Des amis de nos amis

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By

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EXT. CHARLES DE GAULLE AIRPORT, PARIS - MORNING

A Gray and rainy December day. A Peugeot 206 screeches to a halt outside terminal 2E.

INT. CAR

We see the passengers shaking from the inertia of their sudden halt. The driver, NAPOLEON, is nervous that his friends, DAVID in the front and VANESSA in the back, might miss the flight.

NAPOLÉON
(nervous)
Nous voilà. On se dépêche!

EXT. CAR - CONTINUOUS

Napoléon hurries out to the trunk and takes out 2 suitcases.

NAPOLÉON
Toujours la merde ces bouchons!

On his way to find a trolley, he gestures to David and Vanessa to hurry. We stay at the car, where David gets out first, his camera case in hand--he's a photographer. Vanessa gets out on the other side of the car and ignoring David, wheels her suitcase into the terminal. The couple is clearly not getting along very well.

Napoléon returns, out of breath, wheeling a trolley.

NAPOLÉON (cont'd)
Comptoir numéro 8 pour Bombay.

He loads David's suitcase.

NAPOLÉON (cont'd)
Mais...elle est où Vanessa?

David shrugs like he couldn't care less.

NAPOLÉON (cont'd)
Allez, viens!

Napoléon trots into the terminal, pushing the trolley along. David follows, in no hurry at all.

INT. CHARLES DE GAULLE AIRPORT - LATER

David and Vanessa, each holding on to their boarding pass, walk towards passport control. It's a short line, with an IVOIRIEN in traditional clothing in front of them.

NAPOLÉON
Je n'exaggère pas--j'étais certain qu'on allait rater le vol. C'est un signe, vous verrez. Tiens, je vous ai amené un p'tit cadeau.

Napoléon holds up a miniature book for them to see. TIGHT ON the book, the Kamasutra. Vanessa looks skeptical, David rolls his eyes.

VANESSA
C’est pas la peine.

NAPOLÉON
Prends-le! Vous visitez le pays d’où ça vient. On ne sait jamais, vous vous en servirez...ben, je veux dire...mais j’ai fait tout ce qui est en mon pouvoir pour que ça soit comme un voyage de noces...et puis vous allez être accompagnés partout par un couple Indien trés sympa. T’as bien leur cordonnées?

VANESSA
Si.

DAVID
C’est qui ces gens déja?

NAPOLÉON
Des amis...de nos amis...

We see the Ivoirien go up to Passport control. Vanessa gives farewell bisous.

VANESSA
T’es très gentil. T’aurais pas dû t’en faire comme ça pour nous.

NAPOLÉON
C’est rien, c’est rien. Tu en aurais fait autant. C’est ce dont on a tous besoin, de s’échapper pour se retrouver. Enfin, L’Inde vous fera du bien. Hein, David? Tu vas t’en tirer un carton de pellicules!

We see the African gesticulating at passport control, trying to explain something to the OFFICER.

DAVID
Bof, si ça avait éte le Bresil...J’aurais bien aimé Rio.

This is said to piss off Vanessa and it does.

VANESSA
(to Napoléon)
Prends soin de toi.

Vanessa moves up in the line, out of earshot. We see the Ivoirien still gesticulating at the passort control, but now there is ANOTHER OFFICER in the booth.

NAPOLÉON
Allez, David! crache pas dans la soupe--c’est le rêve de Vanessa. Fais un effort,s’il te plait-- elle est unique en son genre.

David offers Napoléon his boarding pass.

DAVID
Vas-y, je t'en prie.

NAPOLÉON
N'importe quoi--ce n'est pas comme ça, tu le sais bien. Je fais de mon mieux pour que ça s'arrange entre vous. Fais moi confiance, j'ai un bon pressentiment--vous allez le retrouver, l'amour, en Inde.

David shrugs. At the passport control, TWO OFFICERS walk up to the Ivoirien.

IVOIRIEN
(loud)
Mais c'est pas possible! Tout ce que je vous demande--c'est de me laisser rentrer chez moi! Je veux quitter la France! Pourquoi vous me laissez pas passer?! Aaah! J'en ai marre de votre pays!

The two officers escort the African away. Vanessa goes to passport control. Napoléon gestures for David to follow. David starts, then turns to Napoléon holding out his hand. Napoléon is confused, then hands over the Kamasutra book.

INT. CDG AIRPORT - BOARDING GATE - LATER

Vanessa and David sit with an empty seat between them. Vanessa reads a magazine while David fidgets with his camera equipment. A HANDSOME MAN walks up to Vanessa.

HANDSOME MAN
Salut! Ça va?

Vanessa looks up, smiling non-commitally.

VANESSA
Bonsoir.

PA ANNOUNCEMENT
Votre attention, s'il vous plait. Air France vol numero 172 à destination de Bombay embarquement immédiat porte 58. Veuillez vous munir de vos passeports etc...

Vanessa packs her magazine, gets up with passport and boarding pass in hand. David packs his equipment.

HANDSOME MAN
(charming)
Je vous souhaite un bon voyage.

Vanessa gives him a half smile and heads for gate 58. David packs his equipment, suspiciously watching the Handsome Man watching Vanessa. David walks by Handsome Man, deliberately banging his camera bag against his leg.

DAVID
Pardon.

INT. AIR FRANCE PLANE - LATER

David has a food tray in front of him and munches away. Next to him Vanessa, who's been sleeping, stirs awake. She looks at David and the food.

VANESSA
(accusatory)
Tu ne m'as pas réveillée.

DAVID
(mouthful)
Tu dormais.

DISSOLVE TO:

INT. AIR FRANCE PLANE - LATER

The cabin is now dark but Vanessa has her reading light on, engrossed in a novel, "A Passage to India." David is fast asleep, snoring. His head lolls onto Vanessa's shoulder. She firmly pushes his head away, without taking her eyes off the novel.

DISSOLVE TO:

INT. AIR FRANCE PLANE - LATER

The cabin is lighted. David's engrossed in the Kamasutra book.

PLANE ANNOUNCEMENT
...veuillez redresser votre siège et attacher vos ceintures de sécurité.

Vanessa struggles to stow back the video screen arm, but in vain. David looks over, doing nothing to help. Frustrated, Vanessa turns to him to ask for help just in time to see him turn back to read his book.

VANESSA
Ça me fait chier!

A dishevelled Vanessa presses the button to call a flight attendant, continues to struggle with the instrument. Just as a PRETTY AIR HOSTESS appears, Vanessa manages to stow it away.

VANESSA (CONT'D) (cont'd)
(triumphant)
C'est bon! Je l'ai!

David shows the Pretty Air Hostess the Kamasutra book.

DAVID
T'as déja lu?

She smiles, reaching down to push the seat button on David's seat.

PRETTY AIR HOSTESS
Redressez-vous. On va bientôt aterrir.

INT. BOMBAY AIRPORT - PASSPORT CONTROL

David and Vanessa approach the counter together. Vanessa gives David her passport & form, and he hands both their documents together to the INDIAN OFFICER. The officer looks from their passport pictures to them and back. David wraps his arm around Vanessa's waist. The officer makes some entries on his computer. He has a thick Indian accent.

INDIAN OFFICER
Purpose of visit?

VANESSA
Tourism.

She has a crisp British accent. The Indian officer looks back at her French passport.

INDIAN OFFICER
Good English you are speaking.

VANESSA
Thank you.

INDIAN OFFICER
How long you and your husband are staying?

VANESSA
He's not my husband.

DAVID
We are staying 3 weeks.

INDIAN OFFICER
She is not your wife?

DAVID
We are together. Girlfriend.

The officer shakes his head in the circular Indian way, smiling at the same time.

INDIAN OFFICER
Marriages are made in heaven.

He stamps their passports.

INT. BOMBAY AIRPORT, BAGGAGE CLAIM AREA

David and Vanessa walk into the baggage claim area only to be deflected by a SECURITY GUARD, who makes them walk through a metal detector. Vanessa walks through but David triggers the red light and he's pulled aside. The Security Guard points to his camera bag. David puts it on the inspection table, starting to open it.

DAVID
Camera. Camera lens.

The Security Guard waves David on before he's quite finished opening his camera bag. David rejoins Vanessa who's been waiting and watching.

DAVID (CONT'D) (cont'd)
Ça sert à quoi?

They walk to the baggage belt.

INT. BOMBAY AIRPORT, BAGGAGE BELT - CONTINUOUS

They watch the suitcases on the belt, then realize there are a couple of MOVERS who've been taking the luggage off the belt and arranging it on one side. David goes to investigate. Sure enough, he finds both their suitcases there, shaking his head as he wheels them back to her and onto the trolley. They walk towards customs.

INT. BOMBAY AIRPORT, CUSTOMS GREEN CHANNEL - CONTINUOUS

There's a line at the green channel, where passengers are being made to put their luggage into an x-ray machine, recuperate them at the other end, and only then do they present their customs form to the officer. As David loads the suitcases:

DAVID
Non--mais c'est pas vrai!

As he retrieves their suitcases at the other end of the X-ray machine and loads it back onto the trolley:

DAVID (cont'd)
Ils font tout à l'envers!

They present their forms to the CUSTOMS OFFICER and are waved on and out into:

I/E. BOMBAY AIRPORT - INTERNATIONAL ARRIVAL AREA - CONTINUOUS

As Vanessa and David walk out of the airport their senses are assaulted by the tremendous noise being made by the sizable CROWD. As they make their way out of the barricaded area, SEVERAL HECKLERS converge upon them in the humid night:

HECKLER#1
Air conditioned taxi! Best for Bombay!

HECKLER#2
Needing hotel? 3 star, 4 star, 5 star hotel! Best price! Please to come, sir! Please to come, madam!

HECKLER#3
Tourism driver, sir! Government of India only--no cheating, fixed price!

Vanessa and David seem like they're going to be engulfed by a mob, when we hear

KARAN (O.S.)
Theek hai--hato, hato! Yeh log humaare saath hain! (it's okay, these people are with us.)

The hecklers melt away as if by magic to reveal standing before Vanessa and David their Indian hosts, MALLIKA and KARAN. A good looking Indian couple about the same age as them, dressed in Indian fashion; highly educated and cultured, they are generally lacking in money. Karan and Mallika are all smiles.

KARAN (cont'd)
You must be Vanessa and David. Welcome to India! This is Mallika, I'm Karan.

Karan shakes Vanessa's hand a bit longer than necessary, intense and charming.

MALLIKA
(to David)
Hi! We're so excited to have you! We've been waiting here two hours.

DAVID
Yes, the flight was late and-

The rest of David's sentence is cut off as Mallika leans forward to kiss him twice on the cheeks in the French greeting style, but making a mess of it as David's caught off guard--nearly kissing him on the mouth.

MALLIKA
(abashed)
I'm sorry--I'm going to practice and improve while you're here!

David's well on his way to being smitten with Mallika.

KARAN
Please come this way.

Karan and Mallika wheel David's trolley. The French couple follows behind.

EXT. BOMBAY AIRPORT - PARKING LOT - CONTINUOUS

They head towards an old beat up Fiat car, which is parked in between brand new cars of India. Karan and Mallika reach a step ahead of the French couple, and begin to load the car.

VANESSA
Il a l'air très sympa.

DAVID
Ouais, sa femme--elle est très belle.

Karan and Mallika finish loading up, turn around smiling.

MALLIKA
Merci.

KARAN
(smile)
Elle n'est pas encore ma femme.

MALLIKA
(smile)
Pas encore. Mais nous avons fêté nos fiançailles il y a à peine quatre mois.

Mallika raises her hand to show her engagment ring.

DAVID
Mais--vous parlez très bien le Francais.

VANESSA
Comment ça se fait que vous parlez si bien?

Karan clasps Mallika's hand.

KARAN
On adore la France.

MALLIKA
On aimerait bien y vivre, un de ces jours.

KARAN
Et vous, vous n'êtes pas mariés?

DAVID
Ben, on se marie plus en France.

VANESSA
Il y a aucun besoin de se marier ces jours ci.

MALLIKA
On ne sait jamais ce qui peut arriver.

FADE TO BLACK.

EXT. BOMBAY - THIEVES MARKET - DAY

Market noise. The camera tracks along the stalls on the overcrowded, narrow street. We see all kinds of Indian goods, statuettes, handwomen fabrics--an explosion of colors, antiques, even electronics.

We stop at a stall where we find Charlottte and Karan being watched over by an cheerful MERCHANT BOY, no more than 14 yrs who sits cross legged on his stall. Vanessa's inspecting cushion covers. The stall also has many erotic statuettes a la Khajuraho.

VANESSA
C'est hallucinant le travail à la main.

MERCHANT BOY
Best in India! Hundred percent guarantee.

VANESSA
How much?

MERCHANT BOY
500 only.

Vanessa looks inquiringly at Karan.

KARAN
Yeh mere saath hai. Theek daam de. (she's with me, give good price)

MERCHANT BOY
Saab, best price in India! Kahin bhi puch lo.
(to Vanessa)
How many, Madam? You take, I give you good price! Best in India!

Vanessa wavers, looks around as if she might leave. Merchant boy reaches into a carton behind him to pull out more and more cushion covers, laying them out for Vanessa.

MERCHANT BOY (cont'd)
You take, Madam! Hundred percent silk--guarantee!

Vanessa takes off her shades to better inspect the goods.

VANESSA
Ils sont vraiment top. Ça va faire des affaires dans mon magasin.

MERCHANT BOY
400 only! You take, Madam!

VANESSA
Je les prends tous.

KARAN
50 rupees.

MERCHANT BOY
(disappointed)
Sir, Apun ko jeena hai, sir. (I need to live)

VANESSA
I take all of them.

Merchant Boy works hard to hide his pleasure.

MERCHANT BOY
100 rupees, special price for you only!

VANESSA
50 or we'll look somewhere else.

Vanessa and Karan make to leave. Merchant boy panics.

MERCHANT BOY
Madam, you stay! For you, 50 rupees! 5000 Total.

Vanessa fishes out the money while the boy packs the cushion covers. Karan picks up a very sexual statuette.

KARAN
Vous n'achetez pas ça pour votre magasin?

VANESSA
Tu me m'amèneras une autre fois, s'il te plait. J'achète pas tout d'un seul coup le premier jour.

KARAN
Je vous fait cadeau.
(to merchant boy)
Yeh 100 mein de.

The boy packs the statuette in brown paper and rope. Vanessa and Karan walk down the narrow street, Karan carrying the goods.

EXT. BOMBAY - THIEVES MARKET - CONTINUOUS

VANESSA
Ça existe toujours en Inde?

KARAN
Quoi?

VANESSA
(signals the statuette)
Ce genre de truc?

KARAN
Ce n'est que l'ecstase de l'amour. Ça existe partout.

VANESSA
Pour ceux qui ont de la chance.

KARAN
Une femme comme vous n'a rien a craindre.

VANESSA
(sexy)
Tutoie-moi, Karan.

There's a definite moment between them as they reach the old Fiat, once again sandwiched between pricy imports.

INT. MALLIKA & KARAN FLAT - GUEST ROOM - DAY

David yawns and stretches, then gets up from the bed to pull apart the curtains. We see the neighboring building, middle class housing, not too far across from the window. As the bright daylight spills in, he recoils, squinting. He's dressed in briefs and a t-shirt.

DAVID
Mince!

David heads into the bathroom.

INT. BATHROOM - CONTINUOUS

David looks suspiciously at the tiny bathroom, its appointments old although it's clean and with all the amenities. David splashes some water on his face. Looks at himself in the mirror, winces. He heads back into the room.

INT. GUEST ROOM - CONTINUOUS

David puts on his sunglasses, then opens the door to go out.

INT. HALLWAY - CONTINUOUS

At that very instant the maid SHAANTA, who's walking by in the hallway is given a full frontal of David in his undies. She's wide-eyed with shock.

MAID
Hé Rama!

She hurries off. David realizes his gaffe.

DAVID
Putain.

The door slams shut. We stay at the door which opens in a few seconds to reveal David clad in his jeans. He walks towards the drawing room.

INT. DRAWING ROOM - CONTINUOUS

David enters the modestly furnished drawing room. The walls are crowded with abstract paintings made by Mallika. The V-music channel runs on the TV at low volume--a sexy dance video (Jalwaa). David pauses to take it in, then makes his way towards the balcony.

MALLIKA O.S.
(testy)
They said they're not going to exhibit my paintings because they're abstract! What kind of reason is that?

INT. BALCONY - CONTINUOUS

David enters the tiny balcony, just big enough for two chairs separated by a tea table. Mallika's got her back to him. She's in a modest nightie and dressing gown.

MALLIKA
The only thing people in this country want is paintings of gods and goddesses. They worship kitsch, it's pathetic yaar!

She turns around to notice David.

MALLIKA (cont'd)
Okay, I'll call you later. Bye!
(to David)
Goodmorning, David! Bien dormi? Je te sers une tasse de thé?

David sighs as he settles into the vacant chair.

DAVID
Un café, si c’est possible.

MALLIKA
Bien sûr! Tout est possible ici.
Shaanta!

Shaanta appears.

MALLIKA (cont'd)
Dekho, Saab ke liye coffee lao.

The Maid gives David a wary look before leaving.

David watches her leave and notices a SWEEPER on his haunches Indian-style, mopping the drawing room floor with a mop.

MALLIKA (cont'd)
Vanessa et Karan sont sorti assez tôt ce matin. Moi, je dormais. Toi aussi. On n’est pas des lève-tôts.

DAVID
Ça c’est sûr. J’aime bien les peintures dans le salon. Ce sont les tiennes?

MALLIKA
Elles sont toutes de moi.
Personne ne les veut.

DAVID
Pourquoi?

MALLIKA
Parce qu’elles ne sont pas ce que les gens on l’habitude de voir. Parce qu’elles sont pas figuratives, parce qu’elles ne représentent pas des images des dieux. Parce que ce n’est pas Paris ici.

Mallika notices that David’s staring inside at the sweeper.

MALLIKA (cont'd)
Il y a quelque chose?

DAVID
Je reviens.

Mallika watches as David disappears towards the guest room. She takes a sip of tea, then:

MALLIKA
(scolding, to sweeper)
Theek se jhadu-pauncha lagao, Shankar! Sab first-class hona chahiye. Humaare mehmaan aaye hein.

INT. DRAWING ROOM - CONTINUOUS

The sweeper sweeps in silence. No sunglasses now, David returns with his camera to take pictures of the sweeper. The sweeper pauses to look at David.

MALLIKA O.S.
Kaam karo!

The Sweeper sweeps. David takes pictures.

INSERT: Some beautiful snapshots of Sweeper sweeping.

INT. BALCONY - CONTINUOUS

MALLIKA
(amused)
I don't believe it.

She takes a picture on her cell phone camera of David taking pictures. Then, she smoothes out her hair and gown, expecting to be photographed too.

DAVID
(to sweeper)
Thank you.

He comes into the balcony, sitting down.

MALLIKA
Je ne savais pas que mon balayeur était photogénique.

DAVID
Dois je lui donner des sous...?

MALLIKA
S'il vous plait--ne le gâtez pas.
(to Maid, shouting)
Shaanta!!! Coffee lao!
(to David)
Moi aussi j'ai pris une photo.

She shows him her cell phone. Mallika waits, expecting to be photographed. David half-smiles, gazing out at the view.

MALLIKA (cont'd)
Il fait chaud aujourd'hui.

DAVID
La chaleur me fait du bien.

The Maid enters with a tray on which is an Italian coffee press. Mallika pours David's coffee.

DAVID (cont'd)
Ce n'est pas l'Inde que j'attendais.

MALLIKA
(flirty)
Ne vous inquietez pas. Je vais vous montrer l'Inde de vos rêves.

EXT. GATEWAY OF INDIA - THE NEXT DAY

The Gateway is dwarfed by the magnificent Taj Hotel. In the crowd, we see Mallika and David are being hounded by a COUPLE OF PHOTOGRAPHERS and a POSTCARD VENDOR.

PHOTOGRAPHER#1
Best photo! Guaranty! Only 20 rupees, sir!

PHOTOGRAPHER#2
I take with your camera. You and your wife--best picture in Bombay! Give, sir!

Photographer reaches for David's camera, pawing it.

DAVID
Mais lâche ça! C'est pas possible!

MALLIKA
Haath mat lagao!

PHOTOGRAPHER#2
Madam, one photo only! You see-- memory for a lifetime! 15 rupees. Yes, please...

Photographer#2 backs away to take their picture. Mallika and David pose. Photographer#1 watching right next to them, moves in to put David's arm around Mallika's waist. Mallika seems embarassed.

PHOTOGRAPHER#1
Relax! Happy smiling!

PHOTOGRAPHER#2
Please to say cheese!

He clicks a couple of pictures.

PHOTOGRAPHER#2 (cont'd)
Ready in one hour. You come!

David and Mallika walk away. The Postcard vendor tails David.

POSTCARD VENDOR
Bombay postcard. You want? Hash? Ganjaa, opium? Grass, Pot? LSD? You want, I give.

David shares a mock exasperated look with Mallika.

POSTCARD VENDOR (cont'd)
(confidential)
Girls, you want girls? Best in Bombay.

MALLIKA
Ab jaao yahaan se!

Postcard Vendor falls behind. Mallika and David walk towards Vanessa and Karan, whom they see with a pair of binoculars, gesturing at the sea and laughing, getting along famously.

VANESSA
(merry)
T'as raté une sacrée lesson d'histoire, David.

KARAN
C'est l'heure. Venez.

As they begin to walk towards Apollo Bunder, where all the boat ferries are, Karan & Mallika are flanked on either side by Vanessa and David. Karan grabs Mallika's hand. They share a loving look.

EXT. FERRY, SEA - LATER

They're all seated next to each other on the ferry, approaching Elephanta island. Mallika's head is on Karan's shoulder--they're both napping. Vanessa reads a tourist brochure. Next to her, David inspects his camera equipment.

EXT. ELEPHANTA ISLAND - DOCK

We watch with the monkeys on the island as the ferry docks.

INT. FERRY

David stands by the railing, looking out. Vanessa watches as Karan gently wakes Mallika with a kiss.

KARAN
We've reached, honey.

EXT. ELEPHANTA ISLAND - DOCK

The PASSENGERS stream out onto the rock pier and walk towards the base station where we find the steps that lead up into the Elephanta complex. Vanessa reacts to seeing MONKEYS.

VANESSA
Oh! Des singes!

David, camera at the ready, clicks a couple of pictures.

MALLIKA
C'est plein de singes ici. Ils embêtent tout le monde.

EXT. ELEPHANTA ISLAND - BASE STATION - MOMENTS LATER

Our group's arrived at the base where we see the 100 steps leading up to the great cave. There are VENDORS selling tea, snacks, souvenirs. More MONKEYS.

KARAN
On commence? Ou voulez-vous du thé?

DAVID
Non-allons y.

4 MEN carrying a palanquin march up to our group. They put the palanquin down. Karan is pleased with himself.

KARAN
Pour les demoiselles.

VANESSA
Pour quoi faire?

MALLIKA
Ils vont nous emporter là-haut.

VANESSA
Je peux monter à pied, je vous assure. Ce n'est pas si haut que ça!

KARAN
Je l'ai commandé pour te faire sentir comme une princesse.

VANESSA
Merci, mais c'est trop.

Mallika jumps into the palanquin.

MALLIKA
Viens! J'ai aucune envie d'être mouillée de sueur.

DAVID
(to Vanessa)
Vas-y, princesse.

Very self-conscious, Vanessa gets into the palanquin. The 4 men lift it up on their shoulders. David strides hurriedly towards the steps.

EXT. ELEPHANTA STEPS - MOMENTS LATER

David is positioned to take photos of the palanquin as it's being carried up the steps. He sees the glistening, sweating men bring up the palanquin.

CAMERA POV: He clicks a couple of pictures, then we see Mallika turns in his direction, with a faraway moody look. David clicks a couple of more shots.

INT. ELEPHANTA CAVE - LATER

Immense and high ceilinged, Elephanta Cave is famous for its large rock carvings which depict events from the mythology of the god of dance and destruction, Shiva. We find our group standing in the middle of the pillared cave, looking around them.

KARAN
Shiva, c'est le dieu de la danse et en même temps de la destruction.

MALLIKA
Quand il est fâché, sa danse detruit l'univers.

KARAN
Son aspect est très humain. Il aime sa femme passionnément, il devient jaloux, il se met en colère rapidement.

MALLIKA
Comme tous les hommes...

VANESSA
Il y en a qui ne savent pas aimer passionnément.

An awkward moment--clearly, she's referring to David. Then Mallika grabs David's arm to lead him towards a specific panel.

MALLIKA
Viens, je veux te montrer quelque chose.

Karan and Vanessa watch them walk away. Karan smiles at Vanessa and nods in the opposite direction.

KARAN
Suis-moi.

INT ELEPHANTA CAVE - MAHESHAMURTI PANEL - CONTINUOUS

Vanessa and Karan are in front of the huge three headed representation of Shiva, called Maheshamurti.

KARAN
Shiva est le plus grand des ascétiques et renonceurs--mais il est aussi à la fois le plus ardent des amants, le plus fidèles des dieux.

Vanessa moves to the next Shiva Panel--the Aradhnareeshvara.

VANESSA
Tiens...on dirait moitié homme, moitié femme.

KARAN
C'est exactement comme ca qu'on appele cette incarnation de Shiva: Ardhnareeshvara.

VANESSA
Ce n'est pas uniquement un mec?

KARAN
Ardhnareeshvaraa, c'est la manifestation de l'énergie cosmique, qui contient en soi le male et la femelle. C'est l'union absolue, l'amour absolu.

CUT TO:

INT. ELEPHANTA CAVE - NATARAJA PANEL

Mallika and David are at the opposite end of the cave, by the carving of Shiva in his classic dance pose.

MALLIKA
On l'apelle Nataraja, le dieu de la danse. Tu vois ce tambour? C'est le damru, qui pulse le rhythme de l'univers. Je la tiens au coeur, cette incarnation. J'adore la danse. Danser. Et toi?

DAVID
(shrugs)
bof...Je ne sais pas, ça va. Et c'est qui le p'tit nain qui se fait écrasé en dessous du gentil Nataraja?

MALLIKA
Il s'appele apasmara-purusha. L'homme de l'oubli et de l'indifférence qui se fout de tout. C'est l'ennemi de la création, et de l'amour.

The parallel is not lost on David.

BACK TO:

INT. ELEPHANTA CAVE - MAHESHAMURTI PANEL

Karan and Vanessa are at the Gangadhara panel.

VANESSA
Elle s'appele comment sa femme? Parva..?

KARAN
Parvati. Je vais te raconter l'histoire de leur mariage. Il arriva une fois que Shiva méditait pendant des siècles. Rien ne pouvait le déranger.

CUT TO:

INT. ELEPHANTA CAVE - NATARAJA PANEL

It so happens that Mallika is telling David the same story.

MALLIKA
Alors, il y eut la naissance d'une fille qu'on appela Parvati.
(MORE)

MALLIKA (cont'd)
C’était prédestiné qu’elle allait être l’épouse de Shiva. Parvati est devenue une jeune femme très belle. Des princes du monde entier voulaient l’épouser. Mais son coeur appartenait à Shiva.

BACK TO:

INT. ELEPHANTA CAVE - TRIMURTHI PANEL

Vanessa listens to Karan with rapt attention.

KARAN
Problème: Shiva méditait toujours. Que faire? Parvati decida de se présenter à lui comme adoratrice.

Vanessa’s face dissolves as she begins to fantasize the story Karan is telling her.

CUT TO:

EXT. MOUNT GOWRI PEAK - FOREST PATH - DAY

We’re looking at a path in the forest that winds upwards. We hear the laughter of GIRLS approaching.

GIRL#1
Parvati, t’as tout amené? Rien oublié?

GIRL#2
Tu lui feras manger ces fruits tout gentillement à main?

Vanessa appears around the bend flanked by her french companions. She’s dressed à l’indienne, very sexy. They’re carrying flowers, fruits, and incense.

VANESSA AS PARVATI
(cheerful)
On va voir combien de temps il va pouvoir me resister.

EXT. MOUNT GOWRI PEAK - CLEARING - CONTINUOUS

The girls come into the clearing. We see a rock on which Karan dressed up as Shiva is meditating. The girls set about sweeping the clearing, while Vanessa offers a prayer puja to Shiva, showering him with petals.

KARAN V.O.
Pour des jours et des mois, Parvati fit un culte à Shiva mais sans jamais pouvoir le distraire. Tel était son dévouement que Kama, dieu de l’amour, vint à son aide.

We see Napoléon dressed as god Kama, equipped with a bow and a quiver of arrows, descend from the sky into the clearing. Vanessa and her friends Namaste him reverently.

NAPOLÉON AS KAMA
Ta pénitence et dévotion ont secoué les dieux et les êtres des trois mondes.

VANESSA AS PARVATI
Hélas! Celui que j'aime n'a rien remarqué de mon existence.

NAPOLÉON AS KAMA
Ne t'inquiète pas. Je vais faire tout ce qui est en mon pouvoir pour t'aider. Chante-lui.

Vanessa begins to sing, joined in a chorus by her friends.

SHORT SONG SEQUENCE - both couples involved

MALLIKA V.O.
Elle chanta d'une voix si douce que tout les animaux de la forêt se rassemblèrent pour l'écouter.

We see animals of all sorts gathered in a semi-circle as Vanessa continues to sing. Napoléon draws an arrow--which it turns out is made of flowers--and aims it at Karan's heart.

At the end of the song, Karan opens his eyes to look at Vanessa.

VANESSA AS PARVATI
Seigneur!

Napoléon fires 5 arrows in quick succession into Karan's heart. They disappear in his body. Karan turns to Napoléon, furious.

KARAN AS SHIVA
Comment oses tu!

Karan as Shiva's third eye opens and a fire blazes forth which reduces Napoléon to ashes. Casting an angry look at Vanessa, Karan disappears.

CUT TO:

INT. ELEPHANTA CAVE - NATARAJA PANEL

This time we see David listening with rapt attention to Mallika.

MALLIKA
Ce jour-là, Parvati inonda le monde de ses larmes amères.

And now we focus on David's face as it dissolves into his fantasy.

CUT TO:

EXT. MOUNT GOWRI PEAK - CLEARING

We see TWO INDIAN girls (the air hostesses) sweeping the clearing, laying flowers and fruits by the rock, and then the camera reveals Mallika as Parvati, dressed à l'indienne and very sexy, seated in meditation just as Karan as Shiva was earlier.

MALLIKA V.O.
Se comportant comme une femme digne de Shiva, Parvati commença à son tour à méditer. Elle allait jeûner sans cesse jusqu'au retour de Shiva.

Clouds pass and light changes to suggest the passage of time.

We see Mallika as Parvati sweating away as she meditates on the rock, surrounded by a ring of fire.

MALLIKA V.O. (cont'd)
Elle jeûna pendant plusieurs saisons. Pendant les canicules de l'été, elle médita au milieu des embrasements.

The climate changes. Thunder, lightning and rain assail the meditating Mallika.

MALLIKA V.O. (cont'd)
Le tonnerre et l'éclat des moussons ne reussirent pas à l'émouvoir, car elle était soutenue par son amour de Shiva.

The climate changes once again, and it snows with howling wind. We see Mallika sitting as she was, with icicles hanging off her body.

MALLIKA V.O. (cont'd)
Même le froid perçant des hivers rudes ne pouvait rien contre sa résolution de ramener Shiva à elle.

The climate changes to spring. We see birds alight and chirp, flowers grow out of the soil.

MALLIKA V.O. (cont'd)
Enfin, son dévouement adoucit le coeur de Shiva. Mais étant homme, Shiva était méfiant de nature. Il décida donc de soumettre Parvati à l'épreuve de fidélité. Il se transforma en jeune Brahmin érudit et apparut devant elle.

EXT. MOUNT GOWRI PEAK - FOREST PATH

David appears at the winding path, dressed like a Brahmin in saffron robes etc.

EXT. MOUNT GOWRI PEAK - CLEARING - CONTINUOUS

David approaches the meditating Mallika. He does a namaste, bending low before her. Mallika opens her eyes.

DAVID AS BRAHMIN
Om Namah Shivaye! Ta pénitence pour Shiva est devenue sujet de légende dans les trois mondes. Mais c'est seulement parce que tu es jeune et que la sagesse te manque.

MALLIKA AS PARVATI
Que voulez-vous dire?

DAVID AS BRAHMIN
Or pourquoi perds-tu ta jeunesse en faisant ce tapasya pour un sauvage de mauvaise humeur? Un fou qui porte une guirlande de crânes? Qui se décore avec un serpent? Il se promène à poil sauf pour sa culotte en fourrure de tigre. Et surtout n'oublions pas que c'est une espèce de mutant à trois yeux! Pourquoi perds-tu ton temps et ta beauté pour ne pouvoir gagner à la fin rien d'autre que l'amour d'un con si laid?

Mallika is enraged. Her aspect is as fierce as Shiva's was earlier.

MALLIKA AS PARVATI
Shiva est l'absolu eternel. Il est au delà de la perfection et de l'imperfection.

DAVID AS BRAHMIN
Bof...le monde entier sait bien que-

MALLIKA AS PARVATI
Arrête! Comment ose tu parler comme ça?! Tes mots sales ont pollué cet endroit. Je suis forcée de le quitter.

Mallika gets down from the rock and starts to walk away. David smiles benignly, and transforms into Shiva, then reaches out to grab her arm.

KARAN V.O.
L'écoutant parler ainsi, Shiva sourit, convaincu par l'amour de Parvati.

TIGHT ON Parvati turning around, but it is Vanessa as Parvati that we see.

KARAN V.O. (cont'd)
Ainsi Shiva se révéla.

The camera pans back to Shiva and it is Karan as Shiva that we see.

MALLIKA V.O.
Il lui fit sa demande en mariage.
Parvati accepta.

We pan back to Parvati but this time we see two heads bowed reverently. The heads lift and we see both Mallika and Vanessa as Parvatis in the same frame! When we pan back, we see both David and Karan as Shivas in the same frame!

KARAN V.O.
Ils vécurent heureux-

MALLIKA V.O.
Et eurent beaucoup d'enfants.

The two Shivas and two Parvatis look at each other in confusion, wondering what they're doing in the same fantasy. Sound of tape getting stuck.

BACK TO:

INT. ELEPHANTA CAVE - DAY

We find Vanessa and Karan, David and Mallika back where they started from in the center of the pillared cave.

VANESSA AND DAVID
Il/elle m'a raconté l'histoire-

VANESSA
De Shiva-

DAVID
Et Parvati.

Smiles all around.

KARAN
Et maintenant pour le coup de grâce. Venez.

Karan and Mallika lead the way into the lingam chamber.

INT. ELEPHANTA CAVE - LINGAM CHAMBER - CONTINUOUS

It is a small square cell with four entrances and a large Shiva Lingam in the center. The two couples enter and spread around the lingam, an abstract representation of Shiva that resembles a phallus.

VANESSA
C'est quoi?

MALLIKA
C'est le lingam de Shiva.

KARAN
On dit que c'est une représentation de l'énergie génératrice.

DAVID
(nodding appreciatively)
Ah oui.

VANESSA
(impressed)
C'est grand.

FADE TO BLACK.

INT. KARAN & MALLIKA BEDROOM - NIGHT

It is dark. Karan and Mallika are in bed, she's got her head on his shoulder.

MALLIKA
They hardly speak to each other.

KARAN
All the better for us.

MALLIKA
Do you think it's worth spending our money on the village tour?

KARAN
It's all booked. We have to do it.

MALLIKA
I just hope it's going to work.

KARAN
Of course it will.

MALLIKA
I feel strange doing this. Can't we just ask them, straight up?

KARAN
No. We've talked about it and decided what the best way is. Don't back out on me now.

MALLIKA
I'm not backing out honey. I'm doing this because I love you.

KARAN
(sexy)
Oh yeah? What else can you do?

Mallika feels for his crotch under the sheets.

MALLIKA
Whatever you want me to do...

They start to kiss with increasing lovemaking passion.

CUT TO:

INT. GUEST ROOM

TIGHT ON the Khajuraho statuette Karan bought for Vanessa. Leaning against it is the photo of David and Mallika taken earlier that day.

In bed, Vanessa reads her novel, while David twists and turns frustrated, trying to sleep, casting a look at Vanessa. He gets up to pee, and starts to do so without shutting the door. Without taking her eyes off her book:

VANESSA
Tu fermes la porte!

David bangs the door shut.

FADE TO BLACK.

INT CAFE BAR, PARIS - NIGHT

Seated at the bar, Napoléon chats with EMMANUELLE, sexy with a hard edge.

NAPOLÉON
Non, j'ai toujours pas de nouvelles.

EMMANUELLE
Il ne m'a même pas prévenu.

NAPOLÉON
De quoi?

EMMANUELLE
Quand est-ce qu'ils reviennent?

NAPOLÉON
Dans dix jours à peu près.

The bartender PIERRE, serves Emmanuelle her shot of tequila, with salt and a slice of lime. She takes the shot Mexican style. She lights up a cigarette.

EMMANUELLE
Pourquoi lui prétendre qu'il l'aime.

NAPOLÉON
Ne dis pas ça. Tout s'arrangera. David s'est trompé en la trompant. C'était juste pour s'envoyer en l'air. Il s'est gourré, quoi.

EMMANUELLE
(if looks could kill)
Qu'est-ce que t'en sais toi?

NAPOLÉON
Rien...c'est seulement...

EMMANUELLE
T'en sais foutre rien, Napoléon.

Emmanuelle signals Pierre for another shot of tequila.

NAPOLÉON
Peut-être...en tout cas je sais bien qu'on ne lache pas une fille comme Vanessa. Elle est unique en son genre.

EMMANUELLE
T'es qu'un putain de loser. Tout le monde sait que t'es amoureux d'elle mais t'as pas assez de couilles pour le lui dire.

The shot arrives. Emmanuelle slams it down, Mexican style.

NAPOLÉON
Non, mais c'est que...ça fait sept ans que je les connais...c'est mon pôte David...enfin, elle l'aime...

EMMANUELLE
Quand à moi, rien ne m'empêchera d'obtenir ce que je veux.

She leans close into Napoléon, her lips puckered as if for a kiss, then blows smoke into his face. She cackles derisively and leaves. Pierre approaches Napoléon.

PIERRE
Tu devrais te la mettre sur le bout.

NAPOLÉON
Elle me fait peur.

INT. HOTEL ROOM, VARANASI - MORNING

A modest hotel room. Mallika's in a petticoat, trying to fasten her blouse. Karan's undressing from his shirt and trousers.

MALLIKA
(irritable)
Will you help me?

Down to his boxers, Karan helps Mallika fasten her blouse. Mirror shot--he kisses her on the neck.

KARAN
(turned on)
Need any other help?

MALLIKA
Stop it, Karan!. We don't have time.

We see Mallika grab a sari lying next to the western clothing she just took off. As she begins to wear the sari:

MALLIKA (cont'd)
I'm not going in the water.

KARAN O.S.
But we decided.

MALLIKA
You want me to get skin cancer from the pollution?! I'm dressed in this stupid sari and that's as far as I'm going.

KARAN O.S.
You should take a dip--it'll impress David.

MALLIKA
Don't worry--I have him wrapped around my little finger.

We see Karan naked, struggling with a piece of cloth he's trying to tie into a lingot (type of underwear) around his privates.

KARAN
Can you help me?

MALLIKA
I have no idea.

Mallika goes to help him.

MALLIKA (cont'd)
Turn...Turn again...wait.

She gets down on her knees in front of his crotch, trying to secure his lingot.

There's a knock and the door is pushed open forthwith.

VANESSA
Have you seen David?

Vanessa's POV--with Mallika's head next to a mostly naked Karan's crotch.

VANESSA (cont'd)
Oops! Sorry.

But her look to Karan before she shuts the door says otherwise.

EXT. HOTEL ROOM, VARANASI - BALCONY - CONTINUOUS

Vanessa turns around to look outward at the city of Benares. We see the crowded lanes and the majestic river Ganga.

EXT. TATHERI BAZAAR, VARANASI - MORNING

The camera picks out David in the marketplace, who's furiously taking pictures of the famous and crowded bazaar. A GROUP OF KIDS surround him. They look poor but are beaming with joy.

KID#1
You take my photo.

KID#2
Mother sick--please sir, give 10 rupees.

KID#3
100 rupees, I show you Varanasi.

David's getting flustered as they paw him, his equipment.

DAVID
No...no touching...I have no more money...merde, pas touche!...No money--your friends take all my money.

David points in the direction where there's ANOTHER GROUP OF KIDS, also smiling, who wave back at him. David breaks out of the kids and walks away.

KID#1
(plaintive)
You take my photo.

David turns around and snaps a photo. INSERT: photo he clicks--an evocative shot of the child, the market scene. He walks away once again but Kid#1 catches up with him, breathless, smiling:

KID#1 (cont'd)
My name is Krishna.

Krishna's good mood is infectious. David stops to shake hands.

DAVID
My name is David. Nice to meet you, Krishna. Now I have to go. Bye!

KID#1
For you! Bye!

Kid#1 puts a toffee in David's hand and waves happily as David walks away.

EXT. VARANASI RIVER BANK - LATER - VIEW FROM BOAT

The camera glides along the river, showing us the ghats with the PEOPLE bathing, praying, washing, etc., along the steps that descend into the Ganga.

EXT. RIVER BANK - DASASHVAMEDHA GHAT - CONTINUOUS

We see Karan, dressed in a dhoti, bare chested but for a shawl, walking down the steps with Vanessa at his side. He's carrying a towel and a metal jug.

KARAN
On dit qu'une seule baignade dans la riviére purifie l'esprit de l'homme. C'est un rituel qui remonte à 5,000 mille ans.
(MORE)

KARAN (cont'd)
Tant de choses ont changé dans le monde, mais ici à Varanasi sur les rives du Gange, c'est tellement resté pareil.

At that moment, there's the sound of a cell phone ringing, which is answered by an ASH SMEARED SADHU. Vanessa and Karan descend to a few steps from the water level. Karan takes off his slippers, then his shawl, then with a primping smile, his dhoti, to leave him in nothing but his lingot. He enters the water, holding a metal jug in his hand. Vanessa sits down on the steps. Karan folds his hands in prayer, and chants some mantras loud enough to be heard by Vanessa.

KARAN (cont'd)
Padasanam kuru pragya nirmalam svarna nirmitamah / bhushitam vivitaiha ratnaha kuru twam padukasanamah//.

TIGHT ON Karan as he opens one eye to see if Vanessa's soaking it all in. She is.

KARAN (cont'd)
Om maheshvaraya namah / Ratnasanam samarpayami.

EXT. RIVER BANK - TOP OF STEPS - CONTINUOUS

Mallika and David descend towards Vanessa and Karan. Mallika's dressed in her chaste sari tied up the Marathi way to help her wade into the water. She's carrying a larger metal jug.

MALLIKA
There they are!

As they near Vanessa, we see Karan pour river water over his head with the metal jug.

KARAN
Om Shanti, Shanti, Shanti om!

Vanessa Acknowledges them with a reserved smile, not wanting to distract from Karan's "spritual" moment. But:

MALLIKA
(loud, cheerful)
Hi! We're here! How's the water?!

The three of them sit on the steps watching Karan as he folds his hand in a silent prayer, then wades out of the water and up the steps towards them.

VANESSA
That was very moving.

TIGHT ON Karan's wet lingot. TIGHT ON David as he reacts:

DAVID
Yes, it is very moving.

As Karan dries himself, Mallika gets up with her larger container in hand.

MALLIKA
I have to get water for tonight's Shivaratri puja.

Mallika descends the steps towards the water gingerly, not wanting to get her feet wet. She kneels to fill her jug with river water, looking back at David with a smile. He acknowledges with one of his own. Next to him, Karan's back in his dhoti, and Vanessa wipes off his back with the towel.

Mallika walks back up the steps with the jug at her waist.

DAVID
What is tonight?

MALLIKA
Shivaratri. A festival for praying to Shiva.

DAVID
Why not.

EXT. VARANASI RIVER BANK - MOMENTS LATER

The four of them are walking at the top of the steps, along the river bank.

VANESSA
Ça veut dire quoi les mantras que t'as récités?

KARAN
C'est pour demander la bénédiction de Shiva.

VANESSA
Oui, mais les mots qu'est ce qu'ils veulent dire?

Karan shares a look with Mallika--he doesn't know the exact meaning. At that moment, he sees on the lower steps a PEHLVAN, body builder, doing Akhada exercises with a massive club.

KARAN
Look!

They stop to watch. After a couple of exercises, the Pehlvan gestures to the group to join him.

PEHLVAN
Sahib, you try.

KARAN
(delighted)
Come on, David, let's try it!

DAVID
Yes, yes--you go.

Karan takes off his shawl and dhoti and joins the Pehlvan. We stay with our group who watch as lingot clad Karan gets some instructions from the Pehlvan, who it turns out is much bigger than Karan. Karan grabs the club, ready.

VANESSA
It’s too big for him.

MALLIKA
Don’t worry, he’s stronger than he looks.

With effort, Karan duplicates the Pehlvan’s motions. He puts it down and the women clap.

EXT. VISHWANATH TEMPLE - VISHVANATH GALI (LANE) - DAY

The couples approach the entrance to the temple through the overcrowded lane that is also a haven for shopping--its variety outdoing what we saw earlier in Bombay.

VANESSA
It’s paradise! I’m going to come back and shop till I drop.

EXT. VISHWANATH TEMPLE - ENTRANCE - CONTINUOUS

Near the entrance, they see a huge pile of shoes and slippers, and DEVOTEES taking off theirs and adding to the pile. They wait for David to untie his shoes.

DAVID
Nobody will steal them?

MALLIKA
Nobody steals from the temple. It would be bad for their Karma.

EXT. VISHWANATH TEMPLE - SECURITY CHECK

They’re in a line that leads to a walk through a metal detector, just like at the Bombay airport.

DAVID
(disbelief)
Ça sert à quoi?

KARAN
Le temple est une cible potentiel pour les térroristes.

A GUARD approaches David.

GUARD
Camera not allowed.

He motions for David to deposit his camera at the Security booth. An exasperated David follows the Guard.

DAVID
It’s not a bomb, it’s a camera.

EXT. VISHWANATH TEMPLE - SECURITY BOOTH

David puts his camera on the counter. The CLERK hands him a reference ticket. As the clerk reaches for the camera:

DAVID
Be good with my camera, sinon--
bad for your Karma.

INT. VISHWANATH TEMPLE - PRAYER HALL - LATER

Among the DEVOTEES, we see our two couples seated on the floor, Vanessa and David bracketed by Karan and Mallika. At one end of the hall, we see a COUPLE OF PRIESTS doing Aarati puja to the jyotirlingam.

INT. JYOTIRLINGAM ROOM - CONTINUOUS

The jyotirlingam is garlanded with marigolds, smeared with red teeka and rice paste. The priests chant as they pour ghee then milk onto the lingam, ringing handheld bells. Lots of incense sticks.

PRIESTS
Payodadhi kritanchaiva
madhusharkaraya samah /
Panamritena snapanam karaye tvam
jagatpate // Om maheshvaraya
namah / panchamrita snanam
samarpayami //

INT. VISHWANATH TEMPLE - PRAYER HALL - CONTINUOUS

Mallika has her eyes closed, hands folded as she's praying. David's somewhat fidgety, looking around. Vanessa seems entranced by the experience.

KARAN
(hushed, to Vanessa)
On dit qu'une seule vision
passagère du jyotirlingam peut
libérer l'esprit de l'attachement
à Maya.

VANESSA
C'est quoi Maya exactement?

KARAN
C'est l'attachement à des
possessions. Le désir des choses
matérielles. Maya est l'illusion
qui cache le secret de l'étérnel.

A skeptical David's been listening in.

DAVID
Alors ils se prosternent devant
le grand lingam de Shiva pour
pouvoir se libérer du désir?

Mallika opens her eyes, looking refreshed.

MALLIKA
I'm done.

DAVID
(softening)
What did you pray for?

MALLIKA
For health and happiness. For you. For us.

David and Mallika share a look. A jealous Karan leans over.

KARAN
Mallika, should we go?

MALLIKA
Sure.

VANESSA
On va pas rater le sermon?

KARAN
Il n'y a pas de sermon dans l'hindouisme. Le métier du prêtre c'est de prier, pas de prêcher.

EXT. VISHWANATH TEMPLE - ENTRANCE - LATER

David's tying his shoelaces as the others watch.

DAVID
I am hungry like a wolf.

VANESSA
I'm hungry for some shopping.

MALLIKA
I'm going to take a nap.

KARAN
A nap sounds good.
(to Vanessa David)
Don't forget--at six we're taking you to the carpet factory.

Vanessa and David watch as Karan and Mallika walk away, lovingly holding hands.

VANESSA
Ils sont gentils.

DAVID
Trop gentils.

VANESSA
Ça veux dire?

DAVID
Ça m'a l'air un peu zarbi.

VANESSA
T'es qu'un vieil aigris.

DAVID
Bof...

VANESSA
Ça donne espoir de voir un couple aussi amoureux.

DAVID
Il a l'air si plein d'amour qu'il voudrait bien t'inondé avec.

VANESSA
Toi, je te vois faire aucun effort.

DAVID
A qui la faute?

VANESSA
T'es parti tôt ce matin.

DAVID
J'arrivais pas à dormir.

VANESSA
Tu m'accompagnes?

DAVID
Quoi faire?

VANESSA
Acheter des fringues.

DAVID
Ça non.

VANESSA
On se parle?

DAVID
De quoi?

VANESSA
(irritated)
Rien. De rien.

Vanessas storms off to the nearest stall of interest. David saunters away in the opposite direction.

INT. HOTEL ROOM - VARANASI - AFTERNOON

Karan is awake, and turns around to drape his arm over Mallika.

KARAN
I think we're doing good job.

MALLIKA
(half asleep)
Hmm...

KARAN
I'm pretty sure she likes me.

MALLIKA
(getting annoyed)
Hmm!

KARAN
And he's definitely got the hots for you.

MALLIKA
(irritated)
Hunh! Let me sleep!

EXT. VARANASI - THE CHOWK BAZAAR - LATE AFTERNOON

David snaps a couple of pictures.

SUB-INSPECTOR O.S.
India is picture perfect!

David turns around to find himself face to face with a smiling SUB-INSPECTOR of Police, dressed in Khaki uniform.

SUB-INSPECTOR
America?

DAVID
I am from France.

SUB-INSPECTOR
Yes, yes--Paris. Football Champion!

David nods, smiles and starts to walk away. The Sub-inspector follows.

SUB-INSPECTOR (cont'd)
France, good country. Rich country.

David smiles and hastens his pace. The sub-inspector grabs his arm to stall him.

SUB-INSPECTOR (cont'd)
India not rich. No money.

The sub-inspector smiles expectantly at David, who doesn't know what's going on.

SUB-INSPECTOR (cont'd)
(pathos)
India not rich. Police not rich.

It dawns on David--the officer's soliciting a bribe.

DAVID
Sorry--I am not rich also. I have no money. Finished.

SUB-INSPECTOR
Rich camera.

The Sub-inspector grabs his camera. In a reflex, David slaps his hand away with a loud smack.

DAVID
Touchez pas à ça! Don't touch the camera, please.

The sub-inspector's bonhomie vanishes.

SUB-INSPECTOR
Can I see your registration form?

DAVID
I don't understand.

SUB-INSPECTOR
Registration form for foreigner on tourism or transit in Varanasi.

DAVID
I am sorry.

SUB-INSPECTOR
Passport?

DAVID
At the hotel.

The Sub-inspector blows his whistle. TWO CONSTABLES nearby come running over.

SUB-INSPECTOR
Thaane lé chalo. (take him to the station)

The constables stand on either side of David.

DAVID
I don't undertand...You can call my hotel. My friends are waiting for me.

SUB-INSPECTOR
Please to follow.

They march him away, a prisoner.

EXT. VISHWANATH GALI (LANE) - LATE AFTERNOON

Vanessa's at a stall buying more silk cushion covers. The MERCHANT WOMAN starts to lay out muslin table cloths one on top of the other.

MERCHANT WOMAN
Best quality, best price. You see...

VANESSA
I have to go now. I'm late.

MERCHANT WOMAN
Best price for you!

VANESSA
Thank you, but my friends are waiting. How much for these?

Vanessa lays a hand on the pile of cushion covers.

MERCHANT WOMAN
20 rupees, best price. 2000 rupees, madam.

Vanessa, incredulous at the cheap price pays the woman. TIGHT ON her purse--we see that's the last of Vanessa's money. The Merchant Woman ties the covers into a bundle.

VANESSA
(incredulous)
C'est fou comme prix!

Just then, the Sub-inspector materializes next to her.

SUB-INSPECTOR
Madame Bouillard?

VANESSA
Yes.

SUB-INSPECTOR
Please to come to police station, Madam.

VANESSA
What's the matter, officer?

SUB-INSPECTOR
Your husband is waiting.

VANESSA
(worried)
Is something wrong?

The sub-inspector shakes his head, smiles reassuringly.

SUB-INSPECTOR
Please to follow me, madam.

A constable picks up Vanessa's bundle and they head down the street.

INT. VARANASI - HOTEL LOBBY - EVENING

Karan, dressed in a silk Kurta set, reads a magazine. Mallika, dressed in a churidar and looking lovely, comes down the drab stairway.

KARAN
(checks his watch)
The queen descends.

MALLIKA
Don't be sarcastic. Where're David and Vanessa?

KARAN
No sign. They're not in their room.

Karan's cell phone rings.

KARAN (cont'd)
Hello? Hi, Vanessa! Where are you?

INT. VARANASI POLICE STATION - JAIL CELL

David is scowling inside a prison cell, while Vanessa sits on a chair that's been set down right outside the bars.

VANESSA
(on mobile phone)
That's right, We're both at the Police station.

While she talks to Karan on the cell phone, a plump, cheerful WARDEN supervises a CONSTABLE who puts a coffee table in front of Vanessa, brings in a tray of samosas with Chutney, then pours her tea in a glass from a big aluminum kettle.

VANESSA (cont'd)
Il semblerait que David n'avait pas son passport et il à un peu déconné avec un agent--

DAVID
(pissed off)
Mais attends--c'est pas moi qui ai déconné! Quel merdier!

VANESSA
(on phone)
I think you'll have to come and sign something...hold on-
(to Warden)
What is the address here?

WARDEN
Srinagar Colony, Madam.

VANESSA
Srinagar Colony. Ok--see you soon.

Vanessa returns the cell phone to the amiable Warden, who nods at the refreshments.

WARDEN
(smiling)
Thank you, madam. Please eat. Best samosas in India. Guarantee! Tea is special Masala chai.

The Warden waits as Vanessa takes a sip of tea.

VANESSA
It's very good. Very spicy.

The Warden smiles, rolling his head in the Indian way, and retreats. Vanessa takes another sip.

DAVID
(sarcastic)
It is good, the special masala chai?

VANESSA
Tu dois au moins porter les numéros d'urgences avec toi.

DAVID
Ce n’est pas une urgence--c’est du harcèlement. Ce pays est complétement débile.

VANESSA
(biting into a samosa)
Ils sont assez gentils, quand même. Tiens, t’en veux?

She holds out the plate towards David.

DAVID
Non, j’en veux pas! Je veux pas ta samosa de merde dans cette prison de merde! Je veux sortir d’ici, je veux rentrer chez moi, là où il y a des lois et la civilisation.

VANESSA
(mouthful of samosa)
Mais...t’es un sans papiers. C’est légitime...ils ont le droit.

DAVID
Et toi--t’as tes papiers toi?!

Vanessa pauses mid-bite, shakes her head, then sips some more tea. An angry David absently fishes out the toffee Krishna gave him earlier, and pops it in his mouth.

EXT. VARANASI POLICE STATION - LATER

Karan and Mallika get out of an Ambassador car taxi and enter, escorted by a constable.

INT. VARANASI POLICE STATION - OFFICE HALL - CONTINUOUS

They walk past a desk where a bored POLICEMAN is fidgeting with David’s precious camera and up to a door marked “Foreigners Registration Office, Deputy Superintendent (Intelligence)”, and enter.

INT. VARANASI POLICE STATION - DEPUTY'S ROOM - CONTINUOUS

The Deputy Superintendent looks up from his files, and gestures for them to sit down.

KARAN
We've come for our friends. They're French.

MALLIKA
David and Vanessa.

DEPUTY SUPERINTENDENT
Purpose of visit?

KARAN
Tourism.

DEPUTY SUPERINTENDENT
Where are you coming from?

KARAN
We're from Bombay.

The Deputy takes out David's file and studies it. TIGHT ON David's mugshots.

DEPUTY SUPERINTENDENT
Mr. David and his wife have not registered with this office.

KARAN
That's my fault. We didn't know we had to make our guests register.

DEPUTY SUPERINTENDENT
Mr. David attacked one of my men.

MALLIKA
I don't believe it!

The Deputy shrugs. There is a moment of silence. Then Karan reaches into his pocket and takes out an envelope which he slides over the desk towards the Deputy.

KARAN
Look--we're leaving Varanasi tomorrow--you can check our tickets.

The Deputy opens the envelope flap to see a couple of 500 Rupee notes in addition to some tickets. He discreetly slips the notes into his pocket, then slides back the envelope.

DEPUTY SUPERINTENDENT
Don't forget to register your guests next time.

He presses an intercom button.

DEPUTY SUPERINTENDENT (cont'd)
Bring the Sahib and Memsahib.

EXT. VARANASI POLICE STATION - LATER

The doors of the Ambassador taxi slam shut and the car drives away.

INT. AMBASSADOR CAR - CONTINUOUS

David sits in the back, sandwiched between Mallika and Vanessa. Karan's in the front along with the DRIVER.

DAVID
Tout ce bordel de merde pour mille rupees! Ça fait même pas vingt euros!

KARAN
I'm really sorry for what happened, David. Foreigners are supposed to register everywhere they go but it's never a law that's enforced.

DAVID
(to Vanessa)
Je te souhaite bonne continuation. Moi, je rentre chez moi. J'en ai ras le bol.

Mallika turns on her charm.

MALLIKA
You don't want to leave now, David. The best is yet to come. Trust me.

EXT. COUNTRY SIDE ROAD - MORNING

A rustic road leading up to a Punjabi village. A bullock cart being drawn by two magnificent black buffalo comes into view. In the cart, Karan is dressed like a villager, with a peasant's dhoti and pagdi. Mallika is dressed in a ghagra choli. Mallika and David are dozing next to each other, Mallika's head on David's shoulder. The cart moves down the road at a sedate pace. Karan clambers next to the CART DRIVER, takes his stick, whips the buffalo, urging them to go faster.

KARAN
(whipping the buffalo)
Haa! Haa!

It's comical since the buffalo are going nowhere fast. Posing with the reins in his hand, Karan smiles back at Vanessa.

KARAN (cont'd)
Come, join me!

Vanessa exchanges places with the Cart Driver, now sitting next to Karan, who lets her hold the reins. The cart ambles along. In the fields by the road, we see some farmers toiling with sickles and cudgels.

KARAN (cont'd)
You know, there are accounts from King Ashoka's time in 300 B.C., that while on one side of the land you'd have armies battling each other, on the other side you'd have farmers and their families working in their fields, waiting to find out who'd be their next king.

VANESSA
I love this country side. It's so peaceful.

KARAN
Indian villages have remained unchanged for thousands of years.

A loud horn sounds as a Mercedes overtakes the bullock cart. A couple of CHILDREN lean out of the windows, waving cheerfully and screaming:

CHILDREN
BYE!!!

As the car speeds on, one of the kids throws out a coke can from the window, that rattles on the road.

Karan whips the buffalo once:

KARAN
Haa! Here, you try it!

David's eyes open, look towards Karan and Vanessa. Karan hands Vanessa the stick. She uses it half-heartedly. Karan's hand envelops hers.

KARAN (cont'd)
Do it with more zest--like this--

Karan directs their hands to whip the buffalo firmly.

KARAN AND VANESSA
Haa! Haa!

TIGHT ON the buffalo's faces as they amble along, lazy as ever. We see Mallika watching David watching Vanessa and Karan. As David's eyes travel to Mallika, her eyes shut. She appears fast asleep. His eyes close. A beat, then Mallika's eyes open, then shut.

TIGHT ON the bullock cart wheel as it rolls by the coke can.

EXT. VILLAGE SQUARE – LATER

The cart comes to a halt at the village square, which appears deserted. Karan looks around him, annoyed.

KARAN
(to cart driver)
Where is everybody? Go and see!

The driver ambles into a hut. A few moments later, we see a VILLAGER hurry out and across the bullock cart where our friends are getting down (stretching, yawning, etc.) and rush into a large hut on the other side of the square.

Moments later, a GROUP OF DANCING VILLAGERS (a disaffected family of 4) streams out of the largish hut, and begin noisy music and lackadaisical dancing to give the visitors a "traditional" welcome. The cacophony cannot hide their obvious apathy--they're just going through the paces.

One of the dancer kids approaches our group to garland them with marigold necklaces.

Just as abruptly, the dance stops and the dancers drags their feet back into the hut, leaving only the village head, SARPANCH, and his SARPANCH WIFE behind.

SARPANCH
We thank you for visiting our humble village. In our culture, the guest is second only to God.

INT. GUEST HUT#1 - VILLAGE - LATER

The hut has two single beds. Vanessa poses in front of a mirror holding up a beautiful ghaghra choli. As David enters the room, she turns to pose for him.

VANESSA
Qu'est ce t'en penses?

DAVID
Bof...c'est un peu trop flashy.

David loads and prepares his camera.

DAVID (cont'd)
Les rustauds nous attendent pour le déjeuner.

VANESSA
Arrête, Espèce de vieux cynique désabusé.

DAVID
C'est que tous les villageois que j'ai rencontrés dehors parlent l'anglais, il y en a même un qui parle deux trois mots de Francais. Bon, Je prends une douche.

David heads into the bathroom.

INT. BATHROOM - CONTINUOUS

We see it has an Indian style latrine on one side, and a bucket with a mug on the other, with a tap and no shower.

DAVID
Merde!

INT. VILLAGE OFFICE HUT - MIDDAY

Karan watches as the Sarpanch, standing by a desk with a computer, swipes a credit card in the machine several times, without success, then hands it back to Karan.

SARPANCH
Your card is not working. I will take cheque.

KARAN
I didn't bring my checkbook.

SARPANCH
Then cash only, please. 20,000 Rupees.

KARAN
No--I booked on the internet, and it said 4,000 per head. 16,000 rupees.

SARPANCH
That is only Indian discount. Not for foreign tourists.
(MORE)

SARPANCH (cont'd)
Ok, I will give you discount of 2,000. 18,000 total. You pay cash?

KARAN
I don’t have cash. Please charge my credit card. It has to work.

SARPANCH
Not to worry, sir. I will email my cousin, he will come and fix it.

INT. VILLAGE LANGAR (KITCHEN/EATING HALL) - LUNCH

An old fashioned kitchen and eating hall. There’s a COOK in the kitchen section, where the clay hearth is fired by traditional fuel (wood, dung, leaves), clanging around big brass and steel pots and pans. In the eating section, a rectangular section of rugs line the walls. Everyone is seated cross-legged on the floor, with steel plates in front of them, waiting to be served.

INT. VILLAGE LANGAR - EATING SECTION - CONTINUOUS

Vanessa, Karan and David are seated next to each other, watching as TWO SERVERS, members of the dance troupe, ladle out steaming hot indian food onto their plates. David watches Mallika’s plate being served.

DAVID
Elle est où Mallika?

KARAN
Je pense que je l’ai vue près du puits. Je vais la chercher.

David rises with alacrity.

DAVID
Non, Non--j’y vais.

David leaves. Vanessa and Karan begin to eat. Vanessa watches Karan eat with his hands, dispenses her fork and does likewise, scalding her fingers.

VANESSA
(in pain)
Ouaah! C’est chaud!

KARAN
Donne-moi ta main.

Karan takes her hand and rubs ghee on her fingers. <u>TIGHT ON</u> their hands--the gesture is caressing, sensual.

Karan (cont’d)
Le ghee c’est un des meilleurs remèdes contre les brulûres. Ça va mieux?

VANESSA
(breathless)
Jamais senti mieux.

Karan's ghee-coated fingers linger on hers before slowly withdrawing.

EXT. VILLAGE WELL

Mallika, dressed like a villager with payals on her ankles, lowers the bucket held by a rope. David watches unobserved as she starts to pull it back up, then intervenes to help as he sees her struggle.

DAVID
Je peux t'aider?

They are in close proximity, their hands making contact as they retrieve the bucket and put it on the ground.

MALLIKA
Merci! C'est de l'eau à boire pour notre chambre.

She puts an earthen matka next to the bucket and tries to pour from the bucket into the matka. Once again, David the gallant comes to the rescue.

DAVID
Elle est potable?

MALLIKA
Elle est pure comme de l'Evian.

Mallika picks up the matka, placing a headpad on her head. David watches mesmerized as she balances the matka on her head, and begins to walk away. He calls after her.

DAVID
Oh..Ah, c'était pour te dire qu'on t'attend dans la salle à manger.

MALLIKA
Je jeûne.

David watches entranced as she walks away, swinging her hips for effect, her payals bells tinkling with every step.

Behind him, a WASHERWOMAN comes to the electric pump next to well, presses a switch and watches water pump into her bucket.

EXT. HUT#1 GROUND LEVEL BALCONY - AFTERNOON

Mallika is oiling Vanessa's hair in the traditional Indian way. It is an intimate, friendly moment.

VANESSA
Je peux trouver cette huile en France?

MALLIKA
A la Chapelle. C'est où se trouvent tous les magasins Indiens.

VANESSA
Tu connais bien Paris.

MALLIKA
Karan ne m'a emmenée à Paris qu'une seule fois mais c'est déja ma ville préférée dans le monde entier. J'y suis tombée amoureuse pendant le tour sur le Batobus.

Mallika starts combing out Vanessa's hair.

VANESSA
J'aurais jamais pensé que le soin des cheveux pouvait être aussi sensuel.

MALLIKA
C'est mieux que le sex.

VANESSA
Je me demande où ils trainent, Karan et David?

EXT. TEA SHACK ON VILLAGE ROAD - AFTERNOON

TIGHT ON a TEA MAKER pouring Indian Dhaba style tea into several glasses. A young BOY takes the glasses on the tray to the SEVERAL CUSTOMERS sitting on the benches, including David and Karan.

KARAN
J'adore le goût du dhaba chai.

DAVID
(sipping)
Pas mal. C'est assez sucré.

KARAN
(signals David's camera)
Alors, tu prends toutes ces photos pour toi ou pour les faire publier?

DAVID
Les deux.

They sip.

DAVID (cont'd)
Je voulais te demander si tu connaissais un bon magasin de photo où je pourrais faire developper donner mes péllicules.

KARAN
Il y en a partout, mais je ne ferais pas trop confiance pour la qualité. Je pense que c'est mieux si t'attends jusqu'a ton retour à Paris.

DAVID
Ouais, bonne idée.

KARAN
C'est dommage parce que j'aimerais bien les voir.

DAVID
Je vous en enverrai quelques-unes.

KARAN
Ou peut-être on viendra les voir à Paris.

DAVID
Pourquoi pas.

Karan and David finish the last of their tea.

EXT. COUNTRY SIDE FIELDS - DUSK

It's that magical light in the late evening, with the sun setting. Karan and Vanessa are deep in conversation, with Karan literally walking a cow by a rope!

VANESSA
Je ne comprends pas. Comment la mort pourrait elle ne pas exister? Tout meurt.

KARAN
L'univers se compose de la matière et de la conscience. Les formes sous lesquelles l'univers se manifeste peuvent changer, mais sa matière et sa conscience sont incéssantes.

Karan plucks a flower, gives it to Vanessa.

VANESSA
Et d'où vient il, l'amour?

KARAN
Il vient de Mallika.

VANESSA
Et on t'a jamais brisé le coeur?

KARAN
Je n'ai aimé qu'une fois, qu'une seul femme, et je l'aimerais sans cesse jusqu'au dernier de mes jours. Et toi?

VANESSA
J'ai eu tant d'immenses chagrins que je doutes de retrouver un jour l'amour.

KARAN
On le cherche tout au fond des yeux, là où l'étérnité gémit.

They look in each other's eyes. The moment lingers as if it might end up in a kiss...but:

KARAN (cont'd)
Faut qu'on rentre.

He signals her to walk ahead on a narrow path. Long shot of Vanessa, Karan, and cow, walking single file, their silhouettes reflected in a pond.

EXT. VILLAGE SQUARE - BONFIRE - NIGHT

It's a full moon. The villagers are gathered around a bonfire. A SINGER sings a mellow song. Vanessa and David are seated at a remove from Karan and Mallika. The Sarpanch approaches them.

SARPANCH
It is my daughter's wedding tomorrow night. We will be honored to have you as our guests.

MALLIKA
We should stay. Can't we?

KARAN
(shakes his head)
We have to head back to Bombay tomorrow afternoon.

MALLIKA
Come on, Karan, let's stay a couple more days!

KARAN
(whisper, in french)
On n'a plus d'argent.

MALLIKA
(to Sarpanch)
Thank you, but we have to go back tomorrow.

David watches as Mallika gets up and walks away. After a couple of moments, he too gets ups, heading in her direction.

EXT. VILLAGE TREE - SWING - MOMENTS LATER

David finds Mallika seated on a stately swing under the branch of a large tree, gazing at the moon, humming a famous Hindi love song (babuji dhire chalnaa). He approaches silently. Mallika notices him, stops humming.

DAVID
C'est quelle chanson que tu fredonnes?

MALLIKA
Une chanson d'amour.

DAVID
Quelle est l'histoire qu'elle raconte?

MALLIKA
Elle raconte qu'il faut se méfier quand on est sur la route de l'amour.

DAVID
Pourquoi?

MALLIKA
Parce que les amants peuvent se tromper, il peut y avoir de la déception.

DAVID
Ah oui...mais c'est les droits de l'homme. Enfin, c'est dans sa nature.

MALLIKA
Sauf si c'est l'amour absolu, comme celui que j'éprouve avec Karan.

DAVID
Et t'as jamais eu l'occasion de le tromper?

MALLIKA
(shaking her head)
Je l'aime. Je l'aimerai jusqu'à la fin de mes jours. Et toi?

DAVID
Moi?

MALLIKA
Vanessa et toi?

DAVID
C'est bien, c'est pas mal...mais, dis moi, comment ça se fait que tu parles si bien le français?

MALLIKA
Je ne sais pas. Peut être que j'étais française dans une autre vie.

DAVID
Je ne crois pas à tout ça.

MALLIKA
Peut-être qu'on s'est déja croisés. Peut-être qu'on a été amants dans une autre vie.

DAVID
Ah, oui...On ne sait jamais.

They look in each other's eyes. The moment lingers as if it might end up in a kiss...but Mallika gets up abruptly:

MALLIKA
On rejoint les autres? Viens.

David watches her walk away.

INT. VILLAGE HUT#2 - LATER THAT NIGHT

Mallika's sitting at the edge of her bed, upset.

MALLIKA
I can't do it anymore! I feel so cheap!

KARAN
(soothing)
Relax, honey! It's almost over.

MALLIKA
I don't care! Tomorrow, I'm telling them the whole truth.

KARAN
Just wait a few more days. That's all I'm asking of you.

MALLIKA
That's not all you're asking of me and you know it! What happens if they agree, then what?

KARAN
Then it's the same situation for both of us, right? It's not like I'm a pimp watching from the sidelines.

MALLIKA
Please don't talk like that. I don't like it.

Karan puts a comforting arm around Mallika.

KARAN
I'm sorry, honey. You've done great. We just have to wait a few more days, then it'll be out in the open.

INT. GUEST HUT#1 - NIGHT

Sitting on the edge of her bed, Vanessa watches as David returns from the bathroom, goes to his bed, lies down to sleep.

VANESSA
Faut qu'on parle.

David gets up and sits on the edge of his bed, facing her.

VANESSA (cont'd)
Je ne ressens plus rien.

DAVID
Bienvenue au club.

VANESSA
Sois serieux. J'ai besoin de savoir où t'en es.

DAVID
Je suis en manque grave.

He puts his hand on Vanessa's thigh. She pushes it away.

VANESSA
Sans déconner.

DAVID
Je déconne pas.

VANESSA
Je ne ressens plus rien pour nous.

DAVID
Rien pour nous! Qu'est ce que ça veut dire?! Non, laisse-moi deviner--tu mouilles déja pour un autre. C'est ça? Un Indien, peut être?!

VANESSA
Et toi?! J'imagine que c'est pas de moi que t'es en manque grave, connard?!

They face off, at an impasse.

EXT. VILLAGE SQUARE - NOON

A DRIVER loads our friends' luggage into the trunk, as the Sarpanch and his wife bid them farewell. Karan and Mallika are now dressed in every day jeans and t-shirt.

SARPANCH
It was an honor for us. We hope to see you soon.

The wife has an arti thaali, from which she puts a teeka on each of them, and insists on their eating burfi (sweetmeat).

SARPANCH WIFE
You start with a sweet taste, your journey will be sweet.

Our friends get in the car, and are waved off by the Sarpanch and his wife.

INT. MALLIKA AND KARAN'S APARTMENT, BOMBAY - DINNER

The farewell dinner, a couple of days later. Karan and Mallika, extremely well turned out, are seated across the table from David and Vanessa. There's a candlelabra, the effort is to create a romantic setting. Karan uncorks a bottle of wine.

VANESSA
Bravo!

MALLIKA
Music to my ears.

KARAN
It's one of the best Indian wineyards. I hope you like it.

Karan pours out a glass for David to taste. David tastes.

DAVID
(not liking it much)
Ben...ouais...c'est du vin...

Karan finishes pouring wine for everyone. They all raise their glasses.

KARAN
A toast. To friendship.

ALL
Cheers!

They drink. Shaanta appears with plates laden with a variety of kababs. Noises of appreciation as we:

DISSOLVE TO:

INT. DINNER TABLE - LATER

The wine's been flowing, the conversation's been sparkling.

MALLIKA
(finishing up a story)
And there went my clothes, floating down the river!

Laughter all around. David fishes out the Kamasutra book from his pocket. Shaanta, bringing in a dish, catches a glimpse of it and rolls her eyes heavenwards.

DAVID
Ah, tiens. J'avais une p'tite question à vous poser. C'est à propos de--où est ce qu'il se trouve...voilà! Le "riz et sésame"? C'est pratique?

Karan and Mallika share a look.

KARAN
Dans l'amour, ce n'est pas toujours la practicabilité qui est l'essentiel.

DAVID
Ah oui. Mais, euh, pour la femme, elle peut le faire?

MALLIKA
Elle le peut.

KARAN
(to Vanessa)
Faut faire attention aux jambes--qu'elles soient bien dégourdies.

They laugh. Vanessa grabs the book from David.

VANESSA
C'est pas vraiment ma tasse de thé.

Karan takes the book from Vanessa, then flips through it.

KARAN
Voyons, alors...j'aimerais vous proposer...de commencer par "le saut du Lapin."

They laugh as Karan passes the book around for all to see the picture. The book ends up in David's hand who zealously pockets it.

MALLIKA
Shaanta! Plate léjaao!

Shaanta appears and begins clearing the table.

VANESSA
(appreciative)
Thank you, Shaanta. It was very good.

Shaanta smiles shyly.

DISSOLVE TO:

INT. DINNER TABLE - LATER

The meal is finished, empty wine bottles. Contentment reigns on the table.

MALLIKA
J'aimerais porter un toast à des soirées à quatre comme celle-ci.

Everyone cheers, clinks glasses and drinks.

DAVID
Au les belles femmes de l'Inde.

Everyone cheers, clinks glasses and drinks.

VANESSA
A nos rencontres, dans l'avenir proche. En Inde et en France.

Everyone cheers, clinks glasses and drinks.

DAVID
Ah, oui! Vous venez quand vous voulez. Vous serez chez vous.

KARAN
C'est dommage qu'il ne reste que deux jours avant le vol.

VANESSA
Notre visite a passé en un rien de temps! Il y a tellement de choses que j'ai encore envie de voir.

MALLIKA
Il va vous falloir une autre visite.

DAVID
Le Taj Mahal--on l'a pas vu.

KARAN
Le Taj Mahal, c'est pour les jeunes mariés. Peut être la prochaine fois?

Vanessa sips, David shrugs, Karan and Mallika exchange a meaningful glance.

Karan (cont'd)
(clears his throat)
Vanessa and David, Mallika et moi on veut vous poser une question.

MALLIKA
Si vous seriez d'accord, vous nous rendriez un très grand service.

KARAN
C'est à propos d'une idée qu'on a eu depuis le tout début de votre visite--

MALLIKA
Mais comme on se connaissait pas...

KARAN
On n'a pas pu vous faire cette proposition...

MALLIKA
Mais maintenant qu'on se connait et qu'on s'apprécie...

DAVID
On s'apprécie bien.

VANESSA
Je ne comprends plus rien. De quoi vous parlez au juste?

KARAN
C'est à propos d'un...d'un arrangement un peu exceptionel...

MALLIKA
Entre nous quatre.

Silence as tension and excitement builds over the table at what this might mean.

DAVID
Quel genre d'arrangement?

Karan
Vanessa, David--Mallika et moi, on aimerait bien se marier avec vous. On veut vous épouser. D'une manière officielle.

Stunned, uncomprehending silence from David and Vanessa.

VANESSA
Je ne comprends pas.

DAVID
(astounded)
Bof?

KARAN
C'est qu'on désire tellement vivre en France.

MALLIKA
On adore la France.

KARAN
Mais pour y vivre, on aurait besoin d'obtenir des passeports Français.
Si on se marie, on pourra faire les démarches pour les cartes de séjour.

MALLIKA
On pourrait tous vivre en France.

Vanessa and David share a look as they weigh the proposal and its consequences.

VANESSA
Je ne sais pas trop quoi en penser.

KARAN
If you can't do it, that's fine, we understand.

DAVID
Mais comment ça va marcher? Si moi j'épouse Mallika, quelles seront les modalités?

KARAN
Il va falloir qu'on vive comme si on était en couple.

DAVID
Alors, si j'ai bien compris, je deviens le mari de Mallika et j'habite avec, c'est ça?

KARAN
Et Vanessa habitera avec moi.

DAVID
Et qui couche avec qui dans ce p'tit jeu de mariage?

MALLIKA
On va habiter ensemble seulement pour soigner les apparences de nos mariages, c'est tout. On ne vous demande pas de coucher avec nous.

DAVID
Ah, quel dommage!

VANESSA
Arrête de déconner, David. Ça prend combien de temps pour faire les démarches et avoir les passeports et tout le reste?

KARAN
On a entendu dire que ça peut prendre de six mois à un an.

DAVID
Et ça ne vous inquiète pas de vivre séparément, avec un autre couple? On va être obligé de rentrer dans une certaine intimité. Et qu'est-ce qui se passe si on commence a y prendre goût?

MALLIKA
C'est impossible. On s'aime, Karan et moi.

KARAN
C'est justement parce qu'on sait qu'on s'aime si fort, qu'on peut envisager de faire une chose pareil.

MALLIKA
De notre côté, on ne se fait aucun souci.

Silence as David and Vanessa consider the proposal--clearly, they have no desire to discuss the matter with each other.

VANESSA
Moi, j'aimerais bien vous aider.

DAVID
Why not...moi aussi.

KARAN
A toast--to Paris!

MALLIKA
Imagine, the four of us in Paris!

DAVID
Imagine.

They cheer, charged looks all around.

INT. AIR FRANCE PLANE

We see David stowing his camera bag as on the earlier journey, except that this time, when he sits down, it's with a big grin--he's seated next to Mallika! The camera tracks along David, Mallika, Karan and Vanessa, seated in that order. The Air Hostess passes down the aisle, offering magazines.

VANESSA
Non, merci.
(predatorial, to Karan)
J'ai tellement de choses dont on doit parler.

Karan smiles back, wary...

DISSOLVE TO:

INT. AIR FRANCE PLANE - LATER

Mallika needs to go to the bathroom. She smiles at David, who doesn't make much of an effort to get out of her way as she squirms past him. TIGHT ON her butt brushing David's nose as she squeezes by.

DISSOLVE TO:

INT. AIR FRANCE PLANE - LATER

David has a food tray in front of him and munches away. Mallika's fast asleep with her eyeband on. The Pretty Air Hostess (same as on the flight to India) passes by with the dinner trolley.

DAVID
(soft whisper)
Je peux en avoir une autre.

The hostess hands him a tray, which he places on Mallika's table.

PRETTY AIR HOSTESS
On s'est déja rencontrés?

But David ignores her, his attention fixed on Mallika.

DISSOLVE TO:

INT. AIR FRANCE PLANE - LATER

Mallika's still asleep. David's watching video, headphones on. Karan's tray is spotlessly clean, he's still hungry.

KARAN
(disgruntled)
You pay a 50,000 rupees to fly and they give you a 50 rupee meal.

VANESSA
Would you like some more?

KARAN
I could use more dessert.

Vanessa scoops out a spoon from her dessert and tries to feed Karan with it.

VANESSA
Vas-y, mange.

Karan recoils as best as he can:

KARAN
Merci, c'est gentil mais je peux prendre celui de Mallika-

VANESSA
Allez--on partage tout!

She forces the spoon in Karan's mouth. It leaves a smear of cream on his lips, which she wipes away cheerfully with her napkin.

VANESSA (cont'd)
Voilà!

DISSOLVE TO:

INT. AIR FRANCE PLANE - CABIN LIGHTS OUT

Karan's wide awake in the dark. Vanessa's asleep with her head on Karan's shoulder, as is Mallika on Karan's other shoulder. David's asleep on Mallika's shoulder. Simultaneously, David's hand intertwines itself with Mallika's, and Vanessa's hand intertwines itself with Karan's. Mallika's free hand raises her eyeband to take a look at David, while Karan looks at Vanessa. Slowly, Mallika and Karan share a look.

INT. ROISSY AIRPORT - PASSPORT CONTROL

Karan and Mallika approach the counter together. Karan hands their passports to the FRENCH OFFICER. The officer inspects the passports.

FRENCH OFFICER
Vous êtes mariés?

KARAN
Pas encore, c'est ma fiancée, et-

The officer cuts him short, handing back his passport.

FRENCH OFFICER
Reculez, s'il vous plait.

Karan goes back to wait his turn.

FRENCH OFFICER (cont'd)
Vous êtes ici pour combien de temps?

MALLIKA
Environ un mois.

FRENCH OFFICER
Toutes les belles Indiennes parlent le Français aussi bien que toi?

Mallika smiles as the Officer stamps her passport. Up next, Karan hands his passport.

FRENCH OFFICER (cont'd)
Billet de retour?

Karan hands over his air ticket.

FRENCH OFFICER (cont'd)
Vous avez pris combien d'argent avec vous?

KARAN
J'ai mille Euros et cartes de crédit.

FRENCH OFFICER
Ce n'est pas suffisant pour un mois.

KARAN
Mais on va rester chez des amis.

FRENCH OFFICER
Certificat d'hébergement?

KARAN
Je n'en n'ai pas.

FRENCH OFFICER
Vous me montrez soit un certificat d'hébergement, soit une réservation d'hotel. Sinon je peux pas vous laisser entrer.

KARAN
(frustrated)
My friends are right here. You can ask them.

Karan gestures in the direction where David, Vanessa and Mallika can be seen waiting. The officer glances over, then reluctantly stamps Karan's passport.

FRENCH OFFICER
La prochaine fois...

INT. ROISSY - INTERNATIONAL ARRIVALS PICKUP - MORNING

Napoléon waits with a bouquet of flowers in hand for David and Vanessa to arrive. He sees Mallika emerge, followed by David. He waits a couple of seconds, expecting to see Vanessa, but she doesn't appear. He hastens to catch up with David.

NAPOLÉON
(waving)
David!

He gives the bise to David as Mallika watches.

NAPOLÉON (cont'd)
Où est Vanessa?

DAVID
Elle sort.

Napoléon looks at Mallika who's standing right next to David, smiling at him. He smiles back tentatively.

MALLIKA
Bonjour.

NAPOLÉON
Bonjour.

David grabs Mallika by the waist, like she's his. Mallika looks briefly wary but has to keep up appearances.

DAVID
Tiens, je te presente ma fiancée, Mallika de Bombay.

NAPOLÉON
C'est ta f...vous êtes...c'est pas vrai...mais...et Vanessa?

VANESSA O.S.
Moi aussi j'ai des nouvelles!

Napoléon turns around to see Vanessa and Karan, wheeling one trolley. As they stop, a happy Vanessa links her hand in Karan's, possessively holding onto his arm.

VANESSA
Je te présente Karan. Karan, c'est Napoléon.

The men smile, shake hands. Napoléon's too confused to hand over the flowers to anyone.

VANESSA (cont'd)
On va se marier.

NAPOLÉON
C'est...c'est des nouvelles.

He smiles, confused, at both couples.

EXT. ROISSY TERMINAL - MOMENTS LATER

It's a gray, gloomy morning. The two couples watch as Napoléon struggles to load the luggage into his Peugeot 206. One big suitcase is leftover.

NAPOLÉON
Je ne sais pas quoi faire. Il va falloir la mettre à l'arrière.

DAVID
Ça marche. Je prends Mallika sur mes genoux.

MALLIKA
(unhappy)
I guess one more hour of being cramped won't kill me.

INT. NAPOLÉON'S CAR - BACK SEAT - LATER

In the moving car we see the tight fit with suitcase, Vanessa, David with Mallika uncomfortably perched on David's lap.

EXT. PERIPHERIQUE - AERIAL SHOT - RAIN

They are stuck in a bouchon in the rain.

NAPOLÉON
Toujours la merde!

MALLIKA
Ça va, David?

DAVID
Tu te lèves une p'tite seconde...

Mallika raises herself, David readjusts his position. Mallika sits down again, readjusting.

DAVID (cont'd)
Voilà. C'est mieux, ma chérie?

VANESSA
(acerbic)
Ça devient lourd, David.

INT. APARTMENT BUILDING - ELEVATOR

The five of them, with all the luggage, watch as a coffin elevator à la Parisienne opens up. An OLD LADY with a small trophy dog slowly descends the stairs. The little dog barks furiously at our friends, tugging at its leash.

DAVID
Qui monte le premier?

VANESSA
(sarcastic)
T'as qu'à prendre tout le monde sur tes genoux.

DAVID
Un à la fois, chacun sa valise. 4ème étage.

David gets in with his suitcase. It's cramped. The door shuts.

INT. DAVID & VANESSA'S APARTMENT

The door opens, and David switches on the light. Everyone shuffles into the apartment, each person lugging a suitcase. It's a nice one bedroom apartment, but too small to hold four. Mallika throws herself on the couch.

MALLIKA
Oh, god! I'm so tired! I need a hot shower.

KARAN
I'll take our suitcases to the guest room. Where is it?

VANESSA
We don't have a guest room.

DAVID
The sofa folds out into a bed.

Mallika begins to weep, overcome by fatigue and frustration. Karan rushes over to the couch to comfort her.

KARAN
It's okay, honey. We're here, we're in Paris.

Napoléon wonders at the relationship dynamics.

NAPOLÉON
Ben...si vous avez besoin de quoi que se soit...vous avez mon numéro.

Napoléon leaves the apartment.

INT. DAVID & VANESSA'S APARTMENT - BATHROOM - LATER

Mirror shot. Mallika's brushing her teeth. There's a knock on the door, and David enters to brush his teeth, disconcerting her somewhat.

DAVID
Ça va être fun, ce jeu de mariés.

Mallika and David brush their teeth.

INT. DAVID & VANESSA'S APARTMENT - HALLWAY - CONTINUOUS

Karan peers suspiciously into the bathroom, through the door that's ajar, to see Mallika and David brushing their teeth.

INT. DAVID & VANESSA'S APARTMENT - BATHROOM - MOMENTS LATER

Mirror shot. Mallika, David and Karan are brushing their teeth. A few moments later, Vanessa's face appears as well. They all brush, faces intent, serious.

EXT. VANESSA'S SHOP, A FEW DAYS LATER - MIDDAY

On a ladder, the SIGN MAN puts the finishing touches to the sign on Vanessa's shop--which has been renamed "LE LINGAM."

INT. VANESSA'S SHOP - CONTINUOUS

Inside, Vanessa hands some of the stuff she bought in India to Karan, who's also up on a ladder. Karan's puts stuff on the higher shelves.

VANESSA
On a trois aparts à voir ce soir.

KARAN
J'espère que cette fois on en trouvera un qui te plait.

VANESSA
J'en veux un dans lequel on pourra vivre plusieurs années.

KARAN
(worried)
Plusieurs années? On va avoir les passeports dans moins d'un an, n'est ce pas?

VANESSA
On demandera à Julien quand on ira lui rendre visite. Merci, tu peux descendre.

Vanessa pats Karan's butt in a show of proprietary thanks.

INT. MAGAZINE PHOTO EDITOR'S OFFICE - MIDDAY

David's delivered a fat envelope of photos he took in India. NICOLE, the super chic photo editor in her mid 40's, takes a cursory look at them.

NICOLE
C'est des belles images. Ça était l'Inde?

DAVID
Ah, Ouais. Tu dois y aller. Tout est si différent là bas.

NICOLE
Où est ce que tu crois qe je l'ai trouvé mon mari?

DAVID
John?

NICOLE
Il est Chrétien du-

DAVID
Sud de l'Inde.

NICOLE
Du sud de l'Inde.

DAVID
En fait, moi aussi je vais...euh...j'ai trouvé...euh

NICOLE
Quoi?

DAVID
Rien. Bon, on m'attend, j'y vais.

NICOLE
Je te tiens au courrant. T'embrasses Vanessa de ma part? Il faudrait qu'on se fasse un dinner ensemble un de ces jours.

David nods, leaves her office and out into:

INT. MAGAZINE OFFICE - SECRETARY DESK

David tries to slink away when a hand reaches out to grab him by the collar. It's Emmanuelle in a killer mood. She works at the office. She's got several inches on David.

EMMANUELLE
On part sans rien dire.

David tries to give her the bise, but she grabs his face and gives him an aggressive smooch.

EMMANUELLE (cont'd)
Tu te souviens de moi?

DAVID
Je suis un peu préssé, Emmanuelle. Je t'appelle, ok, d'acc?

David moves purposefully to the elevator and presses the button to go down. He turns to find Emanuelle breathing down his neck.

EMMANUELLE
Ça fait combien de temps que t'es rentré?

DAVID
Bof, ça fait à peine...euh...

EMMANUELLE
Ça fait une semaine. Je t'ai envoyé des dizaines de textos.

The elevator door opens. Another coffin elevator. David gets in. Emmanuelle does too, facing him down.

INT. ELEVATOR - CONTINUOUS

As the elevator descends:

EMMANUELLE
Tu me rappelles plus?

DAVID
C'est que c'est très busy ces jours ci.

EMMANUELLE
Busy avec quoi?

DAVID
Enfin...euh...j'ai trouvé quelqu'un.

EMMANUELLE
C'est ça. Napoléon m'a tout raconté.

INT. MAGAZINE OFFICE - GROUND FLOOR

The door opens. David strides out, with Emmanuelle on his tail.

EMMANUELLE
Dans la grande tradition de Christophe Colomb, vous vous êtes bien servis en p'tit Indiens tout bronzés que vous avez emporter chez vous.

David pauses, frustrated, to say something but thinks the better of it and goes out of the building and onto:

EXT. STREET NEAR CHAMPS ELYSEES - CONTINUOUS

Emmanuelle follows David onto the street, lined with shops.

EMMANUELLE
Et vous allez vous marier. Tout les quatres, tous ensemble. C'est zarbi, c'est chelou tout ça!

DAVID
C'est l'amour.

EMMANUELLE
(laughs derisively)
Ça j'aimerais bien voir!

At that moment, we see Mallika walking down the street towards them.

MALLIKA
(waving)
David! I hope I'm not late!

She comes to stand next to David. She smiles at Emmanuelle, who thinks Mallika doesn't know French. Emmanuelle takes in Mallika's rather loud and unchic dress.

EMMANUELLE
(derogatory, to David)
C'est elle, ta p'tite brune?

MALLIKA
(icy, to David)
C'est qui cette fille qui ne connait pas les bonne manières?

Emmanuelle glares at the both of them and stomps back into the office building.

DAVID
Personne.

As they head towards the metro, Mallika is attracted by a dress in an expensive shop. She halts David by the shop window.

MALLIKA
Wow! What a beautiful dress! But everything's so expensive in Paris.

She starts to walk away, but David restrains her.

DAVID
Viens, on va t’acheter des fringues.

MALLIKA
Mais je peux pas. Je n’ai pas assez d’argent.

DAVID
Ça sera mon cadeau.

INT. BRASSERIE - LUNCH - AFTERNOON

A WAITER removes Vanessa and Karan’s lunch plates.

VANESSA
Deux noisettes.
(to Karan)
Je penses pas qu’ils viennent. Je me demande ce qu’ils font.

KARAN
(irritated)
It’s just like her to be late.

The waiter brings them their coffees. Vanessa lights up a cigarette. Karan takes a cigarette for himself.

VANESSA
Je ne savais pas que tu fumais.

KARAN
When in Rome...

VANESSA
(exhaling luxuriantly)
Ça ne commence pas à vous inquiéter, ce p’tit jeu de mariages?

KARAN
(shakes his head)
J’ai aucun souci.

Karan lights up, inhales and coughs violently.

EXT. CHAMPS ELYSEES - EARLY EVENING

We see the Arc de Triomphe, and home in on a designer store.

INT. DESIGNER STORE - CONTINUOUS

David’s sitting on a couch by the trial room. A SHOP ASSISTANT smiles at him.

Mallika emerges from the changing room, dressed in an expensive evening gown. She’s really happy as she pirouettes for David.

MALLIKA
Isn’t it lovely?

As Mallika stops, the Shop Attendant makes a couple of ajustments on her dress.

SHOP ASSISTANT
Voilà. Ça plait à Monsieur?

DAVID
Essaie l'autre, Mallika.

Mallika pirouettes once before returning to the changing room.

INT. NEW APARTMENT - EVENING

It's an empty, modern apartment. Karan and Vanessa seem excited as they listen to MARIANNE, the agent.

VANESSA
Qu'est-ce que t'en dit, Karan?

KARAN
Ça me plait beaucoup. Mais qu'est ce t'en dit toi?

MARIANNE
Je vous signale que cet apartement vas sans doute vite partir.

VANESSA
J'aime. On le prend.

KARAN
Super!

He hugs her. She gives him a spontaneous kiss. He smiles, uncertain.

MARIANNE
Bon choix. Vous n'allez pas le regretter. Alors, il me faut des renseignements pour faire les démarches.
(to Karan)
Vous pouvez passer demain aprés midi?

VANESSA
C'est moi qui viens.

MARIANNE
Et vous faites quoi dans la vie, Monsieur?

KARAN
Je viens d'arriver en France. Je suis professeur de faculté.

MARIANNE
C'est un bon métier, prof de fac. Alors, madame, vous passez demain au bureau. Et félicitations! Vous allez où pour votre voyage de noces?

Vanessa and Karan share a look--it's an issue that hasn't been discussed between the two couples.

INT. DAVID'S APARTMENT - LIVING ROOM - NIGHT

It's the night before Karan and Vanessa move out into the new apartment. Vanessa's disheveled, busy taping the several cartons that clutter the living room. David and Karan sip beers on the couch, watching football on TV.

Vanessa drops a carton accidentally. Its content tumble out. The boys look over.

VANESSA
Fais chier!

KARAN
You okay?

VANESSA
(frustrated)
I'm fine!

DAVID
Prends une bière.

VANESSA
(miffed)
J'ai le dinner à préparer.

Vanessa and David share a look before she moves to the kitchen and puts on an apron.

INT. Y & C APARTMENT - BEDROOM

The bedroom's cluttered with shopping bags. Mallika lays out the sexy dress she bought with David, and begins to make up for the evening.

INT. Y & C APARTMENT - KITCHEN

Vanessa's preparing filet mignon au poivre. She puts some black pepper seeds in a pestle and crushes them with a mortar. David saunters over to her.

DAVID
Si t'as besoin d'un coup de main, n'hésite pas...

VANESSA
Non, ca va--j'ai une Shaanta à moi qui m'aide à tout faire.

DAVID
Ouais et elle est où ta Shaanta?

VANESSA
C'est une Shaanta de poche.

David and Vanessa share a smile. Their first connection. David starts cleaning the lettuce.

On the tv we hear a goal being scored.

KARAN V.O.
David, viens voir! Zidane a marqué un sacré coup franc!

But David and Vanessa are busy, he with the lettuce, she with the silverware.

INT. Y & C APARTMENT - LATER

Dinner is served.

VANESSA
C'est prêt! Vous venez?!

Karan switches off the TV, joins them at the dining table.

KARAN
Wow! C'est un festin!

VANESSA
Il ne manque plus que Mallika.

KARAN
(shouts)
Mallika! Dinner's ready!

David starts to open a bottle of wine.

KARAN (cont'd)
I'll go get her.

Karan goes into the bedroom.

INT. Y & C APARTMENT - BEDROOM - CONTINUOUS

Karan runs smack into a made up Mallika in her risqué designer dress. She pouts, poses, turns around. Karan's taken aback.

MALLIKA
Well? D'you like it?!

KARAN
What's this?!

MALLIKA
You don't like it?

KARAN
When did you get it?

MALLIKA
A couple of days back. I've been keeping it as a surprise.

KARAN
We can't afford to waste money on this kind of nonsense. We have to make our savings last up to a year.

MALLIKA
Don't worry, we didn't waste any of "our savings" on this "nonsense".

KARAN
What do you mean?

MALLIKA
What do you mean, "nonsense"?! It's a present from David.

KARAN
Who the hell is David to buy you something like this?

MALLIKA
Last time I checked, he's going to be my husband. And whose fault is that?!

KARAN
Don't talk shit! We both agreed to do this marriage thing. It's just for show, right?!

MALLIKA
You go right ahead and show Vanessa whatever you want to show her. I don't care!

KARAN
What d'you mean?!

MALLIKA
What do you mean, what do I mean?!

Seeing Mallika close to tears, Karan reigns in his anger. A loud sigh escapes from him as he sits down on the bed. He gestures Mallika's dress.

KARAN
I'm just saying...It's vulgar. Please take it off. I don't even like the color.

MALLIKA
David said I look really sexy in it.

Mallika storms out, slamming the bedroom door behind her.

INT. Y & C APARTMENT - DINNER TABLE - LATER

Vanessa and David finish off the last of their steak, washing it down with wine. They're happy. Karan and Mallika are in a fight, sulking. Mallika helps herself to salad, leaving her steak mostly untouched. Karan sits with an inward scowl, most of his steak also on his plate. David raises his glass to Vanessa.

DAVID
Bravo! Saignant mais presqu'à point: c'est l'un des plus grands secrets de la cuisine Française.

VANESSA
(smiling at David)
Merci, chéri. Mais faut pas sous-estimer l'effet de ce vin extraordinaire que tu nous a offert ce soir.

DAVID
C'est aussi pour fêter le fait Nicole m'as dit qu'une de mes photos de l'Inde va faire une couverture.

Vanessa, really happy to hear the news, raises her glass to him.

VANESSA
Félicitations, Monsieur! Et on peut savoir la quelle?

DAVID
Bien sûr, mademoiselle!

With a flourish, David extracts a manila envelope from underneath Vanessa's place mat.

VANESSA
(exaggerated intake of breath)
Ah! Vous êtes un magicien, Monsieur!

DAVID
(extracting the picture)
Jetez donc un coup d'oeil, mademoiselle, vous en aurez la preuve.

David hands Vanessa the photo. The Indian couple has had a dark cloud over them all through David and Vanessa's light hearted banter.

TIGHT ON the photograph: it's the one David took of the boy Krishna in the Varanasi marketplace. It's a winner.

VANESSA
C'est vraiment l'Inde. Bravo.

Vanessa shows the photo to the Indians, who barely register it.

MALLIKA
It's nice.

KARAN
Wow. Cheers.

DAVID
Merci. Bon, on va passer au fromage.

David and Vanessa begin to clear the plates.

VANESSA
Ça ne vous a pas plû?

MALLIKA
C'est trop saignant pour moi.

KARAN
J'ai pas l'habitude de manger du boeuf.

VANESSA
Dommage.

David returns with a plateau de fromage, a delicious and very smelly selection of French cheese. They're all seated again.

DAVID
Allez y, je vous en prie.
(points out the cheese)
C'est du maroilles, une vielle tome de Savoie, un rocquefort, et des crottins de chèvre sec. Mallika, essaie le maroilles. C'est un moelleux qui vient du Nord.

Mallika and Karan look skeptically at the cheese. Mallika cuts herself a piece of the maroilles. Karan takes a piece of another one. Vanessa and David serve themselves. In sync, Karan and Mallika take a bite of their cheese. TIGHT ON their expressions as they are repulsed by the smell, brave it enough to taste it, then drink a copious amount of wine to wash away the cheese taste.

MALLIKA
Whew! What a smell!

KARAN
How do they get it to smell like that?!

DAVID
Il faudra vous y habituer, si vous voulez jouer les Français chez nous.

VANESSA
Alors, j'aimerais porter un toast à la vie nouvelle qui commmence dès demain pour chacun d'entre nous. A la nôtre.

DAVID
A la nôtre!

KARAN AND MALLIKA
(lacking enthusiasm)
Cheers.

INT. Y & C APARTMENT - COUCH - LATE NIGHT

It is dark. The couch is pulled open as a bed. Karan and Mallika turned away back to back, as far as they can be from each other. Neither is asleep.

INT. Y & C APARTMENT - BEDROOM - CONTINUOUS

David turns in his sleep to wrap his arm around Vanessa. She comes awake, and holds his arm close to her heart. Her eyes shut. David's eyes open. His arm moves under the covers. A few seconds later, Vanessa's eyes open.

VANESSA
David: non.

But there's empathy between them. They settle down to sleep, wrapped around each other.

INT. Y & C APARTMENT - LIVING ROOM - MORNING

The bell rings once. Then more insistently. Vanessa emerges from the bedroom to open the door, revealing Napoléon.

VANESSA
Entre.

She goes to the kitchen to brew some coffee. Napoléon stands uncertainly, taking in the sight of Karan and Mallika asleep in the same couch, back to back and apart from each other as before.

NAPOLÉON
(uncertain)
Euh...je suis peut être arrivé un peu en avance.

VANESSA
(yawning)
Non, c'est nous. On s'est couché tard. On va se débrouiller. Ça devient compliqué avec tout le monde ici.

Vanessa pulls up the blinds, letting in another gray, rainy day. David comes into the living room in his boxers, stretching, yawning, happy. Karan and Mallika begin to stir.

NAPOLÉON
C'est un ménage à...

VANESSA
Debout tout le monde! C'est l'heure du grand déménagement. Allez!

INT. HALLWAY OUTSIDE DAVID & VANESSA'S FLAT - LATER

They're standing in single file, disheveled and sleepy, the Indians still sulking, waiting for the elevator to be loaded, one person at a time. The old Lady with the small dog is slowly descending the stairs.

The dog barks vigorously at our company, straining at the leash as before.

FADE TO BLACK.

INT. POLICE STATION OFFICE - A WEEK LATER - DAY

Karan and Vanessa push open a door to find themselves in JULIEN's office. Blonde and blue eyed, he's in charge of immigration, a friend of Vanessa's.

JULIEN
Ness! Ça fait un bail! Comment ça va?

VANESSA
Ça va! Julien, je te présente Karan. Julien est un très vielle amis à moi.

JULIEN
On se connait depuis la crêche. Asseyez-vous, je vous en prie.

They all sit down.

JULIEN (cont'd)
Alors, qu'est-ce qui t'ammène ici?

VANESSA
En fait, j'ai de grandes nouvelles...Karan et moi, on va se marier.

Julien's easy manner and bonhomie vanishes.

JULIEN
C'est pas vrai. Comment ça? Et David, qu'est ce qu'il devient?

VANESSA
En fait, tu sais, David et moi, ç'était plus le top depuis un bon p'tit moment...et puis...

JULIEN
(suspicious)
Et vous, les fiançés, vous vous êtes rencontrer où?

VANESSA
En Inde. On y était pour des vacances.

JULIEN
C'était qui "on" au juste?

VANESSA
C'était David et moi...c'était une dernière tentative pour recoller les morceaux. Changer d'air, essayer de prendre un peu de recule.

JULIEN
C'est clair! Et maintenant tu vas épouser un bon p'tit Indien, c'est ça? Ça fait effectivement beaucoup de recule.

VANESSA
Une fois qu'on à compris ce qui importe, il n'y a plus à hesiter.

JULIEN
Et alors t'es tombée amoureuse de ce gentil monsieur Indien.

KARAN
Karan.

JULIEN
Et dis moi donc, Ness: David, lui, qu'est ce qu'il en pense de tout ça?

Karan and Vanessa share a look.

VANESSA
En fait, euh, il est amoureux lui aussi.

Julien gives her a silent cop stare. A beat.

VANESSA (cont'd)
Lui aussi, il a trouvé l'amour en Inde. Comme moi.

Another silent cop stare.

VANESSA (cont'd)
En fait, il va aussi bientôt se marier.

Julien smells a stinker of a fish.

JULIEN
Félicitations. Tout le monde sait que l'Inde, c'est le pays des merveilles. Et quelle bonne preuve vous en faites! Mais dis moi si je me trompe, Ness--depuis qu'on se connait, t'as toujours été contre l'idée du mariage, n'est-ce pas vrai?

VANESSA
Oui, mais-

JULIEN
Inutile d'expliquer. Ce qui est important, c'est que vous êtes tous amoureux, tous ensemble, à la fois. C'est merveilleux. Mais vous ne vous êtes pas déplacés jusqu'ici juste pour m'apprendre cette nouvelle?

VANESSA
En fait, Jules...c'est qu'on voulait avoir des renseignements et ton avis à propos des démarches à faire pour Karan. Pour le permis de travail, la carte de séjour, et la...la Citoyenneté Française.

JULIEN
Bien sûr: les cérémonies et privilèges d'un mariage Français. La seule façon de devenir Français si on ne l'est pas. Il n'y a rien à expliquer--On remplit des papiers et puis on attend d'être convoquer pour les entretiens avec les agents, c'est tout.

VANESSA
J'espère qu'on ne va pas avoir d'ennuis.

JULIEN
(leaning forward)
Pourquoi y aurait-ils des ennuis?

INT. DAVID'S APARTMENT - LIVING ROOM - EVENING

The sofa in the living room is now in permanent bed-mode, well made with an Indian bedcover. In a corner near the window, we see that Mallika has installed an Indian style puja, prayer space, with little statuettes, framed images, and incense.

David enters the apartment, and is hit by the incense odor.

DAVID
Mallika?

But Mallika's not home. David opens a window wide, fanning the fumes outwards. He scowls at the puja, then takes the incense stick to:

INT. DAVID'S KITCHEN - CONTINUOUS

David's at the kitchen tap to douse it under running water. At that moment, we hear Mallika come in the apartment.

MALLIKA O.S.
Hello! David?

David chucks what's left of the stick in the trash. Mallika appears at the kitchen door, holding a large canvas.

DAVID
Hello, Mallika. Fais attention quand tu sors de ne pas laisser tes trucs d'encens allumés-ça peut être dangeureux.

MALLIKA
Ne t'inquiète pas. On les laisse allumés tout le temps en Inde.

DAVID
Ce n’est pas l’Inde ici.

INT. DAVID’S APARTMENT - LIVING ROOM - CONTINUOUS

Mallika props up the canvas on a shelf, blocking out a couple of David’s photos. David watches as she shuts the window.

MALLIKA
It’s cold in here.

She lights a match to light an incense stick.

MALLIKA (cont'd)
Ça sent bon, n’est-ce pas?

DAVID
Oui...ça sent.

MALLIKA
Bon, j’ai hâte de recommencer la peinture. Où est ce que je pourrais m’installer pour peindre?

DAVID
Ne serait il pas plus logique d’aller travailler dans un atelier?

MALLIKA
Je n’ai pas l’argent, David. De toute façon, j’ai l’habitude de peindre chez moi. Alors...

She takes her canvas around the living room, wondering where the best spot is. Finally, she poses the canvas on top of the tv.

MALLIKA (cont'd)
Ici. C’est ici que la lumière est la meilleur. Ça te dérange pas trop si on déplace la télé?

David shrugs, unhappy at the prospect. Mallika goes to move the tv.

MALLIKA (cont'd)
Faisons le tout de suite.

David reluctantly goes to help. As David and Mallika move the TV:

DAVID
Je me demande comment Vanessa et Karan se débrouillent.

MALLIKA
Je m’en fous. J’ai pas parlé avec Karan depuis le déménagement.

DAVID
Pourquoi?

MALLIKA
He’s just being a jerk. He hasn’t even called me.

INT. VANESSA’S NEW APARTMENT - LATE EVENING

Carrying a large framed photo of David’s, Vanessa emerges from the bedroom to see Karan sitting on the sofa, watching a football match as usual.

VANESSA
Je pense que ça sera mieux par ici. Qu’est ce que t’en penses, Karan?

She holds up the frame at a spot on the wall. Karan gives it a hurried glance before focusing back on the TV.

KARAN
It’s nice.

Vanessa puts down the frame, frustrated.

VANESSA
Tu peux être gentil et me donner un p’tit coup de main, s’il te plait?

KARAN
(sips beer, eyes on tv)
Sure.

He gets up reluctantly to help Vanessa put a nail in at the right spot, keeping an eye on the tv.

VANESSA
Tu fais la tête?

KARAN
Non...pourquoi?

VANESSA
T’as toujours pas appelé Mallika?

KARAN
Elle peut m’appeler si elle veut.

VANESSA
Mais vous allez quand même resoudre votre petite querelle? Ça fait une semaine.

Karan shrugs, petulant.

INT. VANESSA’S STORE, THE NEXT DAY - NOON

Napoléon comes in to the Lingam store to find Mallika working alone.

NAPOLÉON
Bonjour. Vanessa n’est pas là?

MALLIKA
Non, elle doit revenir dans une demi heure. Je peux vous aider?

NAPOLÉON
C'était juste pour lui donner ça.

He hands over a box with an electric drill in it. Mallika puts it behind the counter. Napoléon watches her, entranced.

MALLIKA
Il y a quelque chose?

NAPOLÉON
(stirs out of reverie)
Euh! Non, non, c'est que je pensais que...vous êtes très belle.

MALLIKA
Merci, vous êtes gentil. Mais appelez moi Mallika.

NAPOLÉON
Mallika, c'est beau comme nom.

MALLIKA
Napoléon ce n'est pas mal non plus.

NAPOLÉON
Vous travaillez dans le magasin?

MALLIKA
Oui, mais il faut pas le dire. C'est au noir. C'est gentil de sa part, elle nous aide un peu en attendant...

NAPOLÉON
En attendant quoi?

Mallika gives him a big smile. He walks around the store to the Kamasutra statuettes, lifting one up for inspection.

NAPOLÉON (cont'd)
J'aimerais bien y aller, moi aussi.

INT. FROMAGER SHOP - AFTERNOON

Vanessa watches as the CHEESE GUY takes out a chèvre. She's carrying bags from a couple of different gourmet stores.

CHEESE GUY
Avec ceci?

VANESSA
C'est tout.

CHEESE GUY
Et l'Inde, ça a été? J'ai pas vu David depuis, tu lui diras--ah, quand on parle du loup...

David enters the store, a spring in his step, also carrying a couple of shopping bags from the same stores as Vanessa. They notice each other's bags, smile.

CHEESE GUY (cont'd)
David! Justement, je demandais à ta femme--ça était l'Inde?

DAVID
Ouais, ça était.

Vanessa and David approach each other tentatively, exchange a quick kiss, then a brief hesitation, then a more passionate kiss.

CHEESE GUY
Ça y est pour les amants?

David watches as Cheese Guy puts Vanessa's selection in a bag.

DAVID
(to Vanessa)
T'as pris quoi?

CHEESE GUY
Du tome, une fourme d'Ambert, un camembert au lait cru, de la vielle mimolette et un morceau de Sainte Augur.

DAVID
C'est bon. Tu me fais pareil.

CHEESE GUY
Pareil?

DAVID
Exactement pareil.

VANESSA
Nous avons de la visite chez nous.

The Cheese Guy shrugs, then busies to prepare the same selection for David.

DAVID
(remembering)
Mince, la perceuse--je l'oublie toujours.

VANESSA
Ça va, Napoléon me prête la sienne.

DAVID
Et l'apart? Tout va bien?

VANESSA
Ça avance. T'as remarqué que ces jours-ci ce n'est plus vraiment le grand amour pour nos amis Indiens?

DAVID
Faut pas être devin...Mais c'est quoi leur histoire?

VANESSA
J'en ai aucune idée. Faut qu'on se fasse un dîner un de ces soirs.

DAVID
Mieux vaux attendre qu'ils se fassent plus la gueule.

VANESSA
Je parlais de nous, David.

They share a look. Something has definitely rekindled. David puts his bags down, and searches his satchel to withdraw an envelope:

DAVID
(searching his satchel)
J'ai les photos que Nicole a choisi pour la revue sur l'Inde. Ah, les voilâ.

David withdraws a large envelope on which is clearly marked a heart with an arrow, a Y and E, a lipstick smooch, and a "call me." Vanessa's good mood evaporates.

VANESSA
(cold tone)
Je suis pressée. Faut que je rentre au magasin.

She leaves the store. David calls out after her:

DAVID
Vanessa, attends! Ce n'est pas ce que tu crois. Merde!

INT. PROFESSOR DUMAS'S OFFICE, UNIVERSITY - AFTERNOON

Karan puts documents in his satchel.

PROF. DUMAS
(handing over another)
And this one will tell you all you need to know about the Agrégation.

KARAN
Thanks.

PROF. DUMAS
Is there anything else I can do for you?

KARAN
You've been very helpful. I'm just surprised that my degree counts for nothing in the French system.

PROF. DUMAS
I wouldn't say nothing. But there's no way around it--if you want to teach at the university level, you need to pass the Agrégation.

KARAN
Can I teach part-time? Just a course or two?

PROF. DUMAS
I can put your name on the wait list, once you have a permis de travail.

INT. POLICE STATION OFFICE - RECEPTION - AFTERNOON

Emmanuelle, dressed sexy/slutty as ever, has come to report her suspicions about David and Vanessa. A half amused POLICE OFFICER of North African origin listens to her.

EMMANUELLE
Ça n'a rien d'amusant.

POLICE OFFICER
(flirting)
Je ne rigole pas. J'ai une idée: tu me donnes ton numéro de portable, je t'appele ce soir, on boit un verre quelque part, et tu me raconteras toute l'histoire.

EMMANUELLE
Mais je suis serieuse! Ça vous gêne pas qu'il y ait des gens qui vont se moquer de nos lois pour faire des papiers à des étrangers?! Si on ne garde pas la France pour les Français, ça va être la fin je t'assure!

Walking by behind her, Julien has paused to listen to the tirade from this sexy dérriére. He approaches the counter.

JULIEN
Si vous voulez porter plainte, mademoiselle, je vous écoute.

Emmanuelle turns to face him--slo mo. It is a coup de foudre for our Teutonic blondes, love at first sight.

CUT TO:

EXT. CHATEAU DE VERSAILLES, PARK - FANTASY SEQUENCE

Julien and Emmanuelle, picnicking in the park on a perfect summer day, with 3 beautiful blonde, blue eyed KIDS frolicking about. Maybe a 1930's look.

We see from the back their Nanny pushing the pram. Nanny turns to reveal that's it's the North African desk officer. Sound of tape getting stuck.

BACK TO:

INT. POLICE STATION OFFICE

EMMANUELLE
Il s'agit d'un couple qui va se marier avec un autre couple rien que pour leur faire obtenir des passeports Français.

JULIEN
Un couple Indien peut être?

EXT. PARIS STREET - EVENING - RAINING

We see Mallika walking under an umbrella, a scowl on her face. She walks by a coffee shop, where Karan sits by the window, pensive.

We stay outside the coffee shop, watching through the rain as Mallika appears to take a seat opposite Karan. Seconds pass as they sit in silence.

INT. COFFEE SHOP - CONTINUOUS

The couple is still in the middle of their breakdown.

MALLIKA
(ill-tempered)
Well, what d'you want to say?

KARAN
(sullen)
Nothing. There's nothing to say.

MALLIKA
Why haven't you called me?

KARAN
I just called you.

MALLIKA
A week! Here I am living with a strange man in a foreign country, but my husband-to-be couldn't care less.

KARAN
I'm also living with a...a strange woman. You haven't called me.

MALLIKA
Call you about what?! It's not like I have to be worried about you.

KARAN
What do you mean?

MALLIKA
Stop playing the innocent, You know very well what I mean!

KARAN
Has he...have you...

MALLIKA
No, he hasn't. But he can, can't he?! What am I supposed to do then? But why am I telling you this? You don't give a damn as long as you get that stupid passport of yours!

KARAN
Passports for us!

MALLIKA
It's all for you. It was your idea, you're the one who was so desperate to live here.

KARAN
As if you weren't! Who wanted to live in the art capital of the world?

MALLIKA
I want to go home!

KARAN
We have to stick to the plan.

MALLIKA
Your stupid plan! You're just using me. You don't love me!

KARAN
We made this plan. And it's working! We're in Paris, we're going to get married, we're going to get passports, and then we're going to live happily ever after!

MALLIKA
Do we look like we're going to live happily ever after?!

KARAN
Not if you keep up this stupid attitude.

MALLIKA
Don't push me--otherwise you'll end up living happily ever after with Vanessa!

KARAN
I don't want to live happily ever after with Vanessa. I want to live happily ever after with you.

MALLIKA
As if! I've seen the way you keep looking at her.

KARAN
Yeah, right! Don't talk shit! You were more than happy flirting your ass off with David in India!

MALLIKA
(furious)
How dare you?! You know I did it for you. You pimp!

KARAN
(angry)
What kind of bullshit is this?! Who are you to accuse me?

The big & BURLY WAITER comes by to reprimand them for being noisy.

BURLY WAITER
Je peux vous demander faire moins de bruit, Monsieur?

Karan rises out of his chair, spoiling for a fight.

KARAN
Fuck you, asshole!

While he takes out his wallet to count change to pay for his coffee, Mallika ups and storms off. Karan chases behind.

EXT. COFFEE SHOP - CONTINUOUS - HEAVY RAIN

Karan grabs Mallika's arm in the rain before she can open her umbrella. They're both upset, hitting a point in their relationship they've never visited before. And they're getting drenched.

KARAN
We need to talk!

MALLIKA
(anguished)
I'm never going to talk to you again!

KARAN
What's wrong with you?!

MALLIKA
Let me go! I hate you!

A drenched and weeping Mallika shakes her arm free and walks away. Karan watches her go, and as he makes up his mind to follow, there a tap on his shoulder. He turns around to face:

BURLY WAITER
Va te faire foutre avec ton fuck, sale pédé!

The Waiter's fist slams into Karan's face.

FADE TO BLACK.

INT. CAFE BAR, PARIS - EVENING

Napoléon's at his usual perch, chatting with Pierre the bartender.

NAPOLÉON
Je ne sais pas trop ce qu'ils mijotent, mais
(wolf whistle)
Faut que tu la voie. Elle est unique en son genre.

PIERRE
Elle est bonne à mettre?

NAPOLÉON
Non...oui...enfin, je ne sais pas, mais c'est...qu'elle a des yeux noir foncés, luisants--ça fait vraiment rêver.

INT. DAVID'S APARTMENT - LIVING ROOM - EVENING

Mallika's in a reverie in front of her blank canvas.

DAVID O.S.
C'est l'heure de l'apero. T'aimerais du vin?

Mallika doesn't seem to hear him. David appears carrying a bottle and two glasses. He hands her a glass which she holds absently, still staring at her blank canvas.

DAVID
Tu vas l'aimer ce vin. C'est un Gigondas. Chin chin!

MALLIKA
(no enthusiasm)
Cheers.

She gulps down the wine. Seeing her mood, David draws a chair alongside her, and mimics her staring at the canvas. Mallika breaks out into a half smile.

MALLIKA (cont'd)
(laughing)
Arrête!

DAVID
(continues his stare)
Ça n'a rien d'amusant, Mademoiselle. Vous êtes en face de mon chef-d'oeuvre, "Blanc Le Blanc."

Mallika moves over to the sofa bed.

MALLIKA
(pathos)
Je suis finalement à Paris et je n'arrive même pas à peindre.

David joins her on the sofa bed, caresses her head.

DAVID
(sincere)
T'inquiète pas, ça va venir.
(MORE)

DAVID (cont'd)
Entre-temps, j'envisage un repas classé cordon bleu pour te changé les idées et te remettre de très bonne humeur! Mademoiselle a-t'elle des souhaits particuliers?

Mallika smiles at David's mock formality. She gulps down her wine and holds out her glass for a refill. As David holds her glass and pours:

MALLIKA
You have really nice hands.

INT. VANESSA'S NEW APARTMENT - LIVING ROOM - EVENING

Karan's on the couch in front of the tv as usual, one hand holding the remote, the other holding up an ice pack over his black eye. Vanessa is caring as she inspects.

VANESSA
Montre.
(removes ice-pack)
T'as un beau coco. Ça fait mal?

KARAN
Je sens rien.

VANESSA
Alors l'entretien à la fac ne t'as rien apporté?

KARAN
(depressed)
Rien. Il y a aucune possibilité de trouver un boulot si je passes pas un examen qui s'appelle L'agrégation.

VANESSA
C'est dur l'agrég. Quand est ce que tu pourrais la passer?

KARAN
Je ne sais pas. Il va me falloir au moins six mois de préparation.

Karan flips the channels, looking for a football match.

KARAN (cont'd)
Merde! Il y a pas sport ce soir.

VANESSA
Ils jouent pas 24 heures sur 24, Karan.

Vanessa goes off-screen. Karan shuts off the tv, looking despondently at the blank screen. Vanessa returns with a bottle of wine, and 2 glasses. She pours them wine.

VANESSA (cont'd)
Tu veux pas me raconter ce qui s'est passé?

A brooding Karan gulps down his wine at one go.

KARAN
C’est à cause de Mallika.

VANESSA
Non! C’est Mallika qui t’as poché l’oeil?!

KARAN
(shakes his head)
Elle se comporte comme une étrangère. Je ne la reconnais plus.

VANESSA
Vous vous êtes disputés à quel sujet?

KARAN
J’en ai aucune idée. J’ai plus rien à foutre d’elle!

Vanessa pours some more wine for Karan.

VANESSA
Détends toi, Karan. Ça arrive entre amants de s’engueler. C’est pas toujours facile quand on partage la même vie.

KARAN
Ça nous est jamais arrivé de nous s’engueuler comme ça.

Karan holds out his glass for more wine. Vanessa pours.

VANESSA
Bon, on se casse plus la tête avec ces histoires d’amants entêtés. Je vais te préparer un diner gastronomique qui va te remettre de bonne humeur.

KARAN
You know, you have beautiful eyes.

INT. CAFE BAR, PARIS - LATE EVENING

Emmanuelle, accompanied by Julien, strides towards the bar where we see Napoléon sipping a drink at his usual perch.

EMMANUELLE
Napoléon!

Taken by surprise, Napoléon chokes on his drink, coughing violently.

NAPOLÉON
(coughing)
Emmanuelle...tu m’as donné un choc...

EMMANUELLE
Trouve tes couilles au lieu de sursauter comme un lapin.
(MORE)

EMMANUELLE (cont'd)
(to Julien)
C’est lui.

JULIEN
Salut. Je m’appelle Julien.

The men shake hands. Emmanuelle gestures for Julien to sit on the stool next to Napoléon’s. He does as he’s told.

EMMANUELLE
Alors, Napoléon. Julien est agent de police. Il veut te poser quelques questions.

NAPOLÉON
A propos de quoi?

JULIEN
(takes out notebook)
Commment connais-tu Vanessa et David?

NAPOLÉON
Ce sont des amis proches. Il leur est arrivé quelque chose?

EMMANUELLE
(vindictive)
Pas encore.

JULIEN
Et tu connais un couple Indien qui s’appelle
(consults notebook)
Mallika et Karan?

NAPOLÉON
Ben, ouais...

JULIEN
D’où les connais-tu?

NAPOLÉON
C’est des amis...de nos amis.

CUT TO:

INT. DAVID’S APARTMENT, DINING TABLE - LATER

Mallika’s at the table, well on her way to getting drunk. David, discarding his apron, appears with a platter of raw oysters.

MALLIKA
(slurring a little)
What’s that?

DAVID
C’est des huitres crues.

MALLIKA
J’en ai jamais mangé.

DAVID
C’est un vrai régale. Vas-y, essaie!

Mallika takes another sip of her red wine as David pours them both some white.

DAVID (cont'd)
Tu veux passer au blanc, Mallika. Bon appétit!

Mallika grabs the white wine, takes a gulp. David squeezes lemon on the oysters, then takes one and slurps it down. Mallika takes one and watches it warily.

MALLIKA
C'est vraiment cru?

DAVID
C'est la seule façon de les manger.

Mallika slurps her oyster. TIGHT ON her facial contortions as she finds the oysters disgusting and tries hard to not throw up. She swallows it and desperately gulps down her wine to kill the oyster taste.

MALLIKA
Oh god! Oh god! That's the most disgusting thing I've ever tasted! I'm sorry, David, I don't mean to be rude--but, god! That's so slimy! Ugh!

DAVID
(not amused)
C'est un goût à acquérir.

Mallika pours herself some more wine. She drinks. She begins to laugh.

DAVID (cont'd)
Il n'y a pas de quoi rire.

MALLIKA
(laughing)
Excuse moi, David! Je pensais seulement que tu m'as soigneusement préparé ces huitres aphrodisiaques, et que moi je les ai trouvé simplement dégueulasses!

DAVID
Ouais, mais c'est surtout pour le goût que je les ai préparées.

Mallika takes another gulp of her wine. She fixes David with a drunk intensity.

MALLIKA
Tu veux me séduire?

CUT TO:

INT. VANESSA'S NEW APARTMENT - KITCHEN - NIGHT

Vanessa's busy stirring a pot. The kitchen counter is full of Indian spices and ingredients.

Karan watches from the kitchen doorway, holding a cookbook from which he reads instructions, and a wine glass.

KARAN
Hmm...comme ça sens bon! T'es vraiment douée, Vanessa. Mallika elle fait jamais la cuisine.

VANESSA
Et toi?

KARAN
(shakes his head)
En Inde, la cuisine c'est réservé aux femmes et les servants.

VANESSA
David sait cuisiner, des fois mieux que moi.

The kitchen timer beeps.

VANESSA (cont'd)
Et maintenant on ajoute le lait de noix de coco?

KARAN
Alors, on ajoute le lait de coco, et 2 tasses d'eau bouillante. On fait mijoter. On couvre, et on laisse cuire à feu doux vingt minutes.

Karan watches as Vanessa does as directed.

KARAN (cont'd)
Tu sais, je pense que David ne t'apprécie pas suffisament.

VANESSA
Pourquoi tu dis ça?

KARAN
T'es belle, t'es intelligente, t'as une sensibilité intellectuel, t'es chaleureuse. Tout les hommes rêvent de trouver une femme comme toi.

VANESSA
Merci, mais t'es un grand flatteur. Voilà, c'est fait. On n'a plus qu'à attendre.

Karan pours Vanessa and himself more wine.

KARAN
En attendant, j'ai une idée-- puisse qu'on mange Indien, on va s'habiller en Indien.

VANESSA
Tu penses?

KARAN
Mais oui. Ça va nous faire une soirée Indienne.

VANESSA
Je ne sais pas...

KARAN
(cajoling)
Come on!

Karan watches Vanessa go into the bedroom. A beat then he extracts his suitcase from underneath the couch, takes off his clothes in a rush. He's in his boxers when he puts on the top Kurta, then takes off his boxers and throws it into the suitcase with a flourish. Gets into his churidar bottoms.

CUT TO:

INT. CAFE BAR, PARIS - LATE EVENING - CONT'D

Pierre delivers a couple of tequila shots next to a couple of empty shot glasses. While Julien questions Napoléon, Emmanuelle licks Julien's hand to prepare it with salt--animal intensity.

JULIEN
Et qu'est ce qu'ils font en France, ces amis de vos amis?

NAPOLÉON
Ben, ils sont là pour se marier.

JULIEN
Avec qui?

NAPOLÉON
Avec Vanessa et David.

EMMANUELLE
Ben tiens!

Emmanuelle hands Julien a shot glass.

JULIEN
Et comment ils se comportent quand ils sont ensemble?

NAPOLÉON
Ben...je sais pas...comme des gens...

JULIEN
Alors, tout est réglo?

NAPOLÉON
Je ne sais pas ce que vous voulez savoir...

EMMANUELLE
Si tu ne lui dis pas ce qu'il veut savoir, ton beau p'tit cul finira à l'ombre à côté des leurs, espèce de poule mouillée.

Julien and Emmanuelle clink their shot glasses and slam it down.

CUT TO:

INT. DAVID'S APARTMENT - DINING TABLE - LATER

David finishes his last bite, chasing it with a sip of wine. Across him, Mallika's plate is mostly untouched. She takes another sip of wine, royally drunk by now.

DAVID
Mallika, t'as rien mangé.

MALLIKA
J'ai tout goûté. C'était délicieux. Tu es un chef sans comparaison.

DAVID
Merci, mais on dit chef incomparable.

MALLIKA
Chef incomparable. Tu es un homme incomparable. Et maintenant on va passer au dessert incomparable!

David begins to get up to clear the table but Mallika springs out of her seat, toppling it backwards.

MALLIKA (cont'd)
Non! Laisse moi faire quelque chose pour toi, David!

With a clatter that worries David, Mallika stacks the plates and dishes and makes her way to the kitchen.

DAVID
Fait attention...

INT. DAVID'S APARTMENT - KITCHEN - CONTINUOUS

Yet another alarming clatter as Mallika puts everything in the sink.

DAVID O.S.
(alarmed)
Ça va?!

MALLIKA
Tout va bien. Ne t'inquiète pas.

Mallika goes to the kitchen window, watching her reflection. After a beat:

DAVID O.S.
Les plats pour le dessert sont dans l'étagère à droite, au-dessus du lavabo.

With a sense of purposefulness, Mallika lets down her hair. Then she unbuttons a couple of buttons to reveal cleavage. She poses, considers, then buttons back one button.

MALLIKA
Je te prépare une surprise.

CUT TO:

INT. VANESSA'S NEW APARTMENT - LIVING ROOM

There's Indian mood music in the background. Vanessa's anklets tinkle as she comes out of the bed room. She looks gorgeous, dressed in the ghagra choli she was given at the Indian village. Karan watches from the sofa as a self-conscious Vanessa appears. He's drunk and slurring his words slightly.

KARAN
(wolf whistle)
Wow! Cette coupe a été inventée pour tes formes! Tu es radieuse.

VANESSA
Merci.

KARAN
Viens ici, Ness, je veux te dire quelque chose.

VANESSA
Quoi?

Vanessa approaches the sofa. Karan holds out his arm. She takes his hand tentatively. All of a sudden, he drags her onto his lap.

VANESSA (cont'd)
Whoa! Hey!

KARAN
Tu sais, je crois que je t'aime.

CUT TO:

INT. DAVID'S APARTMENT - DINING TABLE

David watches as Mallika approaches empty handed from the kitchen, measuring her steps.

DAVID
Mallika, ça va?

Mallika comes to a stop right next to David.

MALLIKA
J'ai quelque chose à te dire.

DAVID
J'écoute.

Mallika sits on David's lap, throwing her arms around his neck.

MALLIKA
Je crois que je t'aime.

CUT TO:

INT. VANESSA'S NEW APARTMENT - LIVING ROOM

TIGHT ON Karan and Vanessa locked in an embrace, as Karan kisses Vanessa.

KARAN
Je t'aime.

CUT TO:

INT. DAVID'S APARTMENT - DINING TABLE

TIGHT ON Mallika and David locked in an embrace, as Mallika kisses David.

MALLIKA
Je t'aime.

CUT TO:

INT. CAFE BAR, PARIS - LATE EVENING

TIGHT ON Napoléon.

NAPOLÉON
(worried)
Je crois qu'ils s'aiment.

CUT TO:

INT. VANESSA'S NEW APARTMENT - LIVING ROOM

Karan tries to kiss Vanessa again, but this time she recoils and avoids him.

VANESSA
Karan, arrête!

KARAN
(insistent)
I love you!

VANESSA
Lâche moi, Karan!

Dejected, Karan lets go of her. She gets up, straightens her dress.

VANESSA (cont'd)
Je vais voir si ça brûle pas.

KARAN
C'est éteint.

CUT TO:

INT. DAVID'S APARTMENT - DINING TABLE

Still on his lap, Mallika withdraws and kisses David again. Their kissing intensifies. Then David withdraws.

DAVID
Non, attends.

MALLIKA
(flushed)
What?

DAVID
Tu sais ce que tu fais?

MALLIKA
Je t'aime.

DAVID
T'es bourrée.

MALLIKA
(drunk, petulant)
Non, je suis pas bourrée. Je te dis que je t'aime!

DAVID
Et Karan?

MALLIKA
Je l'aime plus! J'ai plus que du mépris pour lui!

DAVID
Ainsi c'est moi que tu aimes?

Mallika gives David a long look. Then she starts kissing him again. David pushes her off.

DAVID (cont'd)
Mallika, arrête!

MALLIKA
(desperate)
Tu n'as pas envie de moi?!

DAVID
Non, je veux pas de ça, Mallika! Je veux pas perdre ce que j'ai commencé à récupérer avec la femme que j'aime. Je ne veux plus compliqué les choses qui sont déja assez compliquées dans ma vie! Dans sa vie! Dans ta vie! Dans les vies de--Bof!

MALLIKA
I'm so lonely!

She begins to weep inconsolably on David's shoulder.

MALLIKA (cont'd)
(weeping)
I want to go home!

David consoles her, patting her on the back.

DAVID
Ne pleure pas...Ça va aller. Ne pleure plus...aller, aller...t'en fais pas...

CUT TO:

INT. VANESSA'S NEW APARTMENT - DINING TABLE

A sheepish Karan is seated across the table from Vanessa, who's quite visibly angry and not eating. Karan munches in silence.

KARAN
(sheepish)
I'm sorry.

Vanessa ignores him, her anger building.

KARAN (cont'd)
Je pense que j'ai du boire un petit peu trop.

VANESSA
Tu penses?

KARAN
T'as rien mangé.

VANESSA
(furious)
Vous êtes vraiment tous pareils les mecs! Ça fait chier! Vous vous en foutez de tout ceux qui vous aime. Tout ce que vous êtes capable de faire c'est de réflechir avec votre bites, agité la queue et faire la chasse au minettes. Tout ce que vous attendez d'une relation c'est une Maman! Une maman qui vous fera des p'tit plats, qui vous dorlotera, et qui soignera vos p'tits bobos à chaque fois que vous aurez merdé. Vous avez aucune idée de ce que c'est une femme! Aucune idée!

KARAN
(mumbling under his breath)
C'est pas ma faute si je te trouves belle.

VANESSA
Quoi?!

KARAN
Rien.

INT. CAFE BAR, PARIS - LATE EVENING - CONT'D

More empty shot glasses have accumulated at the bar.

NAPOLÉON
Mais il vous faut pas des preuves pour les arrêter?

Julien and Emmanuelle laugh derisively, aided by alcohol.

JULIEN
L'intérogatoire nous donnera toutes les preuves qu'ils nous faut. Alors
(clumsily opens his notebook)
Pour quand on lieu les mariages?

NAPOLÉON
Je ne sais pas.

Emmanuelle grabs him by the collar, nose to nose.

EMMANUELLE
(menacing)
Wise guy! T'as envie d'être complice d'un crime?

NAPOLÉON
(scared)
C'est prévue pour après demain. Samedi.

EMMANUELLE
(threat)
Tu dis rien. Rien.

INT. DAVID'S APARTMENT - LIVING ROOM

Mallika is passed out on the sofa bed. David picks up the phone and dials a number.

CUT TO:

INT. VANESSA'S NEW APARTMENT - LIVING ROOM

Karan is setting up the sofa bed. Vanessa's in the kitchen, cleaning up. The phone rings.

VANESSA
Allo?

CUT TO:

SPLITSCREEN:

Vanessa and David on the phone.

DAVID
Oui, c'est moi.

VANESSA
Tu veux quoi?

DAVID
Faut qu'on parle.

FADE TO BLACK.

EXT. PARIS - MORNING

A shot of the sun coming up over Monmartre/Sacré Coeur.

INT. DAVID'S APARTMENT - LIVING ROOM

Mallika moaning, turning around in bed, hungover. She gets up and sits on the edge of the bed, groggy. She realizes she can hear the shower. The clock reads 9 AM. Muffled sound of bathroom opera kicks in. Mallika walks towards the kitchen, passing the bathroom, pausing to listen.

DAVID O.S.
(boisterous, singing)
Opera song (find significant).

Mallika holds her temples and walks into the kitchen where:

INT. DAVID'S APARTMENT - KITCHEN - CONTINUOUS

Mallika goes to a cabinet to retrieve Alka Seltzer, puts it in a glass. Pours water. TIGHT ON the alka seltzer as it fizzes furiously.

CUT TO:

INT. VANESSA'S NEW APARTMENT - LIVING ROOM

TIGHT ON alka seltzer fizzing furiously. Here, it's Karan in the kitchen, looking like death and feeling hungover as hell, holding the glass. He swallows it in one desperate gulp.

KARAN
(groaning)
Ungh!

As he stumbles his way back to the couch bed, the bathroom door opens and Vanessa, fresh as a daisy in a bathrobe and her hair in a towel, steps out beaming.

VANESSA
Bonjour!

KARAN
Ungh...

VANESSA
Écoutes, je sors. J'ai un rendezvous.

KARAN
Ungh.

Karan crashes into the couch bed.

BACK TO:

INT. DAVID'S APARTMENT - LIVING ROOM - A BIT LATER

David, walking with a light step and a cheerful countenance we would have not imagined possible for him, walks by Mallika on his way out.

MALLIKA
(groaning, to herself)
Ungh...oh god...

DAVID
Mallika, je sors pour un rendezvous. Je serais de retour vers midi.

INT. A CAFE - MORNING

TIGHT ON a WAITER's happy face:

WAITER
Ça fait longtemps.

We pull back to reveal Vanessa and David having coffee.

DAVID
Ça fait longtemps pour nous aussi.

The waiter leaves. Vanessa and David sip their coffees, happy and comfortable with each other. After a moment:

VANESSA
Il nous reste qu'à s'en occuper d'une petite histoire de mariages.

DAVID
D'un ou deux...

VANESSA
Tu penses qu'ils vont le retrouver, l'amour, en France?

DAVID
J'ai un bon pressentiment.

Vanessa and David share a tender smile.

EXT. PARIS - QUAI DE NOTRE DAME - LA SEINE - AFTERNOON

Aerial shot of the heart of splendid Paris as a navette fluvial, a paris boat tour, comes to a halt at the dock to unload passengers.

EXT. QUAI DE NOTRE DAME - DOCK - CONTINUOUS

We see that amongst the exiting passengers are a radiant Vanessa and an unshaven, unhappy Karan.

DAVID O.S.
Vanessa! Karan!

Vanessa and Karan turn to discover that David and Mallika are in line to take the very same boat tour.

VANESSA
David, Mallika! Quelle surprise!

But from the special look David and Vanessa give each other, we know it's no coincidence but a set up. Karan and Mallika look askance at each other, still not talking.

VANESSA (cont'd)
Ça fait un très beau aprés midi pour la découverte de Paris à bateau.

DAVID
Je l'ai jamais fait. Dis donc, si on se retrouvait dans une heure pour prendre un verre?

MALLIKA
(to David and Vanessa)
Je suis très fatigué. Je vais rentrer aprés le tour.

KARAN
(to David and Vanessa)
Moi, je rentre.

DAVID
Tant pis. Alors, il faut qu'on monte.

We stay with Vanessa and Karan as they watch David and Mallika walk down the ramp onto the boat.

VANESSA
Karan: Parle avec elle.

Karan shrugs, petulant. But you can see he wants to.

INT. TOUR BOAT - CONTINUOUS

David remembers that he's forgotten something.

DAVID
Merde! J'ai oublié quelque chose. Assieds toi, je reviens toute de suite.

Mallika shrugs and goes to stairs for the upper deck.

EXT. TOUR BOAT - DOCK - CONTINUOUS

David comes back down the ramp to Vanessa and Karan. Vanessa and David smile at each other, then David offers holds out his ticket to Karan, patting him on the back.

CUT TO:

EXT. ILE ST. LOUIS - AERIAL SHOT

We see the tour boat chugging down the Seine.

TOUR GUIDE V.O.
...devant nous la plus belle capitale et sa fleuve la Seine...

INT. TOUR BOAT - UPPER DECK

We see that that while Mallika sits on the window seat, so to speak, Karan sits on the aisle seat, four empty seats between them.

TOUR GUIDE V.O.
A votre gauche, la cathédrale de Notre Dame, conçue en 1173, sa contruction a durée de deux siècles...

The boat continues on its way.

CUT TO:

EXT. QUAI DE NOTRE DAME - LES BOUQUINIERS

Vanessa and David walk slowly by the green boxed book sellers along the seine on the rive gauche.

The first one they walk by specializes in cinéma. Black and White images of actresses from movies of old. David and Vanessa check out a book each (find relevant b&w film).

CUT TO:

INT. TOUR BOAT - UPPER DECK

TOUR GUIDE V.O.
...l'Hotel Lambert, où a habité Chopin...

Karan sidles over a couple of seats towards Mallika. She ignores his presence. He starts to say something, then doesn't.

CUT TO:

EXT. QUAI DE NOTRE DAME - DOCK - CONT'D

David and Vanessa approach a bouquinier specializing in the kiss. David looks at Doineau's famous kiss photo, Vanessa looks at Gustav Klimt's Embrace. As they're looking, their free hands interlock.

CUT TO:

INT. TOUR BOAT - UPPER DECK - CONT'D

The Tour Boat approaches Pont Marie. Karan is still sitting two seat away from Mallika.

TOUR GUIDE V.O.
...devant vous, le pont Marie. La légende dit que si vous fermez vos yeux quand le bateau passe sous le pont, et faite un voeux (make a wish), il sera réalisé.

As the boat is approaching the bridge, both Karan and Mallika steal a look towards each other, and look away as soon as they realize the other is looking. TIGHT ON their faces as they close their eyes, and darkness falls on them, indicating that they're heading under the bridge.

EXT. SEINE, PONT MARIE - CONTINUOUS

Aerial shot as the Tour Boat passes under the Pont Marie. We stay there as the boat comes out. We see that Karan is now seated right next to Mallika.

CUT TO:

EXT. QUAI DE NOTRE DAME - DOCK - CONT'D

David and Vanessa amble by a bouquinier selling water color and oil paintings and copies of famous paintings. They see a reproduction of the Taj Mahal.

DAVID
(holding it up)
Tien, il faut qu'on y aille.

VANESSA
C'est une visite réservé aux jeunes mariés.

DAVID
(special smile)
Il faut qu'on y aille.

CUT TO:

EXT. PONT ALEXANDRE III - AERIAL SHOT

We see the tour boat makes it's way back towards Notre Dame. A beautiful shot of the golden gilded bridge, the Tour Eiffel, and the Tour Boat.

TOUR GUIDE V.O.
...le Pont Alexandre III, construit Expo Universel de 1900 pendant ce qu'on appelle La Belle Epoque.

INT. TOUR BOAT - UPPER DECK - CONTINUOUS

Karan's hand reaches out to hold Mallika's. She stiffens then relaxes.

KARAN
Paris is nothing without you.

EXT. PONT DES ARTS - CONT'D

Aerial shot shows us that the boat is headed towards Pont Neuf as the the Tour Boat has come a full circle and is about head back to its dock.

TOUR GUIDE V.O.
...a votre droite, les Bouquiniers de la quai, qui ont été là depuis le dix séptième siècle...

INT. TOUR BOAT - UPPER DECK - CONT'D

As Karan and Mallika look towards the right, they see unmistakably the figures of David and Vanessa kissing in a lover's embrace.

CUT TO:

EXT. NEAR PONT NEUF - CONTINUOUS

A nice shot of David and Vanessa in a lover's embrace.

BACK TO:

INT. TOUR BOAT - UPPER DECK - CONTINUOUS

Karan and Mallika are still looking at David and Vanessa, then turn slowly to each other. They start to kiss.

CUT TO:

BINOCULAR VIEW FROM CRIMINAL DEPARTMENT POV

A binocular shot of Karan and Mallika kissing.

The binocular pans to see a shot of David and Vanessa kissing.

CUT TO:

EXT. POLICE HEADQUARTERS OF CRIMINAL INVESTIGATION

In a reverse shot, we see that the person holding the binoculars and standing at one of the windows of the Police Headquarters on Ile de la Cité is none other than Julien.

He smiles triumphantly as he lowers the binoculars.

JULIEN
(triumphant)
Ça confirme tout.

FADE TO BLACK.

INT. POISSY MAIRIE MARRIAGE HALL - THE NEXT DAY - NOON

It's the day of the wedding. There's a long desk on a raised stage, behind which are the flags of France and Poissy. A marriage register, other paperwork can be seen.

In the first row of chairs, we see a nervous Napoléon sitting next to a smug Emmanuelle. In a row behind them are THE PARENTS of David and Vanessa, sitting next to each other.

DAVID'S MOTHER
Ça n'arrête pas de m'époussetoufler.

VANESSA'S MOTHER
Tu m'étonnes.

EMMANUELLE
(to the mothers)
De quoi parlez vous?

VANESSA'S MOTHER
Ils nous ont appelé que hier soir pour nous inviter à leur mariage. Je ne comprends plus rien!

DAVID'S MOTHER
Rien du tout. Les jeunes d'aujourd'hui...Bof!

EMMANUELLE
Ne vous inquiétez pas: tout va bientôt devenir très clair.

There's a stir as everyone turns to the back entrance of the hall where we see David & Mallika enter arm in arm, followed by Karan and Vanessa. The French are dressed in French wedding finery, the Indians in Indian wedding finery. Everyone seems radiant. They smile at the crowd and take seats reserved for them.

From a door closer to the front podium, the MAYOR enters, followed by a legal OFFICIAL. They take their chairs at the desk.

EXT. POISSY MAIRIE BUILDING - STREET

A police van, siren blaring, comes to a halt. Julien and 4 POLICEMEN get out.

JULIEN
Suivez moi.

INT. POISSY MAIRIE BUILDING - HALLWAY - CONTINUOUS

Julien and the cops stride in formation to the door of the wedding hall. At the door, Julien pauses, signaling to his men to take positions on either side of the hall:

JULIEN
Attendez mon signal.

Julien pushes the door open and they all walk into:

INT. POISSY MAIRIE BUILDING - MARRIAGE HALL - CONTINUOUS

MAYOR
(in french)
Of all the offices I disburse in my capacity as a Mayor, it gives me the greatest pleasure--

Mayor's desk POV as we see Julien and his men enter the marriage hall. Everyone turns to look their way. Napoléon seems crestfallen, Emmanuelle glows with anticipation as Julien comes walks up to take a seat in the second row.

MAYOR (cont'd)
It gives me the greatest pleasure to be the functionary legalizing the union of two people--or in this special case today, 4 people--in the bond of marriage.

As he speaks, the four wedding candidates seem calm, even as Napoléon tries to make eye contact and all kinds of gestures of warning to David and Vanessa, whenever he thinks Emmanuelle isn't noticing it.

The mayor signals for the wedding candidates to approach the registry table. David, Mallika, Vanessa and Karan approach.

MAYOR (cont'd)
(in french)
Invested by the state with the power to officiate the accord of marriage between you, I invite you put your signatures under your names, and thereby enter into matrimony with you chosen partner.

All 4 wedding candidates sign their names.

MAYOR (cont'd)
(in french)
Congratulations! You may kiss the brides.

At this signal, Julien rises from his chair, as do Emmanuelle and Napoléon. Julien signals to his men. They start to approach the newly married couples when:

David kisses Vanessa, Karan kisses Mallika!

SLO MO as Julien and the cops come to a halt, as Julien and Emmanuelle look at each other in dismay, as all four newly weds hold up their hands like an équipe, and as an exultant Napoléon raises his arms popping open a bottle of champagne.

FIN