**

Jesse, you're unhappy with me. You're blaming me for taking you away from your son.

**JESSE :**

That is a completely irrational response to something I am just trying to feel my way through.

**CELINE :**

Listen, Jesse. We've just spent the last six weeks here and it's been great. You've been able to write everyday and the weather's been nice. But I didn't want to come to Greece originally.

**JESSE :**

I know.

**CELINE :**

All right? There could be a revolution any second...

**JESSE :**

Don't.

**CELINE :**

People eat a lot of feta and olive oil, they act all happy but they actually talk about how "angry" they are... and it confuses me and I don't know what's going to happen in the next few weeks.

**JESSE :**

Whoa, whoa, whoa. Let me tell you what's going to happen alright. The same thing that always happens: Nothing.

**CELINE :**

Alright. You know what? I have had absolutely zero time for myself, I have ten thousand emails I have to answer that I didn't answer...

**JESSE :**

And you think I don't?  
98.

**CELINE :**

I spend all day making dinner, wiping both you and your son's pee off the toilet seat, while you talk to your fellow novelists. Blah, blah, blah, you're a genius, blah, blah, blah, no, you're a genius. And the second we say goodbye to Henry, you suggest that maybe I should give up my dream job because you feel bad.

**JESSE :**

Oh. Okay, now it's your dream job?! This afternoon you weren't even sure you wanted it but now it's your dream job. Do you ever listen to yourself?

**CELINE :**

Yes it is my dream job! Just because I have doubts doesn't mean I don't want it.

**JESSE :**

Okay.

**CELINE :**

All right? But what do you care? Every day you go on your two hour "contemplative" walk under the olive trees. Socrates... you should get a robe.

**JESSE:**

It's an hour.

**CELINE :**

No, by the time you leave, and by the time you're actually with us again, two hours. You know, I could never do that. You're very good at taking care of yourself. I take care of myself, AND everything else. We're going somewhere, you pack your bag, I pack EVERYTHING else.

**JESSE :**

You would never let me pack the girls' shit. Never!

**CELINE :**

Because there would be no shoes and plenty of dirty underwear.

**JESSE :**

So says you.  
99.

**CELINE :**

I'm happy you have time to contemplate the universe and have existential problems because I don't - I barely have time to think. I work, I babysit, I work, I baby-sit.  
Jesse wanders off into the bathroom to take a pee.

**JESSE :**

Could you hold on a second? I just have to tune up the string section...

**CELINE :**

You know what? The only time I get to think now, is when I take a shit at the office. I'm starting to associate thoughts with the smell of shit.

**JESSE :**

Well, that is a good line - I want to use that in a book someday.

**CELINE :**

I'm sure you will - and that'll be the best line in the book.

She walks over and talks to him directly while he's in the bathroom.

CELINE (CONT'D)

And by the way, you may never, EVER, use me or anything I say or do in one of your fucking books again! And that goes for the girls, too. Jesse comes back out.

**JESSE :**

Well, A) You shouldn't have hooked up with a writer. B) You weren't in the last book or the one I'm writing now. C) I'm gonna write about whatever the fuck I want.

**CELINE :**

As always, OUR life works for YOU.

**JESSE :**

No, no, no. Don't give me this put upon housewife bullshit. Okay this is not the 50's.

(MORE)

100.

JESSE (CONT'D)

I'm sorry to ruin your perfect little narrative of oppression with the truth but I am the one who's at home everyday dealing with the bullshit cause you're at work until 6:30.

**CELINE :**

6 o'clock.

**JESSE :**

You take the girls to school, and I pick them up. That's fair, that's our deal. We live in Paris, France for chrissakes.

**CELINE :**

Yeah, and you remind me of it every single day.

**JESSE :**

I have orbited my entire life around you and you know it. So I am sorry if this Summer's vacation - and it is a vacation - because all I've seen you do is frolic in the sea and shove greek salad down your throat. Ok, but it is not indicative of you spending your life in some kind of domestic servitude.

**CELINE :**

You know what I love about men? They still believe in magic. Little fairies around who pick up their socks, little fairies unload the dishwasher, little fairies sunscreen the kids. Little fairies who make the fucking Greek salads that you eat like a pig.

**JESSE :**

Okay, listen to me, all right? You are great at taking care of us. You are. I mean you take care of the kids, you take care of your friends, you take care of the world. Alright? And you were like that before you were a mom and now its only magnified. But, and I've been telling you this for years - you gotta do a little bit better job taking care of yourself. Ok, you do.  
101.

**CELINE:**

Okay, stop patronizing me, all right? I'm the one at home every night at 6.00, not 6.30. I am reliable.

Have you ever booked a baby sitter, ever, in your entire life? NO. What is the name of their pediatrician?

**JESSE:**

Stop quizzing me, all right? It's really fucking boring.

**CELINE:**

Yeah, okay. You know what? I'm at home every night and I make dinner, I give baths, and I read bedtime stories. Sometimes you're there, sometimes you're at a university event or a publicity tour. Ok? When you get "inspired" you keep on writing. I get inspired too sometimes, you know that?

**JESSE :**

You want to write? Great. Write.

**CELINE:**

No, but you remember I used to sing and play guitar and write songs? I'd still like to do it. But I don't get to - there isn't time.

**JESSE:**

Okay. Well, first off, my writing isn't a hobby. Secondly, I wish you would find the time. You somehow manage to find the time to complain about 8 hours a day. I mean, I love the way you sing. Okay? I fucked up my whole life 'cause of the way you sing. Alright? If you took one eighth of the energy that you spend on bitching, whining and worrying... If you put that energy into playing scales, I mean you would be like fucking Django Reinhardt. Celine exits...

JESSE (CONT&#039;D)

Okay. All right. Whoops. You forgot your shoes.

(sighs)

Goddamn. Hell.

102.

And quickly re-enters.

**CELINE :**

You think you&#039;re winning?!

(almost losing her temper)

Very few people realize what it is like for an active or passionate woman to have a child. Some friends told me, "you&#039;ll see, you&#039;ll want to throw them out the window." Okay, but the truth is I never wanted to hurt them once but I thought about ending it all for myself a hundred times. I was so confused, and you were always away on a stupid book tour or because of Henry&#039;s custody shit and I didn&#039;t want to be a burden. Now I know why Sylvia Plath put her head in a toaster.

**JESSE :**

It was an oven.

**CELINE:**

(losing it)

Don&#039;t play with words. You know what I mean - toaster, oven. Same thing. You know how many times I was alone with the girls crying with no clue what to do? Do you know the guilt a mother feels when she doesn&#039;t know what to do?

**JESSE:**

Do you think you have sole ownership of that feeling?

**CELINE :**

I don't think you understand, okay?

(a beat)

You know what my secret fear is?

With every man? Is that they all want to turn me into a submissive housewife.

**JESSE:**

Okay, no one could EVER do that, all right? I promise, it would be easier to fit your head into a toaster than to turn you into anything submissive. The whole conversation has taken on a calmer tone.  
103.

**CELINE:**

I don't think I've recovered since giving birth. When they were born, I had no idea what to do. People expect women to have instinct that kicks in, like a female baboon. But I had no idea how to do anything. I loved them so much, and I was doing everything wrong. And you were away so often, calling me, asking me how my day went, and I couldn't even say it to you because I felt so ashamed for being so clueless.

**JESSE :**

Look, I think you did great.

**CELINE :**

No, I didn't.

**JESSE:**

No, you did. Well, you did a good job faking it, then.

**CELINE:**

I remember the only way I could get them to sleep was to drag that stupid double stroller down the stairs and

walk them for hours and hours in the middle of the night, all the way to Pigalle and back. I almost got mugged once... I mean, the only reason why the guy didn't attack me was is that I looked so pathetic. The only upside of being over 35 is that you don't get raped as much. I read it - its true.

Jesse laughs. The tone shifts.

**JESSE :**

Oh, Jesus.

(he takes her hand)

Once I remember I was watching the twins on a trampoline, you know, and they looked so beautiful. And I was happy because they were happy, you know. One of them had this hula-hoop that she was using as a jump rope, but then the other one wanted it so they started fighting over it. All of a sudden I saw it all, this petty jealousy and selfishness... I remember thinking: this is the natural (MORE)

104.

JESSE (CONT'D)

human state - always a little dissatisfied, perpetually discontented, you know? I mean, look at us, here we are, in a garden of Eden and we can't stop fighting.

**CELINE:**

I don't think there is one natural human state. The human state is multiple. If that's what you see when you're watching the girls play, that means you're depressed.

**JESSE :**

Okay. Maybe I am.

Celine is slowly getting revved up again.

**CELINE:**

When I see them fight, I see beautiful energy of going forward in life and not letting anyone step on them or take away what they want. I like it when they fight - it gives me hope for them.

**JESSE:**

Well that's because you see anger as a positive emotion, you know, and you only end up hurting yourself, your work, your kids, me.

**CELINE :**

And you never get angry?

**JESSE:**

When I do, I don't see it as a positive.

**CELINE:**

You know something? The way you write in your book, people come up to me and think I make love to some wildcat Henry Miller type... HA! You like to have sex the EXACT same way every time.

**JESSE :**

When you got it, you got it.

**CELINE :**

Kissy, kissy. Titty, titty. PUSSY.  
(snoring)  
105.

**JESSE :**

I'm a man of simple pleasures.

**CELINE :**

Yeah, very simple, and I've been meaning to tell you that lately.

You're no Henry Miller, on any level.  
You know what, this room gives me  
the creeps, I was expecting something  
quaint, like the real Greece.

**JESSE :**

This place is pretty real.

**CELINE :**

What the hell are we doing here  
anyway? This is all too planned,  
like we're supposed to have this  
great evening. There's no room for  
spontaneity, it is all gone from our  
lives. It's stupid and it's not  
working...

**JESSE :**

Okay. Well, obviously, right?

**CELINE :**

Right, yeah ... and I curse Ariadni  
and that perv Stefanos for doing  
this. A couples massage - what the  
fuck is that? That sounds sleazy to  
me.

**JESSE :**

We don't have to do it! Okay? C'mon,  
this place isn't so bad. I like  
hotel rooms... I think they're sexy.

**CELINE :**

Yeah, I know you do, Mr. Book Tour.  
Mr. Radisson Hilton. And I know  
that time when you were doing that  
reading in Washington, when your  
cell phone supposedly broke that  
night - how convenient. Swear on  
our kids that you didn't fuck that  
lady from the bookstore. Emily.  
Swear to me you didn't fuck that  
Emily girl. And I'm not jealous  
because I'm not the jealous type but

I just wanna know, be a man and admit the truth.

106.

**JESSE :**

I am giving you my whole life, okay? I've got nothing larger to give. I'm not giving it to anybody else. If you're looking for permission to disqualify me, I'm not going to give it to you. I love you and I'm NOT in conflict about it. But if what you want is a laundry list of all the things about you that piss me off, I could give it to you.

**CELINE :**

Yeah - I want to hear.

**JESSE :**

Okay! Well, uh, let's start at number one - okay, number one, you're fuckin' nuts, alright? You are, good luck finding somebody else to put with your shit for more than like 6 months. But I accept the whole package, the crazy and the brilliant. I know you're not going to change, and I don't want you to. It's called accepting you for being you.

**CELINE :**

Yeah okay, I asked you a question. If, while I was carrying the double stroller down the stairs and getting ass-raped in Pigalle, you fucked that little Emily Bronte girl?

**JESSE :**

Ok I don't know. Emily... what Emily? What are you even talking about?

**CELINE :**

The one who wrote the nice emails

about Dostoevsky? "Oh Jesse, you're so right, "The Grand Commander" is the deepest passage of all Russian literature."

**JESSE :**

If you're asking me if I'm committed to you, the girls, and the life we've built together, the answer is a resounding YES.

**CELINE :**

So you DID fuck her! Thank you very much.  
107.

**JESSE :**

Do I ever ask you about the time you went to go visit your old boyfriend after his mother died? No. You want to know why? Because I KNOW the way that your fucking French ass works, and I guarantee that you at least blew that guy, but I also know that you love me, okay? I'm okay with you being a complicated human being! I don't wanna live a boring life where two people own each other, where two people are institutionalized in a box that others created - because that is a bunch of stifling bullshit. Petrified, she exits.  
Jesse sits alone waiting for her to return.  
Enter Celine. She walks in, sets her room key down.

**CELINE :**

You know what's going on here? It's simple - I don't think I love you anymore.  
She exits. Jesse sits there, gazing from the cold cup of tea, to the door, to the full glasses of wine, to the rumped, empty bed. Celine doesn't come back.  
EXT. OUTDOOR CAFE/BAR - NIGHT  
Jesse finds Celine sitting near the same table where they

saw the sunset earlier.

**JESSE :**

Miss?

**CELINE :**

I don't want to talk right now.

**JESSE :**

Are you by yourself? Are you waiting for somebody?

**CELINE :**

Yeah, I'm by myself and happy to be. I'm an angry person and I hurt my kids, my work, and everyone I love.

**JESSE :**

Oh. Well, just my type.

Jesse sits down right across from her.

108.

**CELINE :**

Okay, I'm not in the mood - I came here to be alone.

**JESSE :**

Yeah, listen. I've just been checking you out from across the cafe and I don't want to make you uncomfortable, but you're by far the best looking woman in this place.

**CELINE :**

Thank you very much.

**JESSE :**

I'd love to buy you a drink, maybe talk to you, get to know you a little bit... you know. Are you here on business?

Nothing.

JESSE (CONT'D)

Ok.. You have a boyfriend?

**CELINE :**

Not anymore.

**JESSE :**

Sorry to hear that. God, you want to talk about it?

**CELINE :**

I don't talk to strangers.

**JESSE :**

But that's the thing, I'm not a stranger. No, we've met before... summer '94.

**CELINE :**

You are mistaking me for someone else.

**JESSE :**

No, we even fell in love.

**CELINE :**

Really? I vaguely remember someone sweet and romantic, who made me feel I wasn't alone anymore. Someone who had respect for who I was.

**JESSE :**

That's me. I'm that guy.  
109.

**CELINE :**

I don't think so.

**JESSE :**

Well, see, I know something about tonight that you don't know.

**CELINE :**

Really. What is that?

**JESSE :**

Something important. See, I know because I've actually already lived through this night.

**CELINE :**

How?

**JESSE :**

I'm a time traveler.

**CELINE :**

Okay.

**JESSE :**

I have a time machine up in my room. I've come to save you just like I said I would.

**CELINE :**

Save me from what?

**JESSE :**

Save you from being blinded by all the little bullshit of life.

**CELINE :**

It's not bullshit.

**JESSE :**

I assure you, that guy you vaguely remember, the sweet romantic one who you met on a train? That is me.

**CELINE :**

That's you?

**JESSE :**

Yeah.

**CELINE :**

Guess I didn't recognize you... you look like shit.

110.

**JESSE :**

What can I say? I mean, it's tough out there in time and space. You, on the other hand are even more beautiful than I remember.

**CELINE :**

Bullshit! Jesse, this is not a game. You get all cute, you get in my panties and the next thing I know, I'm buying peanut butter in Chicago. You're not going to make it better by some little pick up line.

**JESSE :**

I'm not trying to pick you up - no, no, you misunderstood me. I'm only here as a messenger. I've just traveled all the way from the future. I was just with your 82 year old self who gave me a letter to read to you. So here I am.

**CELINE :**

I'm still alive in my 80's?

**JESSE :**

OOHHHH YEAH.

**CELINE :**

How's my French ass?

**JESSE :**

Nice. Really nice.

**CELINE :**

I don't care about the way I look.

**JESSE :**

Let's just say, there's even more of you to love. Okay, do you want me to read the letter to you?

**CELINE :**

Do I have a choice?

**JESSE :**

Oh sure, I mean, if you're not interested in what you have to say...

**CELINE :**

No, no, no. Read it.  
111.

**JESSE :**

Okay, here I go. Dear Celine, I'm writing to you from the other side of the woods. This letter is lighting a candle...

**CELINE :**

Okay stop it. I would never write this - it's too flowery, "Other side of the woods," what fucking woods? What're you talking about?

**JESSE :**

May I please continue?

**CELINE :**

Okay.

**JESSE :**

I am sending you this young man. Yes, young - and he will be your escort. God knows, he has many problems and has struggled his whole life connecting and being present even with those he loves the most. And for that he is deeply sorry but you are his only hope. Celine, my advice to you is this: you are entering the best years of your life. Looking back from where I sit now these middle years are only a little bit more difficult than when you were 12 and Mathieu and Vanessa danced all night to the Bee Gees' "How deep

is your love." Celine, you will be fine. Your girls will grow up to become examples and icons of feminism.

**CELINE :**

Nice one.

**JESSE :**

Yeah, well, you know what I just noticed, there's a Post Script at the bottom, looks kind of important. Maybe I should just skip over the rest of this boring stuff and get to that?

**CELINE :**

Yeah, skip away. Please, skip away.

**JESSE :**

Okay. You sure?

112.

**CELINE :**

Yeah.

**JESSE :**

Okay, all right, well.

**CELINE :**

The boring stuff.

Jesse scoots his chair closer to her.

**JESSE :**

Yeah. Okay.

(looks around, lowers his voice)

Yeah, it's like financial tips, horoscopes, boring stuff. Okay, here it is... P.S. By the way, the best sex of my life happened one night in the Southern Peloponnese. Don't miss it. My whole sexual being went to a new, ground-breaking level.

**CELINE :**

Ground-breaking. Great.

**JESSE :**

Yeah, I don't know what that means.

**CELINE :**

Okay, Jesse, can you stop this stupid game? We're not in one of your stories. Okay? Did you hear what I said to you back in the room? Did you hear me?

**JESSE :**

Yes, I heard you - that you don't love me anymore. I figured you didn't mean it but if you did, then fuck it. You know something? You're just like the little girls and everybody else - you want to live in some fairy tale. I'm just trying to make things better here. I tell you I love you unconditionally, I tell you that you're beautiful, I tell you that your ass looks great when you're 80. I'm trying to make you laugh. I put up with plenty of your shit, and if you think I'm just some dog who's gonna keep coming back then, you're wrong. But if you want true love - this is it.

(MORE)

113.

JESSE (CONT'D)

This is real life. It's not perfect, but it's real. And if you can't see it, then you're blind, alright? I give up.

Jesse crumples up the napkin/letter he was reading from and tosses it on the table. What follows is a lengthy silent sequence where they just sort of stare at each other, seemingly going through everything past and present.

**CELINE :**

So what about this time machine?

**JESSE :**

What do you mean?

**CELINE :**

How does it work?

**JESSE :**

Well... it's complicated.

**CELINE :**

Am I going to have to get naked to operate it?

Jesse's mood shifts, and the camera starts to slowly pull away from them as they continue talking.

**JESSE :**

Yeah, actually. Yeah, it's been a real issue, you know, clothes don't travel well through the whole space-time continuum.

**CELINE :**

(bimbo voice)

Wow. You're so smart.

**JESSE :**

Oh, Jesus.

**CELINE :**

Space-time...?

**JESSE :**

Continuum.

**CELINE :**

'Continuum.'

**JESSE :**

Yeah.

114.

**CELINE :**

Wow.

**JESSE :**

You know, there's something I have been thinking about, about your letter. You mention something about the southern Peloponnesse? We're in the southern Peloponnesse.

**CELINE :**

Yeah?

**JESSE :**

Do you think it could be tonight that you're still talking about in your 80s?

**CELINE :**

Well, it must have been one hell of a night we're about to have. The camera has now pulled far away and the conversation has become inaudible. We leave them as just another couple sitting and talking at a table on a beautiful night on the coast of Greece.

**FADE OUT:**