

Slate	CAM ROLL:				DESCRIPTION	COMMENTS
	SOUND ROLL:					
	TAKE	TIME	TAKE	TIME		
4	①	0:12			EXT- BUS LANE	END SLATES.
84	②	0:14			Top Angle w.s. of	Tb1: Mislabeled on sound as 4/1 tb1
9 R	③	0:49			Cécile riding down bus	Tb3: Time added before entrance
	④	?			lane.	Got it!
						Tb4: Cécile inside traffic...

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EXT. PARIS -- DAY

CREDIT SEQUENCE:

A bicycle wheel. It turns around, as the bicycle passes down the street, weaving in and out of traffic.

Throughout, we never see the face of the rider.

Bicycle pedals. They go around, up and down. The rider's feet are small, wearing sneakers, those of a YOUNG WOMAN.

The bicycle from the back, passing down the busy street. The cheeks of her bottom, perched on the seat, rise and fall as she pedals. Affixed to a rack on the back of the bicycle with elastic cords is a large leather portfolio.

The bicycle wheels turn, the pedals go up and down. She approaches a street which is one-way in the opposite direction. She starts down the street, dodging cars which HONK THEIR HORNS, and then jumps the bike up on the sidewalk, RINGING THE LITTLE BELL ON HER HANDLEBAR, and causing people to scatter and make unkind remarks as she weaves in and out.

Out the door of a building, TWO MEN emerge carrying a very long painting from each end, then look in horror as the bicycle heads toward them, nonchalantly, without slowing down at all. At the very end, they lift the painting in the air, and the bicycle passes under it and rides on.

Again from the back on another street. The woman is in her late-twenties. Her long hair falls just below her shoulders and flows behind her as she rides. The air moves her hair from side to side. There is something sensual about it, as though the sensation of riding the bicycle, the wind in her hair, the vibration of the seat, is erotic.

The woman's hand on the handle-bars -- thin and delicate. They grasp the brakes and the bicycle comes to a sudden stop at a red light, causing a small Smart car behind her to slam on its brakes. Her leg, wearing low cut white jeans and a black v-neck jersey, rests on the ground for balance as she waits for the light to change, oblivious to the shouting from the Smart car driver.

The bicycle turns off the main street and down a smaller street, wheels turning, pedals going up and down.

Two men in suits and ties, walking together on the street, turn their heads as the girl on the bicycle passes by, and then, after she is gone, they turn to each other, smiles of appreciation on their faces, and they nod.

Jolie!

MAN 3

Oh oui...

MAN 4

END OF CREDIT SEQUENCE.

EXT. PARIS STREET -- DAY

TOURISTS are boarding a double-decker tourist bus. Standing at the door is PAOLO MORETTI, thirties, charming, handsome, a welcoming smile on his face. He takes the tourists' tickets and greets them.

1/5 (series) Inserts cycle riding
1/54 (series) Inserts cycle (double) riding
1/14 Inserts cycle (double) riding
xcr details
- wheels
- Gears

1/4 W.S. down bus lane

1/2 crane II

1/3 MWS 2 Men

1/1 W.S. St. J. Police Fountain

2/3 W.S. Bus
1,2

2/1 MWS Inside bus
1,3,5,6

2/2 FS to M3
Truck to Bldg
3,5

2

Slate	CAM ROLL:				DESCRIPTION	COMMENTS
	SOUND ROLL:					
	TAKE	TIME	TAKE	TIME		
1 56 11	1	0:12			EXT- AGENCY	<u>Product Placement shot</u> Tb123: NG Tb2: O.K. Tb4: Too fast Tb5: Too slow Tb6: Good.
	(2)	0:15			C.U. Reeboks, heels and	
	3	NG			Geule's feet.	
	4	0:08			Geule straps heels on,	
	5	0:09			puts away Reeboks,	
	(6)	0:07			exits frame L.	
1 1117 D2	(1)	0:10			Close 2 shot of tourists reaction	Tb13: Good.
	(2)	0:44				
	(3)	0:46				
0 82bis 20	(1)	0:14			EXT- AGENCY STREET	Low-Angle M.S. Geule arrives on her bicycle, attaches her bike to post.
	(2)	0:12				
2 82bis 20	(1)	0:29			EXT- AGENCY DOOR	C.U. Geule talks on interphone, enters.
	2	NG				
	3	NG				
	(4)	0:28				
1 56 11	(1)	0:40			EXT- AGENCY	Tb1: OK for Robert & Jeremy. Tb2: Very Good. Extra dialogue Tb3: Line swap on resume/allergic Tb4: Line swap again but no logic mistake since she doesn't say what her son was sick with at top of scene.
	(2)	0:43			Mrs Trach ↓ w/	
	3	0:30			Geule picks up bag +	
	(4)	0:37			portfolio and walks to agency door.	
					Enters.	

2/1 cont'd

2/2 cont'd

PAOLO

Buongiorno. Buongiorno.
Buongiorno.

THREE AMERICAN NUNS turn to each other as they board.

SISTER ANNE?

We're in Paris, right, Sister?

SISTER NOË

That's what I thought this morning.

SISTER CHRISTINE

They say "oui" almost everywhere.

They look back at Paolo greeting TOURISTS.

PAOLO

Buongiorno. Buongiorno.

EXT. PARIS STREET 2 -- DAY

Cecile arrives on her bicycle.

The delicate hands of the Girl On The Bicycle are fastening a bike lock around a lamp-post. Then, still not seeing her face, she slips off her REEBOKS, pulls some heels from her backpack, and puts them on. *She exits L.*

4 INT. TOUR BUS -- DAY

Paolo stands in the front of the crowded tour bus.

PAOLO

So, then, I am Paolo Moretti, and I welcome you to our tour of Paris. You have been given a headset which goes into the box in front of you, and you can listen to a recording of the historic places we pass in the language of your choice.

The Tourists start opening the plastic earpiece packages.

PAOLO (CONT'D)

However, since most of you speak English, you will not need this, because I will be telling you the true story, not some old boring history-book lesson about Paris, a city founded by the Romans in 54 B.C. In fact, Paris is the most Italian city outside of Italy.

The Tourists look out the window at the French Haussmannian stone buildings, trying to imagine how this could be Italy.

PAOLO (CONT'D)

I thought to start us off in the right mood, we should all sing a song you Americans all know.

5 EXT. AGENCE DE MANNEQUIN -- DAY

The Girl On The Bicycle ~~stands~~ *walks to* the door, her portfolio under her arm, talking on the intercom. We see her only from the back. Her name is CECILE LAURENT.

DOMINIQUE (O.S.)
(from the intercom)
Oui.

CÉCILE
C'est Cécile.

SUBTITLE: It's Cécile.

DOMINIQUE
T'es en retard. Comme d'habitude...

SUBTITLE: You're late. As usual...

6 INT. AGENCE DE MANNEQUIN -- DAY

6

An attractive no-nonsense but pleasant woman in her 50s, DOMINIQUE, sits at a desk in a room with shelves of models' portfolios and YOUNG FEMALE WORKERS sitting at desks in front of computers. As Dominique talks on the phone, workers approach and show her photos of models which she tosses aside with displeasure. She looks at her watch.

DOMINIQUE
C'était il y a une heure notre rendez-vous.

SUBTITLE: Our meeting was scheduled for an hour ago.

INTERCUT: AGENCY INT/EXT

CÉCILE
Oui, je sais, mais mon fils est malade. J'ai eu beaucoup de mal à trouver quelqu'un pour le garder.

SUBTITLE: I know, but my son has a cold. I had a lot of difficulty finding someone to watch him.

DOMINIQUE
C'est ce que tu m'as déjà dit la dernière fois.

SUBTITLE: That was your excuse last time.

CÉCILE
Non, la semaine dernière c'était ma fille.

SUBTITLE: No, it was my daughter last time.

DOMINIQUE
Ah, oui. Et la fois d'avant?

SUBTITLE: And the time before.

CÉCILE
Non, non. La fois d'avant ce n'était pas un rhume. C'était une allergie.

SUBTITLE: No, no. The time before, it wasn't a cold. It was a rash. Bon, tu m'ouïes?

Dominique lets out a world-weary sigh and rejects another photo being shown to her as Cécile waits. Then Dominique pushes a button on her phone and a BUZZER SOUNDS.

Cécile pushes the door open and enters.

Ah, ce qu'elle est lourde cette porte!