

THE IDEA OF YOU

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Based upon the novel by Robinne Lee

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1 INT. SOLÈNE'S HOUSE - BEDROOM - MORNING (D1) 1

A TRAVEL BACKPACK lying open: cargo shorts; t-shirts; a hoodie; yoga pants; thick socks; a flashlight; a few books, including *"Ninth Street Women: Five Painters and the Movement That Changed Modern Art"* by Mary Gabriel; *"Blood Water Paint"* by Joy McCullough; and *"Camping For Dummies"*. Hands pick up the books, weighing them.

IZZY (O.S.)

Mo-om!!!

PULL BACK TO REVEAL--Solène, 39, checking her items against her computer-printed, itemized packing list. She looks great in a dress and killer boots.

SOLÈNE

In here honey!

Solène's daughter, IZZY, 16 going on 21, enters. Izzy is wearing a high-cut crop top, short-short denim shorts, heavy eye-liner.

IZZY

Hi. Where are my boots?

SOLÈNE

Which ones?

IZZY

The tan suede ones.

SOLÈNE

Those are my boots.

IZZY

K, can I wear them?

SOLÈNE

No. You can't.

IZZY

Why not?

SOLÈNE

Because I'm wearing them.

IZZY

You're wearing them?

SOLÈNE

Yes. Right now.

Izzy looks at Solène's feet. She's wearing them.

(CONTINUED)

1

IZZY

You can't go camping in those boots.
They're not for camping.

SOLÈNE

Well they're not for running around at a
music festival in the desert either.

IZZY

Fine. I'll just wear my Docs.

SOLÈNE

Good idea. With what?

Beat.

IZZY

This?

SOLÈNE

Oh. Good.

IZZY

What's wrong with it?

SOLÈNE

Nothing. You look beautiful.

IZZY

Just say it, Mom.

SOLÈNE

No. I don't want to have a thing.

IZZY

It won't be a thing. Say it.

SOLÈNE

...I just think it looks a little
obvious.

IZZY

Oh my God! How could you say that?!

Izzy bounds off to her room just as THE DOORBELL RINGS.
Solène heads off to answer the door.

2

INT. SOLÈNE'S HOUSE - LIVING ROOM/FRONT DOOR (D1)

2

Solène opens the door to her best friend TRACY, funny and
frank. They HUG. Tracy comes inside.

(CONTINUED)

TRACY

Hey, hon.

SOLÈNE

So? How did it go?

TRACY

What?

SOLÈNE

The Neighborhood Association meeting? I missed it.

TRACY

Everyone is mad at the Fleischman's because they think that old tree in their front yard is going to fall over, but it turns out that California Cook Pines lean towards the equator, so it's fine. Where is it!? Let me see it!!

SOLÈNE

It's right there. Lea dropped it off this morning, she's so happy it's yours--

Solène points to a PAINTING wrapped in plastic wrap.

TRACY

--Oh. It's perfect. My love for it hasn't dwindled. I know exactly where to put it--

Tracy looks at Solène's outfit.

TRACY (CONT'D)

--I thought you were camping.

SOLÈNE

I am.

TRACY

In that?

SOLÈNE

Daniel's coming to pick up Izzy, so...

TRACY

(not following)

So...?

(CONTINUED)

Solène looks around her, making sure Izzy is out of earshot. She waves Tracy over. Tracy, confused, walks up closer to Solène.

SOLÈNE

A camping outfit is too intimate. He doesn't get casual, intimate, approachable me. He gets full mascara and step-on-your-face-boots me.

TRACY

You sound very over your divorce.

Izzy re-enters. She's wearing a duster coat now.

IZZY

How's this? Better?

TRACY

Aren't you going to be hot?

Izzy plops down on a chair, sees Tracy.

IZZY

Hey Tracy! Didn't see you come in.

Tracy observes Izzy in her outfit.

TRACY

You excited for Coachella?

IZZY

(her phone buzzes)

Oh it's Zeke--

(answers her phone)

Where are you?!? Did you see that meme I sent you of the woman who only eats carrots?! Her skin is orange!

SOLÈNE

Iz. Answer her question please.

IZZY

(to Solène)

Sorry!

(to her phone)

Zeke, hold on. Tracy's here.

(to Tracy)

Yes, sure.

(muffled sound on phone)

And Zeke says hi.

TRACY

Hi Zeke!

SOLÈNE

Thank you Iz.

Izzy bounces off talking on her phone.

SOLÈNE (CONT'D)

She's very excited. Although...

TRACY

Yeah?

SOLÈNE

Daniel bought her VIP passes to see that band she used to like, August Moon?

TRACY

Oh yeah, they're cute.

SOLÈNE

He also used his whatever connections to get an all-access backstage pass blah blah blah. He's taking her friends too. Eva's going.

TRACY

Ugh.

SOLÈNE

They want to bond with Izzy - as a couple.

TRACY

Oh... wow. As a couple?

SOLÈNE

Yes. But it feels... like a bribe.

Izzy RE-ENTERS and plops back down on the sofa.

IZZY

I'm not even into them anymore--I was into them when I was like this un-evolved tween. Now I'm into aggressively talented female singer/songwriters. I'm basically a fully fledged adult.

TRACY

--Can someone be less than "fully" fledged? Can you be a "somewhat" fledged adult? And what does "fledged" even mean?

SOLÈNE

Am I fully fledged?

(CONTINUED)

2

TRACY

You might be over-fledged.

Izzy's phone buzzes. She answers and shuffles away.

IZZY

(on the phone)

I know... I know... I know...

Solène tidies up a pile of clutter on the sofa.

TRACY

So you're going camping alone?

SOLÈNE

Yes.

TRACY

Why would you do that?

SOLÈNE

Why wouldn't I do that?

TRACY

I dunno. Bears. Serial killers. Dirt.

SOLÈNE

I need some alone time. The last two decades have been a lot.

Tracy's eating popcorn on the coffee table.

TRACY

This popcorn is stale.

Solène grabs the popcorn. Tracy follows, as we CUT TO...

3

INT. SOLÈNE'S HOUSE - KITCHEN - CONTINUOUS (D1)

3

Solène enters the kitchen with Tracy trailing.

SOLÈNE

I never saw myself as the type to enjoy solitude, but now that I'm turning 40... this camping trip is my gift to myself.

TRACY

What about the scrap metal sculptor? I thought you two were starting to gel.

(CONTINUED)

SOLÈNE

Bruce... It's fine. We meet for coffee to talk about art and wind up fooling around. He's got a nice body, but no sense of humor. It's all exhausting.

(pauses)

What if I can be the sort of person who goes camping by herself and just... enjoys it? What if I don't need anyone except Izzy? And my gallery. And my artists. And my friends.

TRACY

I love you but *no*. That reminds me -- for your birthday party -- ice cream, cake or pie?

SOLÈNE

I don't need a party.

TRACY

Sorry. It's non-negotiable.

They hear the sound of teenagers arriving. Then Izzy reappears, in a fun, creative outfit. She nailed it.

IZZY

Thoughts?

SOLÈNE

(thinks, then)

Here.

Solène kicks off her boots and gives them to Izzy.

IZZY

Thanks. I love you.

Izzy puts on the boots.

IZZY (CONT'D)

Where's Dad? We're gonna be late.

JUST THEN, Solène's phone BUZZES. She looks at her phone.

SOLÈNE

Your Dad says he needs me to drive you to his place now.

IZZY

Do you want your boots back?

A shared look of understanding between mother and daughter.

(CONTINUED)

3

SOLÈNE

Just got new sandals. I'll wear those.

Izzy smiles, relieved.

4

INT. SOLÈNE'S SUBARU - LATER (D1)

4

Solène drives her 2008 Subaru Forester. Izzy in the passenger seat and her two best friends in the back: ZEKE, 15, and GEORGIA, 15. The kids are amped. Georgia passes around battery operated HAND-HELD FANS.

GEORGIA

I bought these to keep us from melting.

Zeke and Georgia squeeze together for a SELFIE. Izzy and Solène get to have a quick mother/daughter chat.

IZZY

Mom, promise that you'll text me if you get lonely out there, okay?

SOLÈNE

Don't worry about me sweetie. I want you to be happy and have the best time.

IZZY

Are you happy?

SOLÈNE

Yes.

ZEKE

(from the backseat)

But like, really?

SOLÈNE

What's going on here? Are you all in cahoots with Tracy? You're not even old enough to drive a car without a chaperone, please just be selfish teenagers.

GEORGIA

We just want you to thrive.

ZEKE

Drink water from the cup of life.

GEORGIA

And we hate what Iz's Dad and Eva did--

(CONTINUED)

IZZY
(warning)
--Georgia.

SOLÈNE
Thank you for the support. I'm happy you
want me to be happy.

Just then, a POP SONG comes on the radio. It's AUGUST
MOON'S "I Got You".

GEORGIA
AUGUST MOON!!

IZZY
Ugh. So--

ZEKE
(same time, joyful)
SO SEVENTH GRADE!

Solène smiles, turns it up, Georgia and Zeke sing loudly,
Izzy can't help herself and joins in, as we CUT TO...

EXT. DANIEL'S HOUSE - 10 MIN LATER - DAY (D1)

Solène turns up Daniel's **ridiculously steep** driveway...

ZEKE
Did we bring Dramamine?

...to an all-glass house with an INFINITY POOL... where
we FIND-- DANIEL, 46, good-looking but trying too hard to
be cool, like he's been shopping a lot at Rag & Bone.

In the BG, we see EVA, 27, pretty and styled perfectly
for Coachella in knee high Grecian strap sandals, cut off
jeans, a poncho and a wide brim hat. Granted, it's a bit
much.

Izzy and her friends pile out and get their stuff from
the trunk. Solène GETS OUT OF THE CAR to hug Izzy
goodbye. Eva waves and smiles at Solène.

EVA
Hey Solène!

Solène politely waves back.

SOLÈNE
Hello Eva.

EVA
How are you? I love your outfit--

(CONTINUED)

SOLÈNE
--Uh-huh. Thanks!
(points to her ears)
It's kinda hard to--

--Solène hugs Izzy.

SOLÈNE (CONT'D)
I'll be on airplane mode, but I'm doing
check-ins every 3 hours.

IZZY
Make it four, Mom. Live a little.

SOLÈNE
Have the best time. Be safe and be good
stupid, not stupid stupid.

IZZY/ZEKE/GEORGIA
Love you, mom. / Thanks Solène!

The kids disappear into Daniel's house. Daniel
approaches.

DANIEL
Hey. You look beautiful.

SOLÈNE
(shrugging, cool)
I had a meeting earlier.

They stand awkwardly.

DANIEL
So are they like so stoked for this?

Good Lord this guy's clueless.

SOLÈNE
Stoked? Very.

DANIEL
Cool.

More awkward standing.

DANIEL (CONT'D)
You know, you should really come over
sometime. We could make you dinner.

Solène stares at Daniel, incredulous.

DANIEL (CONT'D)

It would be good for Iz if we spent some quality time together.

SOLÈNE

Uh-huh.

Daniel digging the hole deeper.

DANIEL

You play pickle ball, right?

Solène shakes her head no.

DANIEL (CONT'D)

You gotta try. Eva loves pickle ball. She can teach you.

SOLÈNE

There is literally nothing on the planet I would rather do less than play pickle ball with the woman you cheated on me with, *Daniel*.

Off Solène's exquisite coolness--

DANIEL (O.S.)

Sol?

We CUT BACK TO THE PRESENT.

Solène IMAGINED this interaction. Eva swings an imaginary paddle.

SOLÈNE

I'll think about it.

(then)

I gotta go.

Solène gets in her Subaru. Daniel walks back towards the house. Solène watches him go. She takes a breath, pensive. Then begins the insane 11-POINT TURN that is necessary to get back down the driveway as we:

7 MONTAGE: INT./EXT. SOLÈNE'S HOUSE - BATHROOM - DAY (D1) 7

Solène scrubs the make-up off her face. She's talking to herself in the mirror. We are jump cutting as Solène says to herself all the things she'd wished she said.

SOLÈNE

No, Daniel... I can't drive them over to your house... which is soulless by the way!... we agreed you'd pick them up...quality time... go fuck yourself... Eva... You smug, charmless...

This continues, as we CUT TO...

8 EXT. SOLÈNE'S HOUSE SUBARU - LATER (D1) 8

Solène walks out to her car... just as-- *HONK!!* Daniel's Porsche SUV pulls up. Daniel gets out, races over to Solène--

SOLÈNE

What??!!

DANIEL

(out of breath)

Jesus! Didn't you get my texts?!

SOLÈNE

What's going on?!

DANIEL

(panting)

I can't do the trip. My merger deal just went completely off the rails.

(panting)

--Sol, can you take them to Coachella? Please? It's all paid for-- hotel, meals--

SOLÈNE

What? You're kidding me.

DANIEL

I have to fly to Houston. They're booking the flights now... it's a mess...

SOLÈNE

Can't Eva take them? I have my own--

(CONTINUED)

8

DANIEL

Eva's coming with me.

Solène is incredulous.

DANIEL (CONT'D)

I'll make it up to you, Sol. Please!

Iz and her friends frantically take their stuff out of Daniel's car and bring it over to Solène's.

IZZY

C'mon, mom. We gotta go!

SOLÈNE

Can I just quickly change into--

IZZY

--CHANGE? MOM, we don't have time!

GEORGIA

(checking Waze)

It's going red. The route's red.

SOLÈNE

I'm getting my sandals.

IZZY

Mom!

SOLÈNE

I will do this for you Iz, but I am taking 30 seconds and grabbing my new sandals!

Zeke begins counting to 30, loudly. Solène runs to the house. Daniel calls to her from his car

DANIEL

I owe you Sol!

He doesn't see the flash of anger on her face, as we...

9

EXT. COACHELLA OUTDOOR FESTIVAL/VARIOUS - DAY (D1)

9

--Coachella, the opposite of peace and quiet! THRONGS of SCREAMING FANS. MUSIC from multiple STAGES. TRENDSPOTTERS snap pics of all the looks: FLOWER CROWNS, BABYDOLL DRESSES, FULL-BODY GLITTER.

(CONTINUED)

In the MASSIVE SEA OF PEOPLE we FIND: Izzy, Zeke and Georgia, and Solène in her camping outfit and sandals (surprisingly chic). She holds a VIP PACKET as she consults a MAP--

SOLÈNE
VIP check-in is near *Lodestar*--

Zeke pulls up something on his phone.

ZEKE
I got the stage line up!

Izzy and Georgia dash over to him, looking over his shoulder.

GEORGIA
St. Vincent is about to play!

IZZY
Let's go!

Before they scamper off Solène wrangles them.

SOLÈNE
Have fun, look out for each other, answer your texts!

IZZY
We're good. I promise.

GEORGIA
--C'mon! Let's go!

Izzy and the friends dash off.

SOLÈNE
(calling after them)
Don't be stupid stupid!

They're LONG GONE. Solène, looks around at the hip, young, half-naked crowd. Stranger in a strange land.

EXT. COACHELLA - MAIN STAGE - LATER (D1)

An Alt Band RED LIGHT KING thrashes around on stage, as we CUT TO...

OMITTED

A12

EXT. COACHELLA - CROWD - SAME TIME (D1)

A12

The sound is deafening as Solène covers her ears, trying to make her way through the crowd, passing a row of MULTI-COLORED FOOD STANDS and PORT-A-POTTIES.

12 INT. COACHELLA - VIP WELCOME TENT - STILL LATER (D1) - 12
REVISED AS SHOT

Solène makes her way through the crowded VIP TENT. She spots an empty chair. She sits and looks around at the other middle-aged MOMS. Grabs a free FIJI WATER bottle, takes a long drink and opens her book, Normal People. *Is this who she is now?* The WOMAN next to Solène smiles at Solène. Solène smiles back.

WOMAN

Hi.

SOLÈNE

Hi.

WOMAN

This your first time?

SOLÈNE

First time... ?

WOMAN

Getting "Mooned"? Once a Moon-head always a Moon-head.

SOLÈNE

Oh you're here for the--

WOMAN

I've seen 'em in 46 cities. My boss thinks I'm at my Aunt's funeral.

The Woman unrolls an AUGUST MOON poster she brought to get autographed.

SOLÈNE

Oh, wow, okay. I'm here for my daughter.

The Woman gives Solène a look.

WOMAN

Which one is your favorite? Mine is Adrian.

SOLÈNE

Um...

WOMAN

(realizing)

Sorry. Which one is your *daughter's* favorite?

(CONTINUED)

SOLÈNE

Do you know where the bathroom is?

The Woman points outside the tent, in a general direction.

WOMAN

Out there. The VIP ones are on the left.

(CONTINUED)

12 THE IDEA OF YOU 16.
CONTINUED: (2) 12

Solène looks over and sees a BIG CLUSTER OF TRAILERS.

SOLÈNE

Thanks.

13 EXT. COACHELLA - BIG TRAILER AREA - LATER (D1) - REVISED
AS SHOT

Solène WALKS OFF towards the trailers and sees a COACHELLA STAFFER exit a trailer drying her hands with a PAPER TOWEL. TWO COACHELLA SECURITY GUARDS huddle with their back to her.

Solène walks up the SMALL STEPS into the trailer.

14 INT. COACHELLA - TRAILER - CONTINUOUS (D1) 14

Solène walks into the trailer. She goes over to the small bathroom door and jiggles the handle.

HAYES (O.S.)

Uhhh, just a second..

We hear a ZIP; a FLUSH; RUNNING WATER; a PAPER TOWEL being ripped. A CLICK. Solène stands just as the person in the bathroom COMES OUT. She looks up, to find herself FACE TO FACE with— HAYES CAMPBELL, 23, piercing eyes. Something electric here. Unexpected. He breaks it first--

HAYES (CONT'D)

Hi.

SOLÈNE

Hey.

They stand there awkwardly.

SOLÈNE (CONT'D)

Do you mind?

HAYES

Oh. Sure?

(CONTINUED)

SOLÈNE

Thanks.

--Solène slips into the bathroom. Hayes is confused and intrigued. He sits down on the sofa in the trailer and opens a SODA; we here the FLUSH of the toilet from inside the bathroom, as we CUT TO...

15 INT. COACHELLA - TRAILER - BATHROOM - SAME TIME (D1) 15

Solène getting up from the toilet. Fastening her shorts. She goes to wash her hands as she takes out her phone and texts: "Iz?!... Meet me at VIP tent by 6:30! We can't blow off the photo op. Sry." Iz responds with ANGRY FACE EMOJI. Solène texts PRAYER HANDS. A THUMBS UP EMOJI from Iz. Solène smiles. Checks herself in the mirror. Unlocks the door of the bathroom and goes back into--

16 INT. COACHELLA - TRAILER - CONTINUOUS (D1) 16

--the TRAILER. Hayes, the one with the eyes, is still there. Relaxing on the sofa sipping a MR. PIBB.

HAYES

Hi again.

SOLÈNE

(puzzled)

Hey...

A charged beat.

SOLÈNE (CONT'D)

What are you doing here?

HAYES

(smiling)

What are you doing here?

SOLÈNE

Are you--?

HAYES

Yes. I am.

SOLÈNE

(grossed out)

Ugh.

HAYES

(wasn't expecting that)

What?

SOLÈNE

I get it, you're one of those ASMR people that gets off on the sound of someone peeing or whatever--

HAYES

No, that's not-- Wait, that's a thing?

(CONTINUED)

SOLÈNE
Everything's a thing, it's not *my* thing--

HAYES
--No. I wasn't-- This is my trailer--

SOLÈNE
(then it registers)
Your...?

HAYES
I'm in a band. We have a show on the main stage in an hour.

SOLÈNE
Ohhhhh I thought you looked familiar.

HAYES
Yeah.

SOLÈNE
This is... your trailer?

HAYES
Yeah, I mean... it's not literally mine. Like, I don't own it. They just give it to me while I'm here. It has no sentimental value or anything.

SOLÈNE
(it's hitting her)
August Moon.

HAYES
Yeah. That's my band. I'm one of the... boys... in the band. It's a boy band. But we're not boys. We're men. Boys to men. But not that Boyz II Men. Anyway, I'm-- Hayes. Hayes Campbell.

SOLÈNE
Yes. Hayes Campbell. I absolutely know who you are. I'm so sorry for--

HAYES
For breaking into my trailer or for calling me a sexual deviant?

SOLÈNE
I mean... both?

Hayes laughs.

SOLÈNE (CONT'D)

Anyway. I'll give you your privacy. And dignity.

She heads for the door. Hayes doesn't want her to go yet.

HAYES

You're, uh-- you're welcome to, uh-- you know-- hang out if you want.

Solène turns around.

SOLÈNE

Hang out?

HAYES

Yeah, like, you're welcome to-- Do you want a drink? I mean, I've got everything here. A bunch of soda, real soda, healthy fake soda, Red Bull, kombucha which is sort of like salad dressing if you never tried it, scotch, vodka, beer, wine--

Solène sees there's a bottle of PEPPERMINT SCHNAPPS too.

SOLÈNE

Is that peppermint schnapps?

HAYES

Uh. Yes.

SOLÈNE

Why do you have peppermint schnapps?

HAYES

(to himself)

Ahhhhh fuck.

(to Solène)

A few years ago when I was very young and somehow stupider-- I thought it'd be hilarious to add peppermint schnapps to my rider, and then of course, they did. And now that I am older and wiser, I understand that some poor intern probably has to drive around to every liquor store and actually buy the peppermint schnapps.

SOLÈNE

Couldn't you... take it off your rider?

HAYES

I did, but my old rider is still floating around for some haunting reason and I can't get it out of rotation.

(CONTINUED)

SOLÈNE

Do you... drink it?

HAYES

No, it's disgusting. What I do is I open the stuff up and pour some out so that they think I'm drinking it because I feel bad knowing how much work it probably took to get it in the first place. Which is also embarrassing because now all these very hard working people think... I love peppermint schnapps.

SOLÈNE

Well, at least it's a refreshing dilemma.

Hayes lights up at the wit.

SOLÈNE (CONT'D)

But... I am here with my daughter... and I'm driving so...

HAYES

Your daughter? August Moon fan?

SOLÈNE

She... was.

HAYES

Ouch.

SOLÈNE

Don't worry, she'll be a future nostalgic fan. But for now, you are- and it pains me to tell you this- "so seventh grade."

HAYES

Oof. The truth hurts doesn't it?

Hayes smiles. Solène shakes it off.

SOLÈNE

Yeah. Okay, well.

Again she motions to leave. Again he stops her.

HAYES

--So, where did you drive in from?

SOLÈNE

Oh. LA. Silverlake.

HAYES

Oh, sure. Silverlake.

(CONTINUED)

SOLÈNE

You know it?

HAYES

Yeah. It's silver and it's a lake. You happy to be at Coachella?

SOLÈNE

No.

HAYES

(laughing)

That's cold.

SOLÈNE

Her father bought, um, VIP passes in a school auction for a meet-and-greet with your band, but he couldn't make it, and oh God I really am talking a lot.

HAYES

Her father? Not your husband?

SOLÈNE

He was my husband, but now he's just her father.

HAYES

Hm. Such a shame.

Just then Hayes' bodyguard, DESMOND, sticks his head in the trailer.

DESMOND

Hayes, I think they're almost ready for you.

Desmond sees Solène.

DESMOND (CONT'D)

Who are you? How did you get in here?

HAYES

It's OK Desmond. She's...

(Hayes looks at Solène)

...She's my friend.

JODIE, 30s, Hayes's GIRL FRIDAY, now appears over the Desmond's shoulder.

JODIE

Knock Knock Hayes! Show time! Do you need me to dress you?

(CONTINUED)

She clocks Solène and says nothing.

HAYES
(reddening)
All good, thanks Jodie.

JODIE
And remember it's the TANK TOP for photos
then the OTHER OUTFIT for onstage.

Jodie whips off a TEXT and walks away.

SOLÈNE
You need someone to dress you?

Hayes laughs--

HAYES
Only on special occasions.

He fishes a TANK TOP out of a pile of clothes. He whips off his T-SHIRT and puts on the tank-top. Solène quickly turns around to give him his privacy, but she's facing a MIRROR that gives her a clear view. She can't help but sneak a peak. He's like art.

HAYES (CONT'D)
So -- what do you think?

Solène turns around. A charged beat. She moves to Hayes.

SOLÈNE
I was thinking how much I want to pull
your hair--

HAYES
Funny. So was I.

She does. He does. They are about to kiss, as we HEAR...

HAYES (O.S.) (CONT'D)
So - what do you think?

We CUT BACK TO THE PRESENT. Hayes in the TANK TOP.

HAYES (CONT'D)
Too much?

SOLÈNE
I like it.

Jodie bursts back in, all business and on a schedule.

(CONTINUED)

JODIE

We got the Tag Heuer (pronounced Tag Hoyer) campaign. He wants you to wear a watch for Coachella.

HAYES

Is Tag Heuer an actual person?

JODIE

Let's change into something Italian. Maggie get something Italian!

SOMEONE pushes past Solène as she heads to the door.

HAYES

So, see you out there then?

SOLÈNE

Yes I'll be in the... throng.

HAYES

The throng. Perfect. I'll find you.

She leaves.

A17 OMITTED

A17

17 INT. COACHELLA - VIP WELCOME TENT - TEN MIN LATER (D1) -
REVISED AS SHOT

CAMERA PANS down a long line of AMPED TWEENS with their PARENTS, wearing August Moon t-shirts. Solène stands in line. She searches for Izzy and Izzy's friends. Nowhere to be found. She texts Izzy. "You coming?" Dots, then. **"Running late!"** Solène sighs.

AN EPIC LEVEL OF SCREAMING erupts! Solène turns to see: the AUGUST MOON BOYS have appeared from behind a TENT and are heading over to the long folding table, set up for the meet and greet. The ENTOURAGE is with them. Jodie included. Jodie's FEMALE ASSISTANT, 20's; A FEMALE LABEL REP, 40's; TOUR MANAGER, mid-30's; TOUR MANAGER ASSISTANT, 20's; MALE CONCERT PROMOTER, 40's.

The boys make their way over, as VIDEO CREWS capture every moment, PHOTOGRAPHERS snap pics, and FANS film them on their phones.

Hayes (now wearing a very expensive watch and something Italian) catches Solène's eye and smiles. Solène smiles, flustered, and then checks her phone. Nothing from Iz.

(CONTINUED)

After a beat, she looks back at him. He's looking at her again. Busted. Maybe he wanted to be caught?

SOLÈNE
(muttering)
Christ, Solène. Get a hold of yourself.

Solène watches the band signing autographs. They are gracious with the crowd: ADRIAN, killer smile; SIMON, a bit of a rebel; OLIVER, boisterous, cool; and RORY, handsome and brooding. She can't help but watch Hayes, who steals a look at her. Neither of them looks away.

IZZY (O.S.)
Mom!

Solène jolts at the sound of her daughter's voice. Izzy and her friends run up and join the line.

IZZY (CONT'D)
You don't understand-- St. Vincent was killing it. We couldn't leave!

ZEKE
It was, in fact, transcendent.

GEORGIA
Do you think she's doing an encore?

IZZY
Can we go back? *Please.*

SOLÈNE
(still thrown)
No. Your dad paid a lot of--

IZZY
(overlapping)
--A lot of money for something I don't actually care about anymore. Ugch. August Moon is like so --

HAYES (O.S.)
--So seventh grade. I know.

Izzy turns to see that Hayes has snuck up behind them.

IZZY
(embarrassed)
Oh my god.

Izzy, embarrassed runs off to get an autograph from Rory.

ZEKE

Epic! She was gonna say August Moon is so
epic. Hey there.

(MORE)

(CONTINUED)

I'm Zeke Randall, Campbell Hall High School class treasurer, truly an honor to meet you.

HAYES
(pure charisma)
Thank you Zeke. Lovely to meet you.

Zeke fumbles to grab a PUBLICITY PHOTOGRAPH of August Moon off a table. He hands it to Hayes to sign.

ZEKE
If you could just-- not on the photo, like on the margin-- thanks.

Zeke takes the photo and moves along. Hayes and Solène are alone for the moment.

HAYES
Are you following me?

SOLÈNE
Well, I had to get an autograph. For my collection.

HAYES
Not gonna be worth much. I never got your name.

Zeke and Georgia are now getting autographs and grabbing selfies with the rest of the band. Iz is more restrained, but melts a little when she meets Rory.

Izzy comes back with signed headshot from Rory. She's noticing that Solène and Hayes seem acquainted.

IZZY
Okay, hi. What's happening?

SOLÈNE
Oh, we um, we met actually. In --

HAYES
--In line for the bathroom. You're the daughter, I'm guessing.

IZZY
Yeah. Izzy. And this is --

GEORGIA
I'm, um. My name is um. It's... Wow, it's on the tip of my tongue.
(turns to Izzy)
(MORE)

GEORGIA (CONT'D)

I literally have forgotten my own name.
What's my name, Izzy?

IZZY

(reminding)

Georgia.

GEORGIA

Yes. Right. Georgia. My name is Georgia.

Hayes smiles, taking photographs from both girls to sign. He gives a little look up to Solène as Oliver, his bandmate, leans over to join the conversation.

OLIVER

Hayesy- aren't you going to introduce me?

HAYES

Oliver Hoyt-Knight. This is Izzy, and Georgia and Zeke and --

He laughs as he still doesn't know her name.

SOLÈNE

(smiling)

--Solène.

HAYES

Is that French? Are you French?

SOLÈNE

I have French grandparents.

OLIVER

Solène the big sister, I'm guessing?

IZZY

(dry)

Nice one.

SOLÈNE

Solène The Mom.

OLIVER

You don't look like my Mom.

ZEKE

She owns a contemporary art gallery in Silverlake. It's really cool. You guys should come hang out some time.

HAYES

I love art.

(CONTINUED)

OLIVER

Hayes loves beautiful things. He has a special penchant for art museums. He's our own little Curious George.

Hayes gives Solène an almost apologetic look.

JODIE

Guys-- we need you!

HAYES

(holding up his SHARPIE)
Yes. Duty calls.

OLIVER

Nice to meet you, Solène from Silverlake.

Solène and her crew step away from the line as the next GROUP steps up for their autograph and memory. She looks over her shoulder, Hayes giving her one last look.

IZZY

Okay. That was weird.

GEORGIA

Was Oliver... flirting with you?

SOLÈNE

No! No. Oliver is clearly... a professional charmer.

GEORGIA

I can't help it. I'm still in love with them.

ZEKE

Me too.

They all crack up as we CUT TO...

OVERHEAD SHOT: Thousands of FANS are packed in for the AUGUST MOON headline act. August Moon reprise their first big hit song, "I Got You", which we heard in Solène's

car. We find our foursome (Solène, Izzy, Georgia and Zeke) in the CROWD, near the front. The guys are on fire now, singing their current mega-hit, "Guard Down". The song ends. The CROWD GOES WILD. Iz tries to play it cool, but gives in and cheers with her friends, Solène follows her lead. They share a look, this is fun!

HAYES

We're so honored to be here on this iconic stage. What's up Coachella!?

EPIC SCREAMS!!! 'I LOVE YOU HAYES', etc... The BAND STARTS to play a song.

HAYES (CONT'D)

Hold up! Hold up!

Hayes HESITATES.

HAYES (CONT'D)

I wanna do something a little different tonight.

Everyone on STAGE looks around. Confused.

HAYES (CONT'D)

I just met someone...and...
(smiles)

This wasn't on the playlist, and the lyrics are gonna be a little different... but this one's called "Closer".

The crowd ROARS. The band busts into a very infectious, very sexy tune, "Closer". Hayes is *killing it*. Every now and then, he looks RIGHT AT Solène as he sings a key lyric, including the part written just for her. Solène feels *the force of it*. The MUSIC IS LOUD AND HYPNOTIC. We are ON Solène, *feeling all the feels*, as we CUT TO...

A19 OMITTED

A19

B19 OMITTED

B19

C19 OMITTED

C19

D19 OMITTED D19

19 INT. SOLÈNE'S GALLERY - SILVERLAKE - MORNING (D2) 19

A PAINTING EXPLODING WITH MOVEMENT AND COLOR. We are looking at CLOSE-UPS of art work. We widen out to see we are in an ART GALLERY. After a beat, we see Solène enter from the street, unlock the front door, enter the gallery and turn on the LIGHT to start her day, as we CUT TO...

20 INT. SOLÈNE'S GALLERY - LATER (D2) 20

It's quiet inside the gallery. Solène sips coffee. This is her life. It's good. It's hers.

Her employee CLAIRE, 20's, speaks to a PATRON in hushed tones about a piece of art.

20

Her other employee JEREMY, 20's, stands on a small step-ladder hanging a SPLOTCHY PAINTING. Solène looks at the small handful of PEOPLE strolling the gallery: She takes them in: a WOMAN standing at a PAINTING; a trio of 30-SOMETHINGS inspecting some ILLUSTRATIONS.

SOLÈNE

(softly)

Let me know if you have any questions.

They nod appreciatively. Solène gets up and we FOLLOW HER as she walks into her BACK OFFICE, and we CUT TO...

21

INT. SOLÈNE'S GALLERY - BACK OFFICE CONTINUOUS (D2) - 21

She sits down at her desk. She starts looking at a SPREADSHEET of financials (bills and such). Then Claire sticks her head in the door.

CLAIRE

(anxious)

Solène - we need you up front.

SOLÈNE

Oh, okay. I'll be there in a sec.

Claire lingers. She looks back into the gallery.

CLAIRE

(urgent)

--Solène. Really. We need you up front.
Like, now.

SOLÈNE

Oh. Okay. Is everything alright?

Solène gets up and follows Claire out.

22

INT. SOLÈNE'S GALLERY - CONTINUOUS (D2) -

As they enter the main room, Solène SEES **HAYES** standing there. Jeremy talks Hayes's ear off. Hayes listens but has clocked Solène.

JEREMY

--As a gallerist and dealer Solène likes to keep it small. She only represents between 15-20 artists at any given moment and she uses her inclusive space--

(CONTINUED)

Solène takes a deep breath then continues up to him.

JEREMY (CONT'D)

--And there she is now.

HAYES

Hey.

SOLÈNE

Hi.

HAYES

Not sure if you remember me, but a week ago I met you at Coachella--

SOLÈNE

Yes... I remember you.

JEREMY

Oh, you know each other. Great. Can I get anyone anything? Water? Coffee?

HAYES

Nothing for me, mate.

SOLÈNE

Thanks you Jeremy, we're alright.

Jeremy joins Claire who is quietly hyperventilating. Behind Hayes, Solène sees A BODYGUARD (DESMOND) standing OUTSIDE by the front door by a large BLACK SUV parked in front of the gallery. A few PAPARAZZI outside. Fans have gathered. Some of the PATRONS in the gallery have already noticed Hayes and whisper.

SOLÈNE (CONT'D)

Well... this is a surprise.

HAYES

I did some online sleuthing for Solène of Silver Lake, and, well, I have a large fairly empty flat in London that I bought a few years ago, and I'm in town for the day, so I thought maybe I could spruce it up a little with some artwork--

Solène trying to wrap her head around all of this.

SOLÈNE

Well, um, okay, I could show you around, I suppose.

(CONTINUED)

HAYES

Yeah. That'd be great. Thanks.

SOLÈNE

Well, let's start over here... with the ceramic...

HAYES

Great. I was hoping we'd start with the ceramic.

Solène leads Hayes over to the ceramic, passing Jeremy and Claire, who are gawking

SOLÈNE

Hi --

HAYES

Hey -

Hayes nods to them politely.

CLAIRE

Hi --

Jeremy and Claire scuffle off.

SOLÈNE

Okay... these pieces were thrown by a fantastic potter we work with named Susan Habel.

HAYES

She threw them? At a wall?

SOLÈNE

That's what they call it. The-- when you make something on the wheel. It's called throwing.

HAYES

Right--

SOLÈNE

The silhouettes echo Susan's fascination with gesture and movement. She also wanted to use this series to explore the idea of a performative aspect in each piece.

Hayes genuinely listening but also riveted by Solène.

SOLÈNE (CONT'D)

She's very popular.

(CONTINUED)

HAYES

Amazing. Yes... I think I'll take...
um... all these ones here.

SOLÈNE

You mean--? What do you mean?

HAYES

Just... everything here... in this
general area.

SOLÈNE

That's-- all of it.

HAYES

Yeah. I'll take all of it.

SOLÈNE

Uh... Okay... um... are you sure?

HAYES

Absolutely. I really like it all.

Solène gestures for Claire to come over

SOLÈNE

Claire?! Claire?

Claire stops what she's doing and jogs up to them. She is
starstruck but trying to keep it together.

CLAIRE

What's up?

SOLÈNE

So, Claire... this... He wants all of it.

Gestures at all of it. Claire looks at it.

CLAIRE

Uh... okay...

Clair looks to Hayes. Hayes smiles.

HAYES

Hi.

CLAIRE

Hey.

Claire looks at Solène. Solène smiles sternly at Claire.

CLAIRE (CONT'D)

I'll get that all dealt with...

(CONTINUED)

Claire exits, can't help giggling.

SOLÈNE
That's Claire.

HAYES
She seems nice.

SOLÈNE
She is. Very competent. Hardworking.
Single.

HAYES
(not taking the bait)
And what's this? Over here?

They move to a piece closer to the window.

Hayes looks at a series of PHOTOGRAPHS OF TREES. Solène catches Claire explaining who Hayes is to Jeremy whose mouth drops open.

A fan we don't see screams from outside.

FAN (O.S.)
Hayes I love you!

A cheer erupts. Hayes pays no attention. Solène realizes he is looked at while looking at art. The difficulty of this moves her.

Hayes turns to her, waiting. She locks in, positions herself so he is facing away from the window.

SOLÈNE
This local artist is Amanda Friedman. She lives in Eagle Rock. She chose to feature a strong light source, as if aliens have just landed. These are shot with medium and large format camera on film using no digital manipulation.

Hayes smiles.

HAYES
I'll take them.

SOLÈNE
Uh. Wait--

HAYES
Just bubble wrap them, or whatever. I'll have someone come get them.

(CONTINUED)

Hayes points to white sculptural squares featuring undulating lines mounted on the wall.

HAYES (CONT'D)
And these spaghetti squares too.

SOLÈNE
You're joking, right?

HAYES
Why would I joke?

SOLÈNE
You understand this is real work, right? These are carefully crafted and... these artists take their work very seriously and I do too. Your vibes are like, you're buying apples or something.

HAYES
Impulsive possibly, even insane, but I have been looking for ages and I do genuinely respond to these pieces and I don't know when I will get a better story than this so yeah, if it's alright with you, I'd like to buy all of it.

SOLÈNE
(thinks, then)
Okay.

HAYES
And for the record, you've never seen me buy apples.

We hear another round of fan SCREAMS. Hayes has to keep moving.

HAYES (CONT'D)
So...

SOLÈNE
So?

HAYES
What else you got for me?

SOLÈNE
What do you mean?

HAYES
The art. I want to see more.

(CONTINUED)

SOLÈNE

Don't you have a football stadium to perform at? A fashion shoot or something?

HAYES

Nope. No football stadiums or fashion shoots until... what's today?

SOLÈNE

Tuesday.

HAYES

Right. Tuesday... Nope, nothing till Wednesday.

HAYES (CONT'D)

(back to Solène)

So?

SOLÈNE

Uhhhh.. Unfortunately, that's it. You just bought everything in the gallery. Uh... fresh out of art!

HAYES

(genuinely surprised)

I did?

SOLÈNE

Yes.

HAYES

Well that was very rude of me, wasn't it?

SOLÈNE

No. Calling Gregory Turk's Top Tablets "spaghetti squares" -- that was... a choice.

Solène looks out the window and sees the crowd has grown. YOUNG WOMEN are calling his name.

FAN (O.S.)

Hayes, take off your shirt!

PAPARAZZI snap photographs.

SOLÈNE

Does this happen a lot?

Hayes doesn't even need to look.

(CONTINUED)

HAYES

All the time.

(then)

Well, okay-- I don't have the vocabulary to talk about art, but what you have done here is... is... great. Really. So, if you're not going to show me anything else then I guess I'll just have to go to the other art gallery, owned by a different art dealer I met using the toilet in my trailer, although I doubt I'll find one I like as much as yours. I'm not joking about the flat in London. It's depressingly empty.

A beat.

SOLÈNE

(caving)

--Okay... there's an artist I like... she has a studio in Glendale... She's not there now, but she gave me the key.

HAYES

Glendale? I've been DYING to go to Glendale. You have no idea.

SOLÈNE

It's in the middle of nowhere. But it's private.

HAYES

(smiling)

The middle of nowhere is my favorite place in the world.

Claire and Jeremy linger, eavesdropping.

CLAIRE

It's fine, Solène. Plus we'll get all of this packed up for you... Mr.? -- I don't know what to call you.

HAYES

Hayes.

CLAIRE

(giggles)

Right. Mr. Hayes.

On Solène. Going with it.

(CONTINUED)

22

SOLÈNE

Okay. Well, why don't you tell your driver to pull around back to the lot?

HAYES

Sure. Or I can just-- go in your car?

Off Solène-- we CUT TO--

23

EXT. SOLÈNE'S GALLERY - BACK LOT - MINUTES LATER (D2)

23

We are CU on Solène as she walks to her car. Solène opens her car door with a BEEP. Embarrassed by the mess, she clears some gallery pamphlets off of the passenger seat. Hayes opens the passenger side door.

Hayes SMUSHES his way in the car.

HAYES

Please. I'm a guy in my 20's. This is clean to me. Get in. *Fast*. Before they see me.

Hayes gets in, pushing the seat all the way back and crouching wayyy down, fully outstretched, to hide.

HAYES (CONT'D)

Drive!

Solène starts the engine and ZIPS away, as we CUT TO...

24

EXT. SOLÈNE'S GALLERY - MOMENTS LATER (D2)

24

They drive by the PAPARAZZI who don't notice them.

25 EXT. HYPERION BLVD - LATER (D2) 25

Solène and Hayes drive along the overpass with Glendale and the valley up ahead.

26 ESTABLISHING - WAREHOUSE COMPLEX - AN HOUR LATER (D2) 26

A big, empty workshop studio lot in Glendale.

27 INT. ART STUDIO WAREHOUSE - DAY (D2) - 27

Solène and Hayes are ALONE here. They walk past a few studio spaces, where we glimpse a variety of UNIQUE ART PIECES -- SELF-PORTRAITURE by Melissa Huang, MIXED MEDIA SCULPTURES by Corinna Sephora, PHOTO HANGINGS by Natrice Miller and BRIGHT WATERCOLORS by Reed Knauth.

Solène guides Hayes into one artist's space, and Hayes is drawn to a GROUP OF PAINTINGS by Linda White. He focuses on a large PAINTING of a CALENDAR. Like any monthly calendar the month is divided into a grid of weeks and days. And then painted in are just whatever the artist did on any given day: "Go To Gym"; "Meet Rena for lunch"; "Teach class"; etc. etc. It's basically a gigantic daily planner painted onto a canvas.

HAYES

I like this one a lot. What is it?

SOLÈNE

It's a calendar.

HAYES

Well, yeah... I can see that...

(then)

What does it mean?

SOLÈNE

What do you think it means?

HAYES

Oh come on.

SOLÈNE

Do you really want the lecture about how
art is subjective?

(CONTINUED)

Hayes then turns to the painting.

HAYES

Okay... it's... a calendar... Annnnd...
it means that... Help me please.

SOLÈNE

Linda the artist called this painting a
"self-portrait". She's showing she's not
some untouchable genius in a rarified
air. This is her life as an artist.

They look at the painting for a moment.

SOLÈNE (CONT'D)

It's a little straight forward for some
people but I find it's honesty incredibly
moving.

HAYES

I think I love it

SOLÈNE

(smiling)

I'm so glad.

HAYES

Do you love it?

SOLÈNE

I like it very much.

HAYES

Is there anything here you love?

SOLÈNE

Yes. There's a piece by my friend Sarah.

She brings Hayes to another ROOM. As they enter, there
are a FEW WRAPPED PAINTINGS, ready to be shipped.

SOLÈNE (CONT'D)

All these are going to a show at her
gallery in New York. But she never sends
this one.

HAYES

Why's that?

SOLÈNE

She doesn't want to.

She flips the painting. It's an embossed, painted and
textured treatment of a photograph.

(CONTINUED)

It's spectral colors are breathtaking, like a stained-glassed view into Nature.

HAYES
Wow. What's it called?

SOLÈNE
"Unclose me."

HAYES
What do you feel when you look at it?

SOLÈNE
...Everything.

A quiet moment. They observe the painting.

HAYES
--How did you meet Sarah?

SOLÈNE
In college. Freshman year. I heard an Ani DiFranco song blasting out of her room across the hall and instantly knew we'd be friends.

Beat, beat. They stand there.

SOLÈNE (CONT'D)
So... should we go now?

HAYES
(not wanting to go)
What did you study?

Solène thinks - is she really going to do this?

SOLÈNE
Well, I majored in art history, but when I first started school I was pre-med--

HAYES
A doctor?

SOLÈNE
Considered it. I'm not squeamish.

HAYES
Wouldn't have pictured you in a set of scrubs.

SOLÈNE

Yeah, well, I was an 18 year old people-pleaser from suburban New Jersey and my parents liked the idea of it. But then I took an art history class for the credits aaaand I fell in love.

HAYES

What do you love about it?

SOLÈNE

No, no, no, we don't have time and the answer's too earnest. Suffice to say I'm one of those people who actually believes art can change the world. So good luck to me.

She smiles.

SOLÈNE (CONT'D)

How about you? What's your life story?

HAYES

That was your life story?

SOLÈNE

Partly.

(then)

Tell me -- How does one find oneself in a boy band?

HAYES

It's quite random actually. I auditioned. The other guys too. Just a bunch of Polaroids on a wall being mixed and matched: Adrian, the million dollar smile; Simon, the Aussie rebel; Rory, the poet; and Oliver, the swagger.

SOLÈNE

And what about Hayes?

(CONTINUED)

HAYES

Hayes... I'm... I'm the English one.

(changes the subject)

You know the crazy part? I was never supposed to be in a boy band. I got dragged along by my best mate who wanted to be there except they ended up picking me and not him.

(then)

I'm hungry. Are you hungry? You wanna grab something to eat?

SOLÈNE

I'm not sure..

HAYES

You're not sure if you're hungry?

SOLÈNE

I'm not sure what's going on. I mean you could be anywhere. Why are you in a boiling hot warehouse in Glendale asking me about my major?

Hayes thinks, then...

HAYES

Okay... well, I don't... meet people like you very often. Because everybody thinks they already know me. "Hayes Campbell." And you barely knew who I was... and you're very interesting... annnnd... I think you're, you know, really, hot-- or whatever.

SOLÈNE

"Hot"?

HAYES

Or whatever. You gotta problem with that?

Solène says nothing, she's a bit at a loss for words.

HAYES (CONT'D)

So, I guess my "deal" is that, I'd like to get to know you better. I mean, assuming that's okay with you.

Solène absorbs.

SOLÈNE

Well, I do appreciate your honesty.

(CONTINUED)

27 THE IDEA OF YOU
CONTINUED: (6)

41A.
27

HAYES

Sooo... are you hungry? Can we get a bite
to eat? I'm starving!

Off Solène, "Both Hands" by Ani DiFranco starts playing
as we, CUT TO...

28 EXT./INT. SOLÈNE'S SUBARU - LATER (D2)

28

Solène and Hayes driving in Solène's car, from Glendale
back to Silverlake. After a few beats...

SOLÈNE

So. What shall we eat?

(CONTINUED)

HAYES

Hm. Well... we could go to my hotel in Beverly Hills. Room service.

SOLÈNE

(pause)

That's quite a drive.

HAYES

(smoothly)

Just throwing out some options. I don't really know L.A.

SOLÈNE

Uh-huh. How about All-Time on Hillhurst.

HAYES

Popular spot?

SOLÈNE

Pretty popular, yeah.

Solène and Hayes have now STOPPED at a STOPLIGHT. They glance over and see FOUR PEOPLE in the car next to them completely FREAKING OUT, though we can't hear them, upon recognizing Hayes.

SOLÈNE (CONT'D)

(thinking, then)

Actually... let's go to my place. I'll make you a sandwich.

Hayes nods. And they drive as we, CUT TO...

29 INT. SOLÈNE'S HOUSE - LIVING ROOM - LATER (D2)

29

Solène leads Hayes inside.

SOLÈNE

Here we are.

Solène sees a LITTLE MESS. She wasn't expecting guests.

SOLÈNE (CONT'D)

Sorry-- The house is a little --

She grabs A BOWL OF CHIPS and some EMPTY GLASSES off the coffee table and heads into the kitchen, leaving Hayes.

(CONTINUED)

HAYES

It's perfect. It's a home.

Hayes looks over the PHOTOS of her and Izzy through the years.

SOLÈNE (O.S.)

Thanks. Daniel-- erm, my ex-- hated it.
He called it a "starter house." But, I...
I don't know, this house and I fit.

He hears:

SOLÈNE (O.S.) (CONT'D)

Oh *shit*.

HAYES

Everything okay?

SOLÈNE (O.S.)

Yeah-- Everything's fine -- sort of--

He follows her voice into the--

30 INT. SOLÈNE'S HOUSE - KITCHEN - CONTINUOUS (D2)

30

Hayes finds Solène standing in front of the open refrigerator. It stinks. She removes a CARTON OF MILK.

HAYES

Past the expiration? I find those dates
are just a suggestion.

SOLÈNE

No, the fridge -- It's broken. Again. I'm
just trying to --

(sniffs the milk)

-- Figure out how long it's been down.

(then)

I have to deal with this. I'm guessing
this isn't the sort of thing that comes
up for you very often.

(CONTINUED)

HAYES

Most of the fridges I deal with are mini.
They're pretty much there for booze and
Peanut M&Ms.

SOLÈNE

Right. If you just wanna go, I can--

He gestures to her to hand over the milk. She does and he
gives it a sniff --

HAYES

This has a week left in it for sure.
(then)
Put me to work, Solène.

SOLÈNE

Stop. I'm not letting you smell test the
food in my refrigerator.

HAYES

It would be my honor.

SOLÈNE

Alright, cooler from the garage, we fill
it with ice, sort it into two categories:
"salvageable" and... "Hazmat."

HAYES

And the sandwiches? We still get those?

OFF of Solène, continuously surprised by this guy.

31 INT. SOLÈNE'S HOUSE - KITCHEN - LATER (D2)

31

Hayes sorts the contents of the fridge into a COOLER.
Solène has her own little station where she's preparing
sandwiches for the two of them. He pulls out a tomato --

HAYES

Tomato?

He tosses it to her and she starts slicing. Hayes sees a
SNAPSHOTS of Izzy and Solène on the fridge.

HAYES (CONT'D)

(changing subject)

So. You and your daughter - you're close.

SOLÈNE

We are. I mean, I'm her mother and she's
my daughter, so we drive each other a
little crazy but... she's my best friend.
(MORE)

(CONTINUED)

SOLÈNE (CONT'D)

(then)

I hope you like mustard because I don't even own mayonnaise. Rule #5: mustard goes with everything.

HAYES

You have sandwich rules?

SOLÈNE

Oh many. Many, many rules. Rule #7. Toast it. Toast the bread.

Solène pops bread in the TOASTER.

SOLÈNE (CONT'D)

And you?

HAYES

Me? I have a few soup guidelines.

SOLÈNE

No, I meant you and your parents. Are you guys close?

HAYES

Um. Not really no. They split up when I was a kid. My mum is great... but... she's remarried to this guy, he's alright... they've started a new family... and my dad... well... In the last few years he's wanted to have more of a relationship. Funny timing, you know? He wasn't around at all for the first sixteen years of my life and then all of the sudden he wants us to be best mates. I want to be close to him. It's just hard to trust people now, you know?

SOLÈNE

Yeah, it is hard to trust people.

Solène gives him a warm look.

HAYES

So yeah, it's complicated.

BING! The toast is done. She takes the toast out of the toaster. She finishes the sandwiches and carries them over to Hayes on a plate.

(CONTINUED)

SOLÈNE

Okay, here are two turkey sandwiches,
with tomatoes and mustard on the most
delicious toasted bread you will ever
taste in your entire life --

Hayes takes a bite of his. He smiles.

HAYES

(mouth full)

Very good...

Hayes and Solène eating sandwiches.

HAYES (CONT'D)

So...

SOLÈNE

So...

HAYES

So, this "Daniel" guy. The ex-husband.
What happened there?

SOLÈNE

Geez. Really? Just gonna jump right in
the deep end of the pool?

HAYES

--Lady, let me tell you, as someone who's
been interviewed ten zillion times--

SOLÈNE

--Like not even a softball question to
get us started like "Hey Solène, what's
your favorite color?"

HAYES

--Okay! "Solène, what's your favorite
color?"

SOLÈNE

(smiling)

...That's actually a very personal
question.

HAYES

It surprisingly is, isn't it?

SOLÈNE

(she points to the color of
her purple dress top)

Kind of this, actually.

(CONTINUED)

HAYES

Excellent choice. Now -- what's up with the ex-husband?

SOLÈNE

Well, for context - I had just moved to LA. I wanted to be in the art scene in downtown NY, but I could only afford to be in the art scene in downtown LA. And I met Daniel at a party in Echo Park.

HAYES

I hate him already.

SOLÈNE

You know what? It's getting late. Shouldn't you call your security... butler... or whatever that guy is.

HAYES

His name is Desmond. He's fine.

Solène avoids eye contact.

HAYES (CONT'D)

Solène we're just talking. Two people with trust issues attempting to open up a little, what's the worst thing that can happen?

SOLÈNE

(pained laugh)

Oh, you want to know the worst thing that can happen when you open up to someone?

HAYES

Yes! Please! Tell me!

SOLÈNE

(laughing, still pained)

Okay... okay Hayes. I'll tell you. Daniel was a friend of a friend. Very intelligent, very outgoing, very driven. It wasn't love at first sight, but we really hit it off.

Beat.

SOLÈNE (CONT'D)

--So we get together, fall in love, get married, get pregnant-- although not in that order-- bought a *starter house*, and scraped by until it finally got easier.

(MORE)

(CONTINUED)

SOLÈNE (CONT'D)

He was doing well at work, I'd opened the gallery, Izzy was in school. And I thought 'Okay! Now we get closer', but we didn't. I felt this drift. I figured, that's normal, focus on the positives, I've got a great kid, I do what I love-- so it's not a fairy tale-- grow up.

Solène sips her water. Hayes listens.

SOLÈNE (CONT'D)

And then one night about three years ago we were out for dinner with his work friends and I brought up some stupid gossip about someone who had just cheated on someone else... and the entire table went silent. Like, you know that feeling when you walk into a room and it seems like everyone was *just* talking about you? And I looked at Daniel... and he wouldn't look at me. Wouldn't look at me.

Beat.

SOLÈNE (CONT'D)

And then my heart stopped. I smiled and pretended I was fine. Laughed at everyone's jokes, life of the party. We didn't talk in the car-- I think we both hoped I would just keep on pretending-- but I couldn't and when we got home and paid the sitter, I asked him... He said her name was Eva. She was a young lawyer at his firm-- I'd heard him talk about her, actually-- and yeah. Apparently the drift wasn't normal. Or maybe it was normal and normal's just weird.

Beat.

SOLÈNE (CONT'D)

The thing that makes me the most angry, is that I was so *nice* about it. I was grown up. I offered to forget it. I said, everyone makes mistakes. I said that for our family I would fight to move past it and work it out... and he very quietly told me he didn't want to work it out. It wasn't a mistake. It had been going on for a year. He was in love. And then he very quietly left.

HAYES

Shit. I'm sorry.

(CONTINUED)

SOLÈNE

Now he lives in a big glass house with
Eva a few miles and several thousand
worlds away from here.

(thinks, then)

So, in my experience, *that* is the worst
thing that can happen when you open
yourself up to someone.

HAYES

We're still here. And we're eating great
fucking sandwiches.

Solène smiles.

SOLÈNE

They are great, right?

HAYES

It's a legendary sandwich. And maybe...
not everyone's Daniel.

Beat as Solène considers.

SOLÈNE

I'll take that point under consideration
Hayes Campbell.

HAYES

Oh no, not first and last name.

SOLÈNE

Do you not like that?

HAYES

It's just... not the whole story.

SOLÈNE

...I see that.

They lock eyes. She feels something from this guy, like
he's wise way beyond his years. It even seems like they
might KISS. But -- the moment is pierced by the grating
sound of Solène's PHONE RINGING. Solène stands there. It
RINGS again.

HAYES

Are you going to get that?

SOLÈNE

(snaps out of it)

Yes! Of course. I'll just-- One sec--

(CONTINUED)

31

Solène disappears into her office. Again, Hayes can see her through the DOORWAY. We see Solène from Hayes' POV as she answers her phone in the OFFICE.

SOLÈNE (CONT'D)

(on phone)

Hey honey. Where are you? Uh-huh. You need to finish packing for camp. You told me not to go in your room and I'm respecting that, but you need to finish packing, okay?

Hayes smiles to himself as Solène continues the conversation. There's something so endearing about watching her be a mom. As her conversation with Izzy continues, he wanders into --

32

INT. SOLÈNE'S HOUSE - LIVING ROOM - CONTINUOUS (D2)

32

-- Hayes sits down at a little UPRIGHT PIANO. He plays. Solène quietly enters and listens. He doesn't notice her. He's humming a little bit along to the piano playing. It seems like he's working through something, a song. It's beautiful and slow. He sees her and stops playing.

SOLÈNE

Why'd you stop?

HAYES

Uh. No reason.

SOLÈNE

What's that tune?

HAYES

It's nothing. Really.

SOLÈNE

I like it.

HAYES

Yeah?

SOLÈNE

Yeah.

HAYES

Thanks.

Solène sits on the edge of the piano. Hayes gently threads his fingers through hers. Solène doesn't move. He stands up. Their faces are so close.

(CONTINUED)

SOLÈNE
Is this really happening?

HAYES
Yes.

They kiss. Solène pulls away, slightly.

SOLÈNE HAYES (CONT'D)
I'm too old-- for you-- No you're not.

Every cell in her body is alive. They melt into each other. Kissing, hands in each others' hair, two puzzle pieces locking into place. Hayes reaches under Solène's skirt. She gasps.

HAYES (CONT'D)
Is this okay?

Solène can barely breathe.

SOLÈNE
Ye-- n-- oh god.

HAYES
I like you so much, Solène.

She feels a rush of pleasure.

SOLÈNE
Stop. Stopstopstop.

Hayes pauses.

SOLÈNE (CONT'D)
I'm not going to have an orgasm on my daughter's piano.

She moves and sits on the dining table. Hayes smiles.

HAYES
Dining table, then?

He kisses her and resumes; she tries to resist.

SOLÈNE
I could be your mother.

HAYES
But you're not.

SOLÈNE
But I could be.

(CONTINUED)

HAYES

But you're not.

Solène shakes her head. Moves away from him.

SOLÈNE

This can't... just... no.

She walks to the FRONT DOOR.

SOLÈNE (CONT'D)

Can I give you a ride to your hotel?

HAYES

No. Desmond's parked outside.

Hayes puts on his jacket. He walks up to the door as well. They stand together at the door. Facing each other.

HAYES (CONT'D)

When can I see you again?

SOLÈNE

Hayes.

HAYES

Solène.

They are drifting closer together. She looks into his eyes. Their hearts racing-- Hayes kisses Solène. Very, very softly. Solène almost gives in, then pulls away. Solène takes a deep breath.

SOLÈNE

I can't do this.

HAYES

Why?

SOLÈNE

Because... you're who you are, and I'm who I am. And we just don't... fit.

She means it.

HAYES

Tell you what.

He takes off the watch that he was wearing, the Tag Heuer one from Coachella.

HAYES (CONT'D)

I'm going to lend this to you. And you can return it when you're ready.

(CONTINUED)

He leaves. She watches him head out to his SUV waiting for him just outside her house. He looks back at her. They lock eyes one more time and then he's GONE.

On Solène, breathless. Beat. JUST AS--

--ON THE SIDEWALK we can see IZZY is walking up to the house. She has a backpack slung over her shoulder. She skips up the steps. Solène tries to quickly gather herself. Izzy OPENS THE FRONT DOOR and ENTERS the house.

IZZY SOLÈNE
I know, I know -- I'm packing. Hey, Iz.

Izzy gives Solène a hug and a kiss. Solène tries to make it a quick hug. Izzy looks at Solène quizzically.

SOLÈNE (CONT'D)
What?

IZZY
You smell weird.

SOLÈNE
Really?

IZZY
Yeah. Like... cologne or something...

SOLÈNE
Oh... maybe... because... um... Jeremy... you know Jeremy from the gallery--

IZZY
--Of course I know Jeremy.

SOLÈNE
Well-- I think he wears cologne, so maybe it's that? You know how huggy he is.

IZZY
Are you okay?

SOLÈNE
Yeah.

IZZY
You seem a little out of it. Are you high or something? Did Tracy give you a gummy?

SOLÈNE
No. I'm good. I'm great. Really.

(CONTINUED)

32 THE IDEA OF YOU
CONTINUED: (4)

54.
32

Izzy shrugs and pops up a few stairs to her room.

IZZY
(calling back)
I'm packing now!

Solène steals a look in the mirror, as we CUT TO...

33 OMITTED

33

34 INT. SOLÈNE'S HOUSE - BEDROOM - THAT NIGHT (N2) 34

Solène in bed answering emails. She Googles "Hayes Campbell" which leads her to YouTube where she watches an AUGUST MOON video with over 300M views. It brings a smile to her face. We FLASH to her memories of THE KISS.

35 EXT. COUNTRY ROAD/SOLÈNE'S SUBARU - MORNING (D3) 35

Solène's car zips down the COUNTRY HIGHWAY. Solène and Izzy belting out a St. Vincent song from inside the car.

36 EXT. CAMP KOHUT WEST - ENTRANCE - LATER (D3) 36

They drive past a sign: "WELCOME TO CAMP KOHUT WEST". And wind their way up the path to a big parking lot.

37 EXT. CAMP KOHUT WEST - BUNK AREA - MOMENTS LATER (D3) 37

Solène walks Izzy towards her bunk. A few OTHER JUNIOR COUNSELORS in COUNSELOR T-SHIRTS, run over and HUG Izzy. Solène watches this and fights getting emotional.

IZZY

Mom are you crying?!

SOLÈNE

Of course not.

IZZY

You'll barely even know I'm gone.

COUNSELOR MOLLY (O.S.)

Iz, I need your help.

REVEAL: COUNSELOR MOLLY, 18, standing outside the bunk.

COUNSELOR MOLLY (CONT'D)

We need to get everyone over to the mess hall in 20!

IZZY

Mom, I gotta go.

SOLÈNE

You have your bug spray?

IZZY

Yes, for the third time.

(CONTINUED)

SOLÈNE

Stamps? You must send cousin Judith a letter, I can't hear about it again.

IZZY

Judy will get a letter.

SOLÈNE

Antihistamines? Because--

IZZY

Mom!! I have everything. We'll talk on Sundays.

SOLÈNE

Sundays. I love you Iz.

Izzy gives Solène a HUGE hug. She holds on TIGHTLY, then let's go and RUNS out to follow the other girls.

38 OMITTED 38

A39 EXT. SILVERLAKE RESERVOIR - DAY (D4) A39

Solène jogs around the reservoir.

39 INT. SOLÈNE'S HOUSE - LIVING ROOM - CONTINUOUS (N4) 39

...She sits on the couch, grabs her BOOK, eats an apple and peanut butter, tries to read. Beat, then BUZZ! She lifts up her phone. It's a TEXT from Tracy

TRACY/TEXT

Are you all set for your big party?

Solène texts back a thumbs up and thank you.

TRACY/TEXT (CONT'D)

[eggplant emojis]

Solène rolls her eyes. She texts back.

SOLÈNE/TEXT

[???

TRACY/TEXT

Inviting hot single guys for you. Happy birthday.

(CONTINUED)

Solène tries to think of a response, then grimaces and puts the phone down. She eats another bite. Beat. Then, BUZZ! Her phone goes off again.

She looks at her phone EXPECTING another text from Tracy but it's a TEXT from an UNKNOWN NUMBER. It reads:

HAYES/TEXT

I can't get that kiss out of my mind. I need to see you again.

Solène's HEART SKIPS A BEAT. She texts back.

SOLÈNE/TEXT

Who's this?

HAYES/TEXT

That's cold! Got your number from the invoice. Is that okay?

SOLÈNE/TEXT

Have the pieces arrived yet?

HAYES/TEXT

Haven't been home yet, but I hear they look great... Anyway... about that kiss.

Flustered. She sets her phone down and tries to get back to reading her book. It BUZZES again. It's from Hayes:

HAYES/TEXT (CONT'D)

I know you read your texts.

Solène cracks a smile. She thinks, then responds:

SOLÈNE/TEXT

I have to go to bed. It's late.

HAYES/TEXT

I'm going to be in New York next week. Essex Hotel. Come meet me.

Solène shakes her head. This makes no sense.

HAYES/TEXT (CONT'D)

Think about it.

Overwhelmed, she SHUTS HER PHONE OFF, as we CUT TO...

EXT. TRACY'S HOUSE - PATIO - LATE DAY (D5)

We see birthday candles being lit. The cake reads *HAPPY 40TH Solène!* We hear a chorus of adult voices SINGING:

FRIENDS (O.S.)

HAPPY BIRTHDAY TO YOU! HAPPY BIRTHDAY TO YOU! HAPPY BIRTHDAY DEAR SOLÈNE!

(CONTINUED)

We pull out to see Solène with all of her FRIENDS gathered around a table: Tracy, her partner LAWRENCE, Jeremy and Claire from the gallery. NANCY and a FEW OTHERS, 30's/40's, a bunch of SINGLE MEN. Solène snaps pictures of the cake and her FRIENDS.

FRIENDS (CONT'D)
HAPPY BIRTHDAY TO YOUUUUU!

They draw out the "YOUUUUU", to the point of absurdity, when they finish, everyone claps as we CUT TO...

41 EXT. TRACY'S HOUSE - PATIO - LATER (N5) - REVISED AS SHOT

The birthday cake is half-eaten. Solène, Tracy and a few others are still on the patio. Some of the others are in the house dancing. We PICK UP snippets of conversation.

ON JEREMY:

JEREMY

I'm in an opera phase. Maria Callas is a rock star. I mean, but in an opera sort of way.

ON NANCY:

NANCY

Have you seen the Jordan Wolfson exhibit? It's startling. I can't get it out of my mind.

ON CLAIRE:

CLAIRE

We're going backpacking in Peru. He has family there.

ON TRACY: She wipes ICING off of Lawrence's mouth. Solène takes out her phone.

SOLÈNE

Stay like that! You guys are so cute.

She snaps a PHOTO.

LAWRENCE

S - how does it feel to be 40?

SOLÈNE

Confusing. I had Izzy when I was just out of college. I think I disconnected from age when I was young.

(CONTINUED)

CLAIRE

So you kind of lived your 40s in your 20s. Maybe now it's time to live like it's your 20s in your 40s.

TRACY

I wouldn't go back to my 20s if you gave me a million dollars.

LAWRENCE

When I was in my 20s I could barely afford cable. Now I have Hulu, I have Netflix, I have Disney Plus--

JEREMY

How *is* Disney Plus?

LAWRENCE

Honestly, fantastic. *Way more* on there for adults than you would think.

NANCY

I don't even think you're a person until you turn 30, then you spend the next 10 years trying to figure out what kind of person you want to be.

LAWRENCE

(raises glass)

Here, here! To "Life Experience"!

JEREMY/CLAIRE/NANCY

Here, here!

--then Lawrence SPILLS HIS WINE.

LAWRENCE

Oh shit! My shirt!

The others crack up. BUZZ! Solène's phone has a new text.

HAYES/TEXT

Just landed in New York.

Solène tries to act normal.

TRACY

That's why this thing with Daniel and Eva could never work. How old is she, 25? 26? I'm sure the sex is great--at first-- but then the stark reality hits-- They have nothing in common.

(CONTINUED)

SOLÈNE

I don't want to think about Eva and Daniel having sex please.

TRACY

Ha! Oh God, I'm horrible!

JEREMY

Devil's advocate. Look at the President of France and his wife? Big age difference, but they seem very happy!

LAWRENCE

(bad French accent)

She is a naughty *cougar*!

TRACY

Oh God! Can you go make yourself useful? Take out the garbage or something.

Lawrence gets up and goes into the KITCHEN. Tracy, Nancy and Solène watch the dancers for a moment. Lawrence and a FEW SINGLE GUYS are 'pogo-sticking' like teenage boys. One of them, TODD, is SMILING at Solène.

TRACY (CONT'D)

Solène, in case you haven't noticed, Todd can't keep his eyes off of you.

NANCY

He's a DILF no question.

TRACY

Ew. DILF? Who says that?

NANCY

What? He is. He's a DILF.

CLAIRE

I'm getting you a glass of water.

Todd still smiles at Solène. FLASH to Solène's memory of Hayes at the autograph tent at Coachella. Solène shakes it off. Her phone buzzes. She checks it.

HAYES/TEXT

The city that never sleeps...

Solène bites her lip. She TEXTS back--

SOLÈNE/TEXT

I'm booking my flight now.

As Hayes's responds [!!!!] -- Solène smiles.

(CONTINUED)

41 THE IDEA OF YOU 61.
CONTINUED: (3) 41

We CUT BACK TO THE PRESENT.

Solène holds her phone. She types.

SOLÈNE/TEXT (CONT'D)
With friends. Can't text.

And she turns off her screen, then...

SOLÈNE
I'm going to get more wine. Anyone?

Tracy and Lawrence wave her off. Solène picks up her glass and indoors, as we CUT TO...

42 INT. TRACY'S HOUSE - KITCHEN - MOMENTS LATER (N5) 42

Solène pours herself a glass of wine. Todd sashays in and leans against the kitchen island.

TODD
Hey there! The birthday girl!

Solène turns around.

SOLÈNE
Ha. Hi.

He's a little sweaty, not as cute. We CUT TO...

43 INT. TRACY'S HOUSE - LIVING ROOM - LATER (N5) 43

Now Solène talks to EARL, 40s.

SOLÈNE
You teach science? That must be so fulfilling. How old are your students?

EARL
High school sophomores.

SOLÈNE
Oh! My daughter's going to be a senior next year.

44 INT. TRACY'S HOUSE - KITCHEN - BACK TO TODD (N5) 44

TODD
I really admire you Solène. The way you built a community around art and inclusiveness.

(CONTINUED)

44

SOLÈNE

Thank you. That's so sweet.

Solène looks over Todd's shoulder and sees Tracy and Lawrence giving her the thumbs up, as we CUT TO...

45

INT. TRACY'S HOUSE - BY THE STAIRS - LATER (N5)

45

Solène now chats it up with BENNY, very handsome, 50s.

BENNY

Divorce. It's such an identity shift, right? Who am I if I'm not Jessica's husband?

SOLÈNE

How long ago did you guys split?

BENNY

Oh God, let me see... I mean "split" is such a specific word... it's been rocky for a while let's put it that way.

Benny's phone RINGS. He looks at the number.

BENNY (CONT'D)

Oh! Sorry... it's her. Ugg.

(answering)

Hey, Hi. Yeah. I'll be home soon. Sure. I'll pick up some ice cream. Yeah.

Benny makes a "she talks too much" face. Solène wants to disappear as we CUT TO...

46

INT. TRACY'S HOUSE - LIVING ROOM - BACK WITH EARL (N5)

46

EARL

I should clarify. I don't have any *human* kids. This here is my son, Rosco.

Shows her his iPhone. A DOG PHOTO fills up his screen.

SOLÈNE

Awww, so cute--

EARL

Charlie. Scraps. Rupert. Ignatius.

Another DOG PHOTO. A CAT. A SNAKE PHOTO. And we CUT TO...

47

INT. TRACY'S HOUSE - KITCHEN - BACK WITH TODD (N5)

47

TODD

Plus I hear you're a Jersey Girl? I'm
from Jersey too. Grew up on the mean
streets of Lawrenceville.

SOLÈNE

Ha -- wow. Yeah. Sometimes I still feel
out of place in LA.

(CONTINUED)

47

TODD

Oh you mean like when people wear winter coats when it drops below 75 degrees?

SOLÈNE

Exactly. Or how people become traumatized by driving in the rain.

TODD

Yeah... Ha!

They share a laugh. There's no spark for her.

TODD (CONT'D)

Um, do you want to, um-- I mean, if you're free --

As Todd stumbles asking her to dinner, we hear her phone PING. Her eyes suddenly light up.

SOLÈNE

Todd will you excuse me?

Off Solène, we CUT TO...

A48

OMITTED

A48

48

OMITTED

48

49

INT. AIRPLANE - DAY (D6)

49

Solène smushed in coach. She looks out the window.

50

EXT. ESSEX NEW YORK HOTEL - NIGHT (N6)

50

Solène in the back of a YELLOW CAB.

51

INT. ESSEX NEW YORK HOTEL - FRONT DESK - NIGHT (N6)

51

Solène walks to the elevators with her SMALL ROLLER BAG.

52

INT. ESSEX NEW YORK HOTEL - ELEVATOR - MOMENTS LATER (N6)

Solène rides up the ELEVATOR. The floors tick up towards the PENTHOUSE. The elevator STOPS. DING!

53 INT. ESSEX NEW YORK HOTEL - HALLWAY - MOMENTS LATER (N6)

She passes Desmond the security guard who nods at her as she walks past him. She arrives at Hayes's door. She KNOCKS. After a BEAT, Hayes opens the door.

HAYES

You made it.

SOLÈNE

I made it.

She enters, as we CUT TO...

54 INT. ESSEX NEW YORK HOTEL - HAYES'S ROOM (N6)

54

Hayes and Solène stand in the foyer of his suite.

HAYES

How was the flight?

SOLÈNE

Fine. Good. Uneventful.

They are moving closer to each other.

SOLÈNE (CONT'D)

How was your show?

HAYES

Fine. Good. Uneventful.

Their faces are almost touching now. Solène takes off her coat revealing a knockout dress underneath.

SOLÈNE

I brought your watch.

HAYES

I see. It looks much better on you.

They are so close. They begin KISSING. It becomes passionate. Hayes is behind Solène, pushing up against her, he puts his hands between her legs, her dress is still on, their bodies locked into each other. Solène uses Hayes's hand to muffle her from screaming. She has an orgasm. It seems like she is crying.

HAYES (CONT'D)

Are you okay? What's wrong?

SOLÈNE

Nothing's wrong. Take me to the bedroom.

(CONTINUED)

54 THE IDEA OF YOU
CONTINUED:

65.
54

Hayes hoists her up as she wraps her legs around his waist. He carries her to the bedroom, as we CUT TO...

A55 INT. ESSEX NEW YORK HOTEL - BEDROOM - CONT. (N6)

A55

Hayes lowers her down. She feels him against her. She gasps. She has her hand on him.

HAYES

Hiiiiii.

SOLÈNE

Hi yourself.

She smiles. She turns off the light. They begin to make love. OVER BLACK we hear a few seconds of breathing.

55 INT. ESSEX NEW YORK HOTEL - BEDROOM - LATER (N6)

55

Solène and Hayes naked underneath a mountain of delicious sheets and blankets. Their faces close together.

SOLÈNE

Can I just say... that was very impressive.

HAYES

You're *that* surprised?

SOLÈNE

Well, guys like you --

HAYES

Guys like me?

SOLÈNE

Yes. Hot guys. Young, hot guys.

HAYES

You think I'm hot?!

SOLÈNE

What was your first clue? The fact that I flew across the country to see you again?

HAYES

I'm a celebrity, I need constant validation. But please, continue.

SOLÈNE

In my experience, your type has never had to try that hard in the bedroom.

(MORE)

(CONTINUED)

55

SOLÈNE (CONT'D)

You can get away with painting-by-
numbers. But you- you paint like --

HAYES

Like how... like this?

Hayes slips down under the covers. Solène closes her eyes
and makes a sound, as we CUT TO...

56

INT. ESSEX NEW YORK HOTEL - BEDROOM - LATER (N6)

56

Solène, exhausted in the BEST WAY, watching something
RANDOM on the giant FLATSCREEN TV, dazed. Hayes, only in
jeans, sits on the edge of the bed ordering ROOM SERVICE.

HAYES

(on the phone)

Yeah, chicken fingers and--

(to Solène)

--what do you want?

SOLÈNE

(mouths)

I'll have a salad.

HAYES

Salad.

SOLÈNE

No... do they have a BLT?

HAYES

(on the phone)

Do you have a BLT?

(to Solène)

They do.

SOLÈNE

Okay. I'll have a BLT.

HAYES

(on the phone)

Chicken fingers and a BLT.

(to Solène)

Fries?

SOLÈNE

Shoe string fries?

HAYES

(into the phone)

Do you have shoe string fries?

(CONTINUED)

56

SOLÈNE

Also, do they have a cookie plate?

This continues, as we CUT TO...

57

INT. ESSEX NEW YORK HOTEL - BEDROOM - LATER (N6)

57

Solène is on the bed eating her BLT. There's an 80'S RADIO STATION playing Wang Chung "Dance Hall Days" on the TV. Hayes, with a chicken finger in his hand, wearing underwear, is dancing around for Solène, as we CUT TO...

58

INT. ESSEX NEW YORK HOTEL - BEDROOM - LATER (N6)

58

Wang Chung still playing. Solène, in a t-shirt and underwear, does her own silly dance, as we CUT TO...

59

INT. ESSEX NEW YORK HOTEL - BEDROOM - LATER (N6)

59

Hayes and Solène dance together. It turns to kissing and now they are falling onto the bed, as we CUT TO...

60

INT. ESSEX NEW YORK HOTEL - BEDROOM - LATER (N6)

60

Hayes noodles on a GUITAR. Solène in bed.

SOLÈNE

That's the same tune you played in my house. On the piano.

HAYES

Yeah.

SOLÈNE

What is it?

HAYES

It's a song... that I'm writing. I haven't nailed the lyrics down yet.

SOLÈNE

I like it. It's good.

HAYES

You really think so?

SOLÈNE

I do. I really do.

(then)

Have you always played guitar?

(CONTINUED)

HAYES

Actually, I didn't know how to play any instruments when I first started in the band. But... you spend enough time in a recording studio and you pick it up. I like playing now. I never even thought about writing songs until a few years ago.

Hayes puts the guitar down and leans over to Solène.

HAYES (CONT'D)

A few years ago, I get a phone call from the head of our label, and he tells me that the lead singer of my favorite band of all time wants to meet me. This guy is my hero. I mean, I've spent a thousand hours standing in front of the mirror pretending I'm him.

SOLÈNE

Who is it?

HAYES

I-- I'm not going to tell you his name. I don't want to ruin him for you. Just imagine the biggest British band in the world. He's the lead singer.

SOLÈNE

(laughs)

Okay.

HAYES

And I'm invited to his house to hang out. And I'm so excited. I'm thinking that we're going to like, bond, you know? Like, listen to music and maybe even record something together, but then when I get there, I find out that it's his 10-year old daughter's birthday party and he wants me to take pictures with her and all of her friends. Kind of like a clown.

SOLÈNE

Oh God. That's awful.

HAYES

That's my biggest fear. That people think I'm a joke.

SOLÈNE

(tenderly)

You're not a joke, Hayes.

(CONTINUED)

60

HAYES

Thank you.

Solène touches his arm, as we CUT TO...

61

INT. ESSEX NEW YORK HOTEL - BEDROOM - MORNING (D7)

61

Solène's eyes open. Off somewhere, she can hear Hayes's playing an even more polished version of his song. She gets up and follows the music...

62

INT. ESSEX NEW YORK HOTEL - LIVING ROOM - CONTINUOUS (D7)

Solène walks into the living room. Hayes stops playing.

SOLÈNE

Good morning.

HAYES

Good morning.

SOLÈNE

That's sounding really good.

HAYES

Thanks.

Hayes gets up and wraps his arms around Solène's waist. They kiss. It's a deep kiss. She melts a little.

HAYES (CONT'D)

We're leaving this afternoon for a European tour.

SOLÈNE

Don't worry, I'll be out of here in an hour-

HAYES

Come on tour with me.

SOLÈNE

You know I can't do that.

HAYES

Why not?

SOLÈNE

Well... for one thing - Izzy.

HAYES

She's at camp. All summer.

(CONTINUED)

SOLÈNE
The gallery?

HAYES
I bought everything in it. Don't your
artists need a minute to make new stuff?

SOLÈNE
I have no clothes.

HAYES
Anything you want. I have an army of
wardrobe stylists.

SOLÈNE
I have a dentist appointment on
Wednesday.

HAYES
Cancel it. Solène, when was the last time
you took a real vacation?

This gets to Solène. He's right.

SOLÈNE
What about what people will say?

HAYES
Who cares? I don't.

Solène struggles with her feelings.

HAYES (CONT'D)
And if they ask, you're my art
consultant. Trust me. We've all got our
secrets. Code of silence.

Off Solène, taking this in, and we CUT TO...

"TASTE", A KILLER SONG by AUGUST MOON kicks in and leads
into "SEX IN MANY CITIES" MONTAGE!

63 INT. HANGAR - DAY (D7)

63

Hayes and Solène walk towards the PRIVATE PLANE.

64 INT. PRIVATE JET - DAY (D7)

64

Hayes introduces her to everyone in the ENTOURAGE. Solène
and Hayes buckle in and as the plane TAKES OFF, they
secretly HOLD HANDS.

65 INT. BARCELONA - ROCK CONCERT ARENA - NIGHT (N8) 65

August Moon onstage in front of thousands of fans singing the song playing over the montage.

66 INT. BARCELONA - ROCK CONCERT ARENA - SAME (N8) 66

We see YOUNG FEMALE FANS FROM SPAIN screaming.

67 INT. BARCELONA - ROCK CONCERT ARENA - NIGHT (N8) 67

We see Solène in the wings watching the show. Jodie, stands next to Solène.

JODIE

Pretty amazing, huh?

Solène smiles, not sure how to answer. Hayes, in the middle of the performance looks over at Solène. He smiles. Jodie CLOCKS this, not sure what she just saw.

68 EXT. STOCK FOOTAGE OF BARCELONA 68

Shots of the sights and sounds of Barcelona. Big CHRYON rolls across the screen that says, "BARCELONA".

69 INT. BARCELONA - HOTEL ROOM - NIGHT (N8) 69

Hayes and Solène begin to make love, as we CUT TO...

70 INT. BARCELONA - HOTEL ROOM - LATER THAT NIGHT (N8) 70

Hayes asleep, his arms wrapped around Solène. She is awake, wondering how this all happened so fast.

71 INT. BARCELONA - HOTEL ROOM - LATE AFTERNOON (D9) 71

Solène in a FABULOUS NEW OUTFIT, picks at a sumptuous FRUIT PLATE. A HUGE pile of AMAZING NEW CLOTHES, JEWELRY, HANDBAGS and SHOES for her on the bed. Through the door she can see Hayes, with WARDROBE STYLISTS buzzing around him. She speaks with Izzy for their weekly call.

SOLÈNE

(on phone)

Hey Iz! I want to hear everything!

72 INT. CAMP KOHUT WEST - MAIN HOUSE (D9) (INTERCUT) 72

IZZY

(on phone)

I'm helping with the musical-- making costumes and doing song arrangements. But how are you? You haven't told me anything about how you're doing?

73 INT. BARCELONA - HOTEL ROOM - LATE AFTERNOON (D9) 73
(INTERCUT)

SOLÈNE

I'm good. I, uh--

Solène pauses. Hayes models some clothing for her. She points to an outfit she likes.

SOLÈNE (CONT'D)

I'm just traveling a bit. I have a new client.

Solène shudders at herself and her decision to lie, but what's done is done. They keep talking, as we CUT TO...

74 EXT. BARCELONA - OLD STREET - LATE AFTERNOON (D9) 74

Hayes and Solène walking and talking. He wears a CAP and SUNGLASSES. No one recognizes them, we CUT TO...

75 OMITTED 75

76 INT. PRIVATE JET - DAY (D10) 76

The entourage on the private jet. Another day.

SOLÈNE

So what do all of your people think is going on with us?

HAYES

The boys are in on it, but the rest of them just think I have an unrequited crush on my art advisor. How about Izzy?

SOLÈNE

I haven't, uh-- told her yet.

(CONTINUED)

76

HAYES

No? You're not ashamed to be jet-setting around Europe with a 24 year old pop star are you?

SOLÈNE

No... there's just so much camp drama. We only get 15 minutes at a time. I need to make the most of it.

77 EXT. STOCK FOOTAGE OF AIRSTRIP - DAY (D10) 77

Private jet lands on tarmac.

78 EXT. STOCK FOOTAGE OF ROME - DAY (D10) 78

Shots of the sights and sounds of Rome. Big CHRYON rolls across the screen that says, "ROME".

79 INT. LIMOUSINE - DAY (D10) 79

Hayes and Solène in the limo as they pass an endless stream of fans filming with their phones as it rolls past.

80 EXT. TIBER RIVER - LATE NIGHT (N10A) 80

Hayes and Solène walk and talk late night on the RIVER.

81 INT. ROME - ROCK CONCERT ARENA - NIGHT (N11) 81

August Moon onstage in front of thousands of fans.

82 INT. ROME - HOTEL ROOM - NIGHT (N11) 82

Solène and Hayes kiss in bed. Solène closes her eyes.

HAYES (O.S.)

Where'd you go?

(CONTINUED)

SOLÈNE
What?

HAYES
You smiled.

SOLÈNE
Did I?

HAYES
Yes. Where'd you go?

SOLÈNE
I was... I was...

She can't say anymore, overcome. She buries her face in his neck. He strokes her hair.

HAYES
Yeah, me too.

83 INT. ROME - ART GALLERY - DAY (D11A)

83

Hayes and Solène tour an exhibit; A FEMALE COLLEGE STUDENT, 18, and her MOTHER, 40s, are mid-gush:

COLLEGE GIRL
Omigod! You sure you don't mind?!

They walk away to snap a SELFIE, as the mom, to Solène--

MOTHER
Now I see where he gets his *looks!* They grow up so fast, don't they?

Solène takes a second to get it, as we CUT TO...

A84 OMITTED

A84

84 INT. PRIVATE JET - ANOTHER DAY (D12) 84

Hayes sleeps next to Solène. He leans his head on her shoulder. Solène looks around the plane to see if anyone notices, meets Jodie's eyes. Off Solène CUT TO...

85 INT. BERLIN/BRUSSELS/VIENNA/COPENHAGEN (N12A/N13/N14/N15)

August Moon onstage singing. CHRYONS roll across screen that say, "BERLIN"; "BRUSSELS"; "VIENNA"; "COPENHAGEN"

86 EXT. COPENHAGEN - COBBLESTONE STREET - NIGHT (N16) 86

It's raining. Hayes and Solène duck under cover, soaking wet and fall into each other's arms and kiss.

87 OMITTED 87

88 INT. PARIS - HOTEL ROOM - NIGHT (N17) 88

Solène and Hayes making love.

89 INT. PARIS - HOTEL ROOM - LATE DAY (D18) 89

Pull out to reveal Solène on the phone with Iz.

SOLÈNE
(on the phone)
You kayaked the entire time?

90 INT. CAMP KOHUT WEST - MAIN HOUSE - LATER (D18)(INTERCUT)

Izzy on the phone with Solène.

IZZY
(on the phone)
The older counselors snuck alcohol into the tents inside of shampoo bottles and--

91 INT. PARIS - HOTEL ROOM - LATE DAY (D18) (INTERCUT) 91

SOLÈNE
(on phone)
--We sold out the show, so-- Yes, I know it's amazing!--we're getting ready for our group show in the fall.

92 INT. CAMP KOHUT WEST - MAIN HOUSE (D18) (INTERCUT) 92

IZZY
--Denise broke her ankle playing softball so she's been in the infirmary all week--

93 INT. PARIS - HOTEL ROOM - LATE DAY (D18) (INTERCUT) 93

SOLÈNE
(on phone)
Uh-huh. Oh wow.

(CONTINUED)

93 THE IDEA OF YOU 76.
CONTINUED: 93

Solène and Izzy continue talking, as we CUT TO...

94 INT. PARIS - ROCK CONCERT ARENA - NIGHT (N18) 94

The MONTAGE SONG ends. August Moon BOWS.

95 INT. PARIS - ROCK CONCERT ARENA - BACKSTAGE - SAME (N18)

Solène, in the wings, loves every second.

96 INT. PARIS - CAFE (N19) 96

Solène and Hayes, canoodling, in the back. They talk amidst the din, we can barely hear them. Solène sips a big glass of red wine. Her lips are purple. It's late.

HAYES

Are you having a good time?

SOLÈNE

Yes.

HAYES

How do you like Paris?

SOLÈNE

C'est beau. It reminds me of my Grandmother.

HAYES

Are you sitting with me thinking of your French grandmother?

SOLÈNE

(beat, a bit drunk)

Well now I am.

He recklessly gives her a kiss. She lets him. His hand travels up her leg.

HAYES

We have a long weekend coming up. Rory and Simon are going to Ibiza with most of the entourage, but me and Ollie got this incredible house in the South of France. Just a small group of us. So while the circus is in Ibiza we'll have peace and quiet. It's going to be amazing.

She swirls her WINE flirtatiously. Solène stands up from the table.

(CONTINUED)

96

SOLÈNE
I'll be right back.

She heads to the LADIES ROOM, as we CUT TO...

97

INT. PARIS - CAFE - BATHROOM - MOMENTS LATER (N19)

97

Solène goes to the sink. THREE ATTRACTIVE YOUNG WOMEN speaking French, buzz around her. Solène looks at herself in the mirror, glowing, tipsy, infatuated, wondering if she still recognizes herself, as we CUT TO...

98

EXT. ST. TROPEZ - CHATEAU - DAY (D20)

98

STOCK FOOTAGE. A private chateau by the sea.

99

INT. ST. TROPEZ - BUNGALOW - DAY (D20) -

A HOUSE STAFFER puts their luggage down on racks.

HOUSE STAFF
Tu as fait un boy voyage?
(translation)
Did you have a good trip?

SOLÈNE
Oui, merci.
(translation)
Yes, thank you.

HOUSE STAFF
Ensemble tout le deux?
(translation)
You're traveling together, the two of
you?

SOLÈNE
Qui.
(translation)
Yes.

HOUSE STAFF
K, et la piscine est la. Si, et si tous
prende le soleil et fabulous, et ici et
la bas la plage et jus la bas.
(translation)
K, the pool is here. Yes, and if you take
the sun it's fabulous, and here behind is
the beach, just behind.

SOLÈNE

Jus la las?
(translation)
Just behind here?

HOUSE STAFF

Qui, jus la bas. Et. Ici votre petit
bungalow. Apres vous.
(translation)
Yes, just behind here. And here is your
small bungalow. After you.

SOLÈNE

Merci merci.
(translation)
Thank you, thank you.

HOUSE STAFF

Et le baggagge va arrivez en quinze
minutes.
(translation)
And the baggagge will arrive in 15
minutes.

SOLÈNE

Merci.
(translation)
Thank you.

HOUSE STAFF

(to bandmates)
Messieurs, mesdames. Nous vos souhitons
un bienvenue.
(translation)
Hellow ladies and gentlemen. We hope you
have a good stay.

HAYES

Merci!
(translation)
Thank you!
(to Solène)
Isn't this place amazing?

SOLÈNE

Beautiful. I think I saw a De Kooning in
the foyer.

HAYES

Yeah. Who's that?

SOLÈNE

He's a Dutch-American abstract
expressionist who --

(CONTINUED)

HAYES

I know.

Solène realizes Hayes was playing with her. He pulls her close to him, exuberant.

(CONTINUED)

HAYES (CONT'D)

It feels good to be away from all the insanity.

SOLÈNE

Are you sure it's private here?

HAYES

Yes. There's not another house for miles. No one knows we're here. It's just us. No one else.

He kisses her. Over Hayes's shoulder - Outside the window she can see Oliver, Charlotte, Priya, AMBER, 20's, a friend of Charlotte's, Adrian and Bryan all by the pool.

SOLÈNE

Should we invite your friends?

HAYES

No. I want to be with you. Okay?

Off Solène, we CUT TO...

100 EXT. BEACH PATH - DAY (D20) 100

Hayes and Solène ride bikes towards the beach.

101 EXT. BEACH - DAY (D20) 101

Hayes and Solène put their bikes down on the beach and run toward the sea, as we CUT TO...

102 EXT. BEACH - LATER (D20) 102

Solène and Hayes are lying on towels, wet from their swim. They are both extremely relaxed. Solène wears a sun hat and glasses. She hums a few bars of Hayes's song.

HAYES

Is that my song?

SOLÈNE

It is. I can't get it out of my head. Is that annoying?

HAYES

Far from it. I love hearing you sing it.

Pause. Solène laughs to herself

(CONTINUED)

SOLÈNE

There's so much negativity in the world,
sometimes we need things to lift us. Just
cuz something's happy or light, doesn't
mean it's not art. Look at Murakami.

HAYES

The Japanese artist?

SOLÈNE

(impressed)

Yes. How do you know so much about art?

HAYES

I have an exceptional teacher.

103 OMITTED

103

104 INT. ST. TROPEZ - BUNGALOW - BEDROOM - DAY (D20)

104

She looks out to the pool where she can see the GROUP
still at the POOL. The BOYS are in the pool. The GIRLS
lounge in bikinis on deck chairs.

105 INT. ST. TROPEZ - BUNGALOW - MOMENTS LATER (D20)

105

Solène stands in front of the mirror, in her bathing
suit. She pumps herself up to join the group, as we...

106 EXT. ST. TROPEZ - POOL - DAY (D20)

106

Solène walks up and joins everyone. She's fully covered
up, comically so.

SOLÈNE

Family history of skin cancer...

She sits on a deck chair near the pool.

SOLÈNE (CONT'D)

(to Charlotte)

So... have you been enjoying the tour?

CHARLOTTE

Oh, yea, it's great.

(CONTINUED)

SOLÈNE
(to Charlotte)
So uh, how long have you been dating
Oliver?

CHARLOTTE
Dating?

SOLÈNE
Aren't you--

CHARLOTTE
--We've been hanging out for a while.

PRIYA
I'm getting popsicles. Anyone want
popsicles?

Priya jogs off in her skimpy bikini. Oliver and Hayes
join them. Hayes sits with Solène and gives her a kiss.

OLIVER
I plan to keep doing *absolutely nothing*
all weekend! Not sign one fucking
autograph or write one tweet. That okay
with everyone?

HAYES
Real tough life you lead, Ollie.

OLIVER
That's right. Lover boy!

Oliver leans over and whips Hayes with a towel.

CHARLOTTE
Ollie says you own an art gallery?

SOLÈNE
Yeah. In Silverlake.

HAYES
It's an amazing gallery. Solène's got an
incredible eye for talent.

OLIVER
No doubt.

AMBER
And I heard you're a mom too.

SOLÈNE

Yes. I have a daughter. Izzy. She's almost 17. She just finished her junior year at Campbell Hall.

AMBER

No way. My friend graduated from Campbell Hall two years ago, I wonder if they know each other?

OLIVER

Ha! Now that's hilarious!

Amber scrolls on her iPhone. Hayes shoots Ollie a look.

SOLÈNE

(desperate to change the subject)

And what about you? What do you do?

CHARLOTTE

I'm in college. I'm taking a year off to, you know, travel.

AMBER

Charlotte's being modest. She's brilliant. She speaks like 10 languages. Plus she's an amazing dancer.

SOLÈNE

Oh. Interesting. What type of dance?

CHARLOTTE

Mostly modern. I studied ballet too. I'd like to be a choreographer or something.

OLIVER

Between Charlotte and Solène, and this view, we're outclassing our bandmates in Ibiza by a mile.

HAYES

I'm guessing they're about 5 mojitos in by now.

OLIVER

And they have at least ten models with them.

(texting)

Simon. How. Many. Models. Are. With. You. Right. Now.

HAYES

Mate, could you not--

(CONTINUED)

OLIVER

--We'll have to do something a *little naughty* to prove we're having more fun.

HAYES

H.K.--

OLIVER

C'mon, you wouldn't rather be with *ten horny models right now?*

HAYES

Not really, no.

CHARLOTTE

Ollie, gross!

OLIVER

I know, I know, now that you're with Solène you're like a *middle-aged man*. Before you showed up he behaved more like an actual pop star--

HAYES

--Shut up now please Ollie, would you? You don't have to say every thought that comes into your head--

OLIVER

--Aw what're you gonna do, Hayes? Beat me up? Come on, let's fight!

Oliver puts up his fists mockingly. Oliver cackles. Solène is quiet. Priya returns with POPSICLES.

PRIYA

So, Solène, Hayes has been keeping you all to himself! How did you guys meet? We need to know the story!

Hayes and Solène look at each other -- who will tell?

SOLÈNE

Oh-- At Coachella. It was... an August Moon meet and greet.

The girls chuckle. Solène winces, hearing herself.

PRIYA

OhmiGod! You're a Moonhead. So cute!

AMBER

Do you exclusively date boys who are men, or is Hayes your first?

(CONTINUED)

We CUT BACK TO THE PRESENT. Solène blinks.

HAYES

She didn't even know who I was. She was there with her daughter.

SOLÈNE

Yeah-- We kind of met--by accident--

HAYES

In my trailer.

SOLÈNE

Over schnapps.

Everyone's like WTF.

SOLÈNE (CONT'D)

And then, he sealed the deal by dedicating a song to me.

Hayes seems surprised by this.

PRIYA

--Oh, "Closer"?

Solène's stomach lurches.

SOLÈNE

Yeah. It-- I think it was.

PRIYA

Of course it was.

SOLÈNE

Why "of course"?

HAYES

Forget it, I'll explain it to you la--

OLIVER

--We do that bit when one of us thinks a girl- or in Hayes's case, *woman*-- is cute. Hayes told you, didn't he?

Solène looks at Hayes. Hayes is speechless.

AMBER

--Oh my God, remember when Hayes did it for that actress from Sweden who was actually in love with him?

CHARLOTTE

Hanna. Wasn't it Hanna, Hayes?

(CONTINUED)

PRIYA

Oh, poor Hanna! She was obsessed!

OLIVER

She just kept showing up. And we couldn't turn her away because she was famous.

AMBER

Thirty-three and clueless. It was so awkward.

Hayes sees blood rising in Solène's cheeks.

SOLÈNE

I'm-- I'll be right back.

Solène, humiliated, walks off.

HAYES

Why did you do that?

OLIVER

Do what?

Hayes heads off to talk to Solène.

107 INT. ST. TROPEZ - BUNGALOW - DAY (D20)

Solène now PACKING her bag. Hayes walks into the room. Solène notices him, but doesn't stop packing.

HAYES

Don't listen to Ollie. He's like this when he drinks.

SOLÈNE

It's fine. He acts exactly like a guy in his 20's is supposed to act.

HAYES

What's that suppose to mean?

SOLÈNE

It means I think it's time I went home.

HAYES

Sol.

SOLÈNE

It's not you. It's me. You're a very, very beautiful guy and I fell for your "fuck boy" pick-up move. 40 and clueless I guess.

(CONTINUED)

HAYES
I want to explain that.

SOLÈNE
You don't need to explain anything.

HAYES
It was stupid. I wanted to impress you.

SOLÈNE
It worked. And it worked for Hanna too.
Nice job.

HAYES
Is that so shocking that I've slept with
other women?

SOLÈNE
--Other older women, no
Hayes, it's fine. It's even
fine that you have "a type"--

HAYES (CONT'D)
--I liked Hanna. Not that
it's any of your business--

SOLÈNE (CONT'D)
I just got swept up in the idea of you
and it's been fun. It really has. But we
both knew it had to end at some point.

HAYES
Does it?

SOLÈNE
Does it what?

HAYES
Does it have to end? You could stay. We
still have a few more weeks of the tour.
And then I'll be in LA again after that.

SOLÈNE
What? That's the first I've heard.

HAYES
Yeah. I've been doing some thinking and I
decided after we finish the European leg
of the tour I'd like to take a break from
the guys before we go back out again.

SOLÈNE
I-- that's not going to work. This was
fun. And now it's not.

HAYES
What are you afraid of Solène?

SOLÈNE

The father of my child lied to me for a year and all of his friends knew--

(pained laugh)

everyone knew but me. The first time since then that I felt gut punched like that was ten minutes ago sitting at the pool with your friends.

HAYES

I'm not Daniel.

SOLÈNE

Tell that to my stomach.

Solène goes into the other room. Hayes follows.

108 INT. ST. TROPEZ - BUNGALOW - BEDROOM - CONTINUOUS (D20) 108

HAYES

I know what you're doing, Solène. You're shutting me out.

SOLÈNE

I'm not shutting you out. I'm just-- I don't know what I'm doing here, Hayes.

HAYES

You're hanging out... with me.

SOLÈNE

Exactly. Hanging out. And it's really not a good look at my age.

HAYES

Great then let's stop hanging out. Let's get pinned... or go steady. Let's make it official! Let this be the fight that turned us into a real couple.

Solène continues packing.

HAYES (CONT'D)

You know, for the first time in -- I don't even know how long -- I've been really happy, Solène. Like, this tour... being with you... usually I feel numb... Or like I should be feeling something but I'm not, but with you... just being with you... laughing... holding you at night... it has meant the world to me...

(MORE)

(CONTINUED)

HAYES (CONT'D)

and I'm writing music now that means something to me and why on earth would I want that to end?

Solène pauses. Says nothing.

HAYES (CONT'D)

I assumed you felt at least some of that too.

(Solène says nothing)

See this is the part where you're supposed to say "of course I feel all that too".

SOLÈNE

I can't say that.

HAYES

Wow. That's cold.

Solène keeps packing.

HAYES (CONT'D)

You haven't even given us a chance. No one in your life even *knows about me*. Not your daughter, not your friends.

SOLÈNE

Hayes -- I am too old for you.

HAYES

Why?!

SOLÈNE

Because I'm not in my 20s. I don't want to sleep during the day and party all night and hang around at pools, eating popsicles. And, also it's just... the way people look at us, I can't handle it. You don't see it, but I do. It's humiliating to me.

HAYES

If this were reversed, if it was me who was 16 years older than you, no one would care. Or judge. Right? Did anyone, with Daniel and Eva...?

SOLÈNE

Izzy did. My friends did. And *I* did. I... *do*. I judge him for it.

She looks at him soberly. Then looks down. He nods.

(CONTINUED)

HAYES

Right. So that's it then. Guess I was naive to think what we have could change your mind. I hoped you were happy enough not to care what others thought. Because *I think* what we have is fucking rare.

(beat)

I'll sleep somewhere else tonight. And arrange for a flight to get you back to LA in the morning.

He leaves Solène. She takes the Tag Heuer watch out of her suitcase and leaves it on the bureau. Packs.

109 INT. COMMERCIAL AIRLINE - DAY (D21) 109

SONG plays over, Solène flying home first class.

110 EXT. SOLÈNE'S HOUSE - EVENING (N21) 110

Establishing.

111 INT. SOLÈNE'S HOUSE - KITCHEN - NIGHT (N21) 111

Solène walks into her home. "Unclose Me" is propped against a wall. Solène's mouth drops open. She crosses to it, reads a note. "*You have a very persuasive- and generous- admirer. I hope you enjoy this piece. I'm so happy it's yours. -Sarah*" Solène just sits in front of it. Tries not to cry.

A112 INT. TRACY'S HOUSE - KITCHEN - DAY (D22) - AS SHOT A112

Solène with Tracy. Solène at the dining room table. Tracy at the kitchen island prepping food.

TRACY

So... how was Europe?

SOLÈNE

Amazing. The food, the people watching.

TRACY

And who was this guy you were there with?

SOLÈNE

A very high profile client. I don't think I should name names.

(CONTINUED)

TRACY

Uh-kay. And it was just professional?

SOLÈNE

Well... this client-- He's quite young.

TRACY

How young are we talking?

SOLÈNE

20's. Mid-20's'ish. Something like that.

TRACY

Oh! That's nothing.

SOLÈNE

So wait, it's gross when Daniel does it,
but it would be fine if I did it?

TRACY

Yeah. Because I hate him and I love you.

Solène laughs.

TRACY (CONT'D)

Are you sure you're telling me
everything?

SOLÈNE

It didn't end on a good note and I don't
want to talk about it. Let's eat.

Tracy carries plates over to the table, as we hear:

DANIEL (PRE-LAP)

Seventeen. Can you believe it? Before we
know it she'll be taking cross-country
road trips with her college friends.

112 INT./EXT. SOLÈNE'S HOUSE - MORNING - DIFFERENT DAY (D23)

Solène hangs back as Daniel comes in the house. Eva
stands at the kitchen island. Parked outside is a CARMAX
CAR that Daniel has gotten Izzy as a gift.

(CONTINUED)

SOLÈNE

Don't even say that. And I still can't believe you bought her a new car, Daniel.

DANIEL

It's not new. It's used. It's from Carmax. It's almost new.

SOLÈNE

I got her watercolors and an easel.

DANIEL

Great. Something cute and something powerful. Do you think she should just-- come home to it?

SOLÈNE

Um--

DANIEL

How about if I wrap a framed picture of it and you give it to her when you pick her up from camp?

SOLÈNE

Fine.

Daniel nods, then...

DANIEL

Hey, do you remember *Kip Brooks*? From my old firm?

SOLÈNE

Maybe. Why?

DANIEL

I had lunch with him last week. Him and his wife were in Rome this summer. He told me he could have sworn he saw *you there*, in a café, with that kid from August Moon? Were you in Italy this summer?

SOLÈNE

Yes. I went for the Biennale in Venice.

DANIEL

Uh. That's great. Finally stepping up to the plate.

Solène hates that he sees it this way.

(CONTINUED)

DANIEL (CONT'D)

Thing is, Kip said he saw you two holding hands and kissing. Which sounds crazy. For a million reasons...

A beat. Then Solène speaks with bittersweet irony --

SOLÈNE

Well that's surprising --Although he *is* a client. He's been by the gallery.

DANIEL

Uh-huh. I see.

(pauses then)

I think we can both agree any kind of relationship with a 24 year old, world famous pop star would be crazy on so many levels.

SOLÈNE

I'm not really interested in relationship advice from you Daniel, but I happen to agree.

DANIEL

I'm gonna go look at the car.

Daniel exits. Eva lingers behind awkwardly. The two women alone probably for the first time ever.

EVA

Please know I'm not unaware of his--stunning hypocrisy.

Solène nods. Eva continues to linger.

SOLÈNE

What Eva, can I help you?

EVA

Would you ever want to-- I don't know-- get a cup of coffee?

SOLÈNE

(thinks, then)

Are we becoming family? Because if not, no. I don't want to have coffee with you. Or dinner. Or anything! But if you're going to be a part of my daughter's life, then yes I'll have coffee with you... for her.

EVA

--I'm leaving him.

(CONTINUED)

Of course, this was unexpected.

EVA (CONT'D)

Obviously, he has no idea yet, but...
Yeah. It's over between us. I wanted to
make it work because it justified what we
did. But it's not working, and we're not
happy.

SOLÈNE

Why are you telling me this?

EVA

Because I want you to know the truth.
(thinks, then)
I'm sure you don't like me, Solène. I'm
sure I wouldn't like me, if I were you.
What I did was horrible and I owe you an
apology. I'm sorry. I really am. I just
wanted to say that.

Eva nods. Leaves. Off Solène, we CUT TO...

A113 OMITTED

A113

113 INT. SOLÈNE'S HOUSE - BEDROOM - EARLY MORNING (D24)

113

Early morning light pours in. Solène asleep. Solène's
phone buzzes with a TEXT. Then ANOTHER. And ANOTHER. She
fumbles for her phone and reads.

HAYES/TEXT

*I'm so sorry, Solène. I don't know how
this happened. Please stay off the
internet. Please.*

Her face goes white as a sheet.

114 INT. SOLÈNE'S HOUSE - LIVING ROOM - MOMENTS LATER (D24) 114

Solène looks at her closed laptop, trying not to panic. She opens it and types her name into Google. We CU on her laptop screen with internet tabloid headlines: *It's On! Hayes and MILF Heat up St. Tropez!* We see PICS of Hayes and Solène from their excursion on the beach. The photos of Solène in her bathing suit are body shaming; objectifying; dissecting her body. More TEXTS ping on her phone: Daniel: *Are you fucking kidding me Sol?! How could you do this to Iz? And lie to my face?!//This is Trina. From Camp Kohut. Will you still be coming to pick up Izzy this weekend? I think we should touch base if so...//* NANCY: *I wanna hear everything!://* Tracy: *Are you okay??? Please call me. Worried about you. :(* Solène shuts her eyes tight, as we CUT TO...

115 EXT. COUNTRY ROAD - DAY (D25) 115

Solène drives the familiar road to Izzy's camp. Her phone on the passenger seat, it's still BUZZING off the hook.

116 EXT. CAMP KOHUT WEST - ENTRANCE - DAY (D25) 116

She drives past the CAMP KOHUT WEST sign into the camp.

117 EXT. CAMP KOHUT WEST - PARKING LOT/BUNK AREA - LATER(D25)

Solène walks from the circle towards Izzy's bunk. Parents and their kids passing her in the other direction dragging their luggage. A CAMP MOM (BRENDA) spots Solène.

BRENDA

Hi, you're Solène Marchand right?

SOLÈNE

Um. Yes.

BRENDA

Brenda McCall. Dana's mom. I think she's in a bunk with your daughter?

SOLÈNE

Yes. Izzy talks about Dana.

BRENDA

Can I just say, you're my hero! Also divorced. You inspired me not to lie about my age on my Hinge profile.

Solène smiles tightly--as a CAMP FATHER push towards her--

(CONTINUED)

117

ROGER (CAMP FATHER)

You're even prettier in person. Can I--?

ROGER leans back and snaps a SELFIE of him and Solène.

SOLÈNE

Oh, that's--

His wife, DIANE, playfully swats him...

DIANE

Neill!

(to Solène)

Can we trade places?

Solène musters a smile as LISA, another camp mom, stops--

LISA

My daughter's been in love with Hayes since she was 10...She's gonna be *so heartbroken*.

Finally Solène SPOTS Izzy across the circle. Izzy has a BROKEN EXPRESSION on her face, as we CUT TO...

118

EXT. CAMP KOHUT WEST - LAKE - DOCK - LATER (D25) -
REVISED AS SHOT

118

Solène and Izzy alone by the lake.

IZZY

We talked, like, *a million times, MOM!* You never said anything. I mean, I could tell that something was going on.

SOLÈNE

I didn't tell anybody. I kept expecting it to end and then it kept getting better so I thought "Okay, I'll just have this experience and no one will ever know."

IZZY

Mom. It's Hayes Campbell. You're basically dating Elvis.

SOLÈNE

You're right. I should've told you right away. But it's over now-- I broke it off ten days ago. *That's what's so crazy about this.*

(CONTINUED)

IZZY

Wait you broke up with him?

SOLÈNE

Yeah...

IZZY

Wow. Okay. That's... wow. Okay tabling that for a second. You know, I could have handled that you were dating him. But it pisses me off that you lied. Dad lied, and it sucked, but I thought I could count on you. Pinky promise, remember that?

SOLÈNE

I'm so sorry. It won't happen again. I'm just hoping it all settles before you start school. You don't need to deal with this.

IZZY

Don't worry about me.

SOLÈNE

That's not possible.

IZZY

Mom, the people that are picking you apart are disgusting. It's because you are a woman and because you're older than him and they hate you for it. It's a double standard. Mick Jagger's wife is young enough to be his grand-daughter and he gets high fives all around. It's unfair and hypocritical. And wrong. And I see all of that. Don't worry about me.

Izzy sits next to Solène, and they hug.

(CONTINUED)

IZZY (CONT'D)

Do you like him?

SOLÈNE

I-- Yes. I do.

IZZY

Is he kind to you?

SOLÈNE

Very.

IZZY

Is he a feminist?

Solène laughs at this--

SOLÈNE

I mean, he's still a guy, but yeah, I guess you could say that...

IZZY

MOM. Why would you break up with this man?

SOLÈNE

Because... he's... I don't know...

IZZY

Don't let that shit get to you. It doesn't matter what people think. Honestly fuck 'em.

(MORE)

(CONTINUED)

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CONTINUED: (3) 118

IZZY (CONT'D)
(then)
Where is he now?

SOLÈNE
...He's in LA... I think...

IZZY
What?! What are you going to do?

119 EXT./INT. RECORDING STUDIO LOBBY - DAY (D26) 119

Solène knocks, a GUY answers.

GUY
(mumbles)
What's up?

SOLÈNE
I'm, uh, I'm here to see Hayes Campbell.

The GUY asks Desmond if she's cool. Desmond and Solène share a look, he nods and lets her in, as we CUT TO...

120 INT. RECORDING STUDIO - HALLWAY - DAY (D26) 120

The GUY points her in a direction and Solène makes her way through the hallway towards the studio, we CUT TO...

121 INT. RECORDING STUDIO - DAY (D26) 121

Hayes is in the studio working on a new song, "*Dance Before We Walk*". Solène enters. She watches Hayes recording for a bit. He sees her and stops singing. He comes out of the studio.

HAYES
Hi, are you okay? I know this must be--

SOLÈNE
--It was horrible, but it seems to have died down. It's culturally disappointing, but I'm going to be okay. What I am not okay with is how I treated you. I'm sorry.

(MORE)

(CONTINUED)

SOLÈNE (CONT'D)

When you said "this is the moment where I was supposed to say I felt those things too"... I was afraid. I do, very much feel the same way. In fact, with you, I feel... everything.

Hayes takes this in. No expression.

SOLÈNE (CONT'D)

So I was hoping now that you're in LA, maybe we could spend time together. Like normal people.

A long awkward silence as Hayes process this.

HAYES

I'm sorry Solène. I just wasn't expecting this. I'm just kinda overwhelmed right now.

Solène nods.

SOLÈNE

I totally understand. I just... I understand.

HAYES

I just need a moment.

Solène nods. Is about to say goodbye.

HAYES (CONT'D)

I've had a moment.

He kisses her. She melts.

OVER THE IMAGE-- We hear a COUGH.

We CUT BACK TO THE PRESENT.

Solène snaps out of her fantasy. No kiss. She's still standing there. Hayes looking away from her. She leaves. Hayes looks up and watches her go, as we CUT TO...

123 INT. SOLÈNE'S HOUSE - LATER THAT NIGHT (N26) 123

Solène, Izzy, Zeke and Georgia eat dinner. Solène isn't saying much. Izzy, Zeke and Georgia can tell she's bummed and are doing all the talking to compensate, we CUT TO...

124 INT. SOLÈNE'S HOUSE - LIVING ROOM - LATER (N26) 124

Izzy, Zeke and Georgia are now on the sofa watching TV and eating ice cream. There's a KNOCK on the door.

SOLÈNE (O.S.)

Izzy, will you get that?!

Izzy gets up and walks to the door and opens it to find--
HAYES. STANDING IN THE DOORWAY.

IZZY

Uh. Hi.

HAYES

Hi. I'm Hayes. Izzy. We met at--

IZZY

--Uh. Yeah. I remember.

They stand there. It's awkward. Iz tries to process--

IZZY (CONT'D)

Do you want to-- um-- come in?

Hayes steps inside and sees Georgia and Zeke.

HAYES

Hi.

ZEKE/GEORGIA

Hi.

IZZY

So, um, Hayes these are my friends Zeke,
class treasurer, and Georgia.

ZEKE/GEORGIA/HAYES

Yeah, we met at-- Coachella-- Yeah--

HAYES

So, um, is your mom home?

IZZY

Oh... yeah... I'll go get her.

Izzy heads into the kitchen, leaving Hayes with Zeke and
Georgia. They stand their awkwardly.

ZEKE

So, you like Izzy's Mom, huh?

HAYES

Yeah. I do.

ZEKE

I'm cool with that.

Georgia has Izzy's phone out.

(CONTINUED)

GEORGIA

Izzy! Trevor just texted you again! And I accidentally hit a key meaning he saw the "dot dot dot".

ZEKE

We have to act fast.

HAYES

This seems serious.

Izzy comes back into the living room.

ZEKE

This guy Trevor, he plays trumpet in band, but like jazz trumpet. Izzy's had a crush on him for years--

IZZY

--ZEKE.

ZEKE

--Own it, Iz! And he texted her about a party this weekend and we're trying to figure out how to respond.

HAYES

A fine line between being cold and being over eager.

ZEKE

You get it. I knew you'd get it. God, we're so similar.

Solène enters.

SOLÈNE

Hi.

HAYES

I hope I'm not interrupting.

ZEKE

Not at all. Take off your coat. Hang out.

Everyone looks at Zeke.

ZEKE (CONT'D)

Sorry. It's not my house.
(then gathers himself)
Please. Go on. You were saying...

(CONTINUED)

HAYES

I just wanted to say -- once and for all that I feel terrible about-- the song thing-- it was stupid. I'm sorry.

SOLÈNE

No no no. *I'm* sorry. I said some terrible things to you. I didn't mean any of it.

HAYES

And I know I used a "fuckboy" move.

SOLÈNE

And I'm sorry I called you a fuckboy.

IZZY

You called him a fuckboy?

GEORGIA

(aside to Zeke)

What's a "fuckboy"?

ZEKE

Ssh. They're having a moment.

HAYES

It's going to be -- a lot. You realize that? There's going to be a firestorm of attention on us. You know that right?

Solène looks at Izzy.

IZZY

We're ready.

Solène and Izzy smile at each other.

IZZY (CONT'D)

We'll just delete all our social media. Ignorance is bliss.

ZEKE

This feels good. Georgia, doesn't this feel good?

GEORGIA

Yeah.

(then)

I'm not sure I'm willing to delete TikTok but... yeah.

Hayes and Solène stare at each other.

(CONTINUED)

SOLÈNE

So...

HAYES

So...if you're asking me if I want to spend time together just being normal people -- which, by the way I asked you to do first-- then my answer is...

ZEKE

(whispers)

Yes.

GEORGIA

(whispers)

Zeke. Stop!

ZEKE

Sorry.

Solène runs to him. They embrace and kiss.

IZZY

(embarrassed)

Ohhh -

ZEKE/GEORGIA

(entranced)

Yeah... ew... gross...

Solène looks deep into Hayes' eyes and says...

SOLÈNE

Fuck'em.

Nods all around.

And we CUT TO -- MONTAGE "HAYES AND SOLÈNE IN SILVERLAKE"

INSERT - GRAPHIC SHOT OF HAYES AND SOLÈNE WALKING ON THE STREET DRINKING COFFEE. IT'S THE FRONT PAGE OF A TABLOID. THE PHOTO UNFREEZES INTO...

Music plays as Hayes and Solène walk down the street. They are holding hands and there are PHOTOGRAPHERS everywhere, but they don't care, as we CUT TO...

126 INT. ART GALLERY (NOT SOLÈNE'S) - NIGHT (N28) 126

An art opening party. Hayes and Solène look amazing. They are working the room. Everyone is looking at them and they don't care. This FREEZES and turns into...

INSERT: Another TABLOID HEADLINE and we CUT TO...

127 INT. SOLÈNE'S HOUSE - EARLY EVENING (N29) 127

Music plays over: Solène/Hayes and Izzy in the living room, laughing, playing a BOARD GAME.

128 INT. SOLÈNE'S HOUSE - BEDROOM - LATE NIGHT (N30) 128

Solène and Hayes are in bed eating ice cream.

129 INT. RECORDING STUDIO - DAY (D31) 129

Hayes recording. He has a few of his GUYS with him: a SOUND ENGINEER, A PRODUCER, A FEW FRIENDS. They are all young and stoned and wearing big hoodies, etc.

130 OMITTED 130

131 EXT. TRACY'S HOUSE - BACKYARD - DAY (D32) 131

It's a big crowded BBQ. Hayes with Lawrence and a few other DAD TYPES. They all have their AMSTEL LIGHTS.

LAWRENCE

It's called "Drop Foot." Basically I have nerve damage in my toes. Can't lift them up. That's why I walk with a limp.

Off Hayes, nodding, he spots Solène, as we CUT TO...

132 INT. TRACY'S HOUSE - LIVING ROOM - SAME (D32) 132

Solène, Claire, and another friend, LISA (40s), talking.

LISA

They want me to teach an extra class and I'm like, "Excuse me"?

(MORE)

(CONTINUED)

LISA (CONT'D)

Between office hours, grading papers and
faculty meetings, there's no time!

(CONTINUED)

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CONTINUED: (2) 132

The OTHER WOMEN shake their heads disapprovingly. Solène looks over at Hayes, as we CUT TO...

133 INT. TRACY'S HOUSE - LATER (D32) 133

Hayes with Lawrence.

LAWRENCE

Yeah so, I've been meaning to telling you... I'm a pretty nasty bass player.

HAYES

No kidding?

LAWRENCE

Yeah. Just sayin... I can lay down some pretty stanky grooves.

HAYES

Okay. Cool.

LAWRENCE

So, yeah, you know, if you ever wanted to jam or maybe smoke a doobie and write some stuff... I'm down.

Hayes tries to nod along encouragingly. He looks over at Solène. They make flirty eye contact.

134 OMITTED 134

A135 INT. TRACY'S HOUSE - LIVING ROOM - SAME (D32) A135

Back with Solène, Lisa, Tracy and the other women.

TRACY

Oh my God Sol. He keeps looking over at you. He's like a little puppy dog.

135 INT. TRACY'S HOUSE - BATHROOM - LATER (D32)

Solène and Hayes together in the bathroom.

SOLÈNE

Are you good?

(CONTINUED)

HAYES

I am. I'm now terrified of drop foot.
But I'm good.
(then)
You look happy.

SOLÈNE

I am. Being here with all the people I lo-
I mean, care about...

HAYES

The people you "lo- I mean care about"?

Solène blushes.

HAYES (CONT'D)

Do you lo- I mean care about me?

Solène laughs.

SOLÈNE

Stop.

HAYES

Because I more than lo- I mean care about
you.

SOLÈNE

Please not in a bathroom. Not the first
time.

They share a look. These two are totally in love. Solène
changes the subject.

SOLÈNE (CONT'D)

I wish you didn't have to leave. Any word
from Jodie if you'll be able to come back
for Thanksgiving?

HAYES

Well--

SOLÈNE

We can totally come to you, I get it,
you're on tour, I just need to know one
way or the other.

(CONTINUED)

HAYES

(coyly)

Oh, about that, I forgot to tell you--

SOLÈNE

--Yes?

HAYES

I quit the band.

This catches Solène off-guard.

SOLÈNE

What? WHEN?

HAYES

This morning. I'm happy here too.

SOLÈNE

Are you sure? What about the guys? What about Ollie?

HAYES

They're gutted. Of course. We've been together since we were 14. And I love them, but it's got nothing to do with them. I just, need to get off the train. I need a break, for now. I'm so tired. I need a break, just for a little while.

Solène is speechless.

HAYES (CONT'D)

Aren't you happy for me?

SOLÈNE

Of course I am. It's... it's *big*.

HAYES

I know. I know!

He starts kissing her, she plays along, covers the flash of fear she feels in her stomach, and we CUT TO...

Solène and Hayes jogging by the Silverlake reservoir, trailed by Desmond. They are being hounded by paparazzi. We can hear them screaming at Hayes and Solène.

PHOTOGRAPHERS

Is it true? // Did you break up the band
Solène? // You're Yoko Ono?! // Hayes the
August Moon fans are devastated!!!

HAYES
(softly to Solène)
It won't last. It'll blow over.

Solène is scared but tries to stay calm.

Hayes and Solène try to ignore the cameras but there's a darker quality to it now, and we FREEZE FRAME - A HEADLINE ON THE COVER OF US MAGAZINE. Solène IS YOKO ONO.

137 INT. SOLÈNE'S HOUSE - FRONT DOOR - MORNING (D34)

137

A KNOCK ON THE DOOR.

HAYES (O.S.)

Coming!

The DOOR OPENS. Hayes, in low hanging sweats, no shirt, with major bedhead, opens the front door. Daniel stands outside. We can SEE some PAPARAZZI behind Daniel, across the street.

HAYES (CONT'D)

Hey. You must be Daniel, I'm Hayes.

Daniel lets himself in like he still lives there.

HAYES (CONT'D)

I heard about what happened with Eva. I'm really sorry, mate.

Daniel takes this in, then...

DANIEL

Where's Izzy?

HAYES

I'll get her. Would you like to come in? I've just put on a pot of coffee.

DANIEL

No. I'm fine. You know there's a dozen photographers outside the house.

HAYES

Yeah, we know. My head of security just installed a camera system.

Hayes casually motions to hi-tech grouping of security system screens. Daniel clocks--HAYES' GUITARS leaning on the wall; next to Solène's SANDALS, and Izzy's KEDS...

DANIEL

What's your endgame here, bro?

HAYES

"Bro"? Are we on bro terms?

DANIEL

Are you really gonna keep up this insanity with *my wife*?

SOLÈNE (O.S.)

You don't have a wife, Daniel. Remember?

(CONTINUED)

They both turn to see -- Solène, with wet hair.

HAYES

I'll go get Izzy.

(to Daniel)

Nice to have met you... bro.

Hayes disappears into the kitchen. Daniel is seething.

SOLÈNE

What do you want?

DANIEL

Well for starters, I want to know that my daughter is safe from crazy fans and paparazzi when she's *in her mother's home*.

138 INT. SOLÈNE'S HOUSE - KITCHEN - SAME (D34)

138

Hayes sits at the kitchen island with Izzy. Izzy eats cereal. They can hear Solène and Daniel arguing.

SOLÈNE (O.S.)

(calmly)

I do too which is why we installed security cameras.

DANIEL (O.S.)

(surprised by her calm)

I'm driving her to school today.

SOLÈNE (O.S.)

I think that's a great idea. I'll pick her up. Anything else?

DANIEL (O.S.)

Actually, yes. You're the mother of my child. And you're screwing this kid she's had a poster of hanging next to her bed since she was 10 years old. It's a little weird.

HAYES

You ready to go?

Izzy nods.

HAYES (CONT'D)

Sorry Iz.

IZZY

I'm fine. Parents fight.

139 INT. SOLÈNE'S HOUSE - FRONT DOOR - SAME (D34)

139

Back with Solène and Daniel.

SOLÈNE

Honestly Daniel? You lied to me. You cheated on me. You're a flake. In fact the whole reason I met Hayes was because you thought a business trip was more important than a bonding experience with your daughter that you planned. So forgive me if this whole white knight routine is falling a little flat.

Daniel is speechless.

(CONTINUED)

SOLÈNE (CONT'D)

And for the record she *NEVER* had a poster of Hayes in her bedroom. It was Rory. The poster was of Rory.

DANIEL

Do you even know what people are saying about you?

SOLÈNE

You know what Daniel? Life's too short to care what other people think of you, especially people you don't respect.

Daniel and Solène lock eyes.

DANIEL

I'll be outside.

Daniel walks down off the front steps. A moment later, Izzy comes in from the kitchen clutching her huge backpack and hugs Solène before running out the door.

SOLÈNE

You okay?

IZZY

(calling back)

Yeah. Sorry I'm in a rush!

(CONTINUED)

Izzy leaves and closes the door behind her. Through the window Solène can see Daniel escort Izzy past the paparazzi to the car. Daniel peels away. Solène exhales. She turns around just as Hayes emerges from the kitchen. He's holding his cell phone.

HAYES

You alright?

SOLÈNE

Yeah. I think we really need to--

She sees the expression on Hayes' face.

SOLÈNE (CONT'D)

What's up?

HAYES

Charlotte just texted me. She's in New York with Ollie. She said he's having a really tough time with everything. I think I need to go. I feel responsible. I'm going to pack a bag and leave this afternoon. It's last minute and crazy I know.

SOLÈNE

It's... okay... go...

HAYES

You sure?

SOLÈNE

Absolutely. Go.

HAYES

I'll only be gone a few days.

Hayes gives her a kiss and heads up the stairs.

A141 INT. SOLÈNE'S GALLERY - DAY (D34)

A141

Solène, Jeremy and Claire are having a meeting.

CLAIRE

I can't do anything about the phone stuff, but I think we hang a "By Appointment Only" sign to keep out weirdos.

SOLÈNE

(nodding)

That's the right thing to do.

A knock at the door. It's Tracy. Jeremy lets her in.

CLAIRE

Hi Tracy! Coffee?

TRACY

Hey! No thanks, honey. Hi Jeremy.

(to Solène)

I was walking by, thought I'd drop in. Since when are you a lock and key joint?

SOLÈNE

People are... having feelings about the band breaking up.

Solène looks around. EVERYONE is looking at her.

SOLÈNE (CONT'D)

It's a lot. You know?

TRACY

Yeah. But you're okay?

SOLÈNE

Who knew my being happy would piss so many people off?

TRACY

I forgot to warn you: people hate happy women.

Gallows humor. Tracy thinks, then...

TRACY (CONT'D)

So what's gonna happen? With you and Hayes? Is this real real?

Claire comes up to them.

(CONTINUED)

CLAIRE
Sol, it's almost three.

Saved by the bell--

SOLÈNE
Oh shoot. I need to pick Iz up from
school. She hates when I'm late. Gotta
run.

They hug. Solène dashes off, as we CUT TO...

141 EXT. CAMPBELL HALL HIGH SCHOOL - DAY (D34) 141

Izzy talking with some KIDS. Solène drives up. Izzy sees
her and runs up to the car and gets in, as we CUT TO...

142 INT. SOLÈNE'S SUBARU - CONTINUOUS (D34) 142

Izzy shuts the door hard. Stares straight ahead.

SOLÈNE
How was your day?

IZZY
Drive Mom.

SOLÈNE IZZY (CONT'D)
What's-- --Just drive!

Solène drives. She looks back at a few OLDER STUDENTS.

SOLÈNE (CONT'D)
Who are those kids?

IZZY
Oh, just some seniors. Who wanted me to
ask you to get a picture of Hayes' penis
for them. You know, a regular Tuesday.

SOLÈNE
They said *that*?

IZZY
No, actually, they said 'dick'. And
there's this guy in band, Trevor, who I
really like? Well we've been texting and
I thought he liked me but you know what
he said to me today!? *Tell your mom I
turn 18 next month.* So yeah, that's how
my day was.

(CONTINUED)

Solène pulls the car over to the side of the road.

SOLÈNE
How long has this been going on?

IZZY
It started the first day of school.

SOLÈNE
What? Oh Iz--

IZZY
--It's just gotten worse since Hayes quit
the band.

SOLÈNE
Why didn't you tell me?

IZZY
Because I want you to be happy and I know
you really care about Hayes and I do too.
And I know we said we'd try to just
ignore everything, and not go online and
I've been trying, Mom, I really have.
But...

SOLÈNE
I'm so sorry, Iz. I didn't know.

IZZY
(small)
Did you know there's a video of the first
time we all met? There's comments
imagining what you two are saying to each
other. And I'm right there. It has 17
million views.

She starts to cry.

IZZY (CONT'D)
Can you just drop me at Dad's? I can't
deal today.

Solène holds her, devastated, as we CUT TO--

Izzy gets out of Solène's car and runs inside Daniel's
house. Daniel and Solène make eye contact, we CUT TO...

144 EXT. SOLÈNE'S HOUSE - LATER (D34) 144

Solène drives up wearing dark glasses. She takes a breath, allows her face to go neutral. She pushes past the paparazzi. REPORTERS shove their cameras in her face. She can't even hear what they are saying. It's noise, and we FOLLOW AS...

145 INT. SOLÈNE'S HOUSE - CONTINUOUS (D34) 145

Solène goes into her house. Shuts the door behind her. She takes off her glasses with shakey hands and let's the tears fall. We PUSH IN on Solène, the world spinning around her.

146 INT. SOLÈNE'S HOUSE - BEDROOM - NIGHT (N34) 146

Solène takes a long breath and steals herself to Google her own name.

The cursor clicks on the top link, and pictures spring up of Solène and Hayes ... and Izzy...

Cursor scrolls through Comments: *Fuck u u fucking cunt.//u r pathetic. I bet your daughter hates you// Why r u still around whore?//Aren't you someone's mother? Act like it.//Die. Die. Die.//Does Hayes take turns fucking you and your whore daughter?* And we see that the woman from the meet and greet- the one who saw the band 46 times- has given interview after interview about how she was there from the start of #HaySolNuts. *And how Solène was an uptight bitch to her backstage.*

She SEES a link to the YouTube VIDEO of Hayes and Solène talking at Coachella with Izzy right there. In retrospect it's so cringey for Solène to see.

Off Solène, knowing what she must do, we CUT TO...

147 EXT. PARKING LOT - NIGHT (N35) 147

We see a reflection in the glass of a windshield of an small airplane landing. Solène sits in her car and waits for Hayes at the airport. She is stoic. After a few beats, Hayes appears from the distance and walks up to the car carrying a duffel bag. He gets in the car.

HAYES

Hey.

He kisses her. She gives a weak smile.

(CONTINUED)

HAYES (CONT'D)

It went okay. Oliver is going to pull through. He just needs some time.

Hayes looks at Solène. She's crying.

HAYES (CONT'D)

What? What is it?

Solène turns to Hayes.

SOLÈNE

I can't do this anymore... with you... our relationship.

HAYES

What? What's wrong. What happened?

Solène can barely speak.

HAYES (CONT'D)

No, no, no you can't break up with me in your car.

SOLÈNE

Where else are we going to go?

HAYES

Don't do this, Solène. Please. We can fix this. I know we can fix this.

SOLÈNE

It's Iz.

Hayes is stunned.

SOLÈNE (CONT'D)

It's all too much. It's actually insane. She's just a kid-- I'm her mother first.

HAYES

(overlapping)

Just don't-- let me think-- I'll quit. I'll sue them. I'll--

SOLÈNE

Hayes, it's done. Please just go. Please get out of my car. Desmond is waiting.

HAYES

What? No.

Solène says nothing.

(CONTINUED)

HAYES (CONT'D)

What was the point of this? Why would you let me in if you weren't going to keep me?

SOLÈNE

Who says I let you in?

Hayes shakes his head.

HAYES

What? You don't mean that.

Solène stares at him. Says nothing.

HAYES (CONT'D)

Take it back.

Nothing. Hayes shakes his head. He grabs his bag out of the trunk and goes. Solène's heart is ripping into any infinite number of pieces, but she puts the car in drive and leaves the love of her life for the sake of her daughter.

A148 OMITTED

A148

B148 INT. SOLÈNE'S HOUSE - IZZY'S BEDROOM - NIGHT (N35)

B148

Izzy and Solène lie in bed. They have both been crying.

SOLÈNE

I'm okay, Iz. I'm okay.

IZZY

You're not. I know you're not. I'm sorry that I couldn't ignore it. I'm sorry that I wasn't strong enough...

SOLÈNE

It's not your fault. There are a thousand reasons why we wouldn't have worked.

IZZY

Do you think he's hurting this much?

Solène nods.

SOLÈNE

But he's young. Even if he doesn't realize it now, he's going to be happy again.

(CONTINUED)

IZZY

What about you?

A beat.

SOLÈNE

I know how to do this part. I'm going to be okay.

Solène prays she isn't lying.

C148 INT. SOLÈNE'S HOUSE - KITCHEN/FRONT DOOR - NIGHT (N35) -
REVISED AS SHOT

It's late. Solène can't sleep, sits in her dining room drinking tea. Her house is haunted by the memory of happiness.

She texts Daniel to check in on Izzy, who is with Daniel for the night. He says she's fine. Solène puts the phone down.

It PINGS again.

She checks it. This one is from Hayes:

HAYES/TEXT

Open your door.

Solène crosses and opens it. Hayes is standing there, his eyes swollen. He holds something in his hands.

SOLÈNE

Hayes...

HAYES

I just went to an audition when I was 14. That shouldn't ruin a whole life.

SOLÈNE

It won't. You are going to have a big, beautiful life.

(then)

I'm so sorry, Hayes.

HAYES

I love you, Solène.

SOLÈNE

I love you too, Hayes.

They rush to each other, kissing, desperately hold each other. Trying to climb inside each other.

(CONTINUED)

Hayes lifts Solène onto the dining table. She is crying
and he kisses her body, inhales her scent.

HAYES

I'm going to miss you.

SOLÈNE

I'll miss you too.

HAYES

Promise me in five years you'll give us another chance? Izzy will be out of school living her best life... I'll be some D-list celebrity that no one cares about anymore and I'll come back for you.

SOLÈNE

(cradling his head)

Hayes-- 5 years is too long, you're too young, it's too long.

HAYES

(crying, overlapping, running his thumb over her lips)

I'm not, it's not.

SOLÈNE

(takes his hand)

Hayes, if you've got a shot at happiness, take it. Take it. And I will too. Okay?

Hayes takes a big breath. Hayes kisses Solène one last time, then leaves. Solène can't bear to watch him go. She stares at the door. At where he just was. She blinks. She has no way of knowing if it was real.

Then she sees-- HE LEFT HIS TAG HEUER WATCH On top of one of those CALENDARS you rip the page off of.

We see a flurry of pages fly by.

D148 INT. SOLÈNE'S HOUSE - KITCHEN - DAY - 5 YEARS LATER (D36)

Solène is still there. Her hair is shorter, but she otherwise looks the same. She sips a CUP OF TEA. Waiting. Her ALARM goes off. She presses FaceTime and calls Iz and Daniel simultaneously.

IZZY

Mom?

SOLÈNE

Hi honey!

Daniel joins the call.

DANIEL

Can you hear me?

(CONTINUED)

IZZY

Dad! I'm in Japan not outer space.

SOLÈNE

It's very early here honey. Please don't keep us waiting.

IZZY

Okay. Checking my email now.

Solène and Daniel wait while Izzy checks and then--

IZZY (CONT'D)

Oh my god! I got in!

DANIEL

Yes! She's a lawyer! Our baby's a Lawyer.

Solène breathes a sigh of relief. Izzy is okay.

148 OMITTED

148

149 INT. SOLÈNE'S HOUSE - LIVING ROOM - NIGHT (N36)

149

Solène sits on the sofa with a snack and watches GRAHAM NORTON. Hayes is the musical guest.

GRAHAM NORTON(ON TV)

My next guest has just finished his sold out world tour promoting his triple platinum selling new album. Ladies and Gentlemen, please give it up for Hayes Campbell!

Audience goes wild. On TV Hayes sings his song, as Solène watches, CUT TO...

150 INT. SOLÈNE'S HOUSE - LIVING ROOM - LATER (N36)

150

Hayes is now being interviewed by GRAHAM NORTON.

GRAHAM (ON TV)

Wow. That was amazing! Really Wonderful.

HAYES (ON TV)

Thank you. I've actually never played it before tonight. It's just something I've been working on.

(CONTINUED)

GRAHAM (ON TV)

Seems like you've been touring non-stop.
Are you going to take a break? You need a
break, Hayes!

HAYES

Yeah. I do. I need a break.
(thinks, then)
I think I might go to LA actually.

GRAHAM

Oh really? Why LA?

HAYES

Um...
(thinks, then)
There's just someone I'd like to see.

GRAHAM

Oh well, that doesn't sound interesting
at all, does it?

Audience laughs, Hayes laughs and we CUT TO...

151 OMITTED 151

152 INT. SOLÈNE'S GALLERY - DAY (D37) 152

Solène helps TWO CUSTOMERS, then heads to her office.

153 INT. SOLÈNE'S GALLERY - BACK OFFICE - CONTINUOUS (D37) 153

Solène in her office. She hears a customer enter and begin conversing with Jeremy. IT SOUNDS LIKE HAYES. It can't be. Solène gets up and goes into the gallery.

154 INT. SOLÈNE'S GALLERY - CONTINUOUS (D37) 154

Hayes is there. Solène and Hayes lock eyes.

HAYES

I'd like to look at some art.

Solène smiles.

THE END