

# At first glance

by  
**Gino Salvi**



# AT FIRST GLANCE

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MAIN TITLES

OPENING FADE

In super impression, on the black screen, we read the following text:

"Dedicated with all my heart to Antonella, forever my muse, who gave me the opportunity to give her my emotions."

IT DISSOLVES IN

"There is only one certainty in the life of a woman. It rests in their wardrobes: they are boots. We cannot get fat or lose weight. We cannot even grow or shrink, but the feet, only those will always remain the same."

Isabelle, holder of God Save the Boots

IT DISSOLVES IN

In super impression, on the black screen, we read the following text:  
"Love acts stealthily, if you block the way."

William Shakespeare

"There are beings whose destiny is interbreeding. Wherever they are, wherever they go, they will meet one day."

Claude Gallay

"If I think about you my heart beats and only this matters to me."

Based on the film *The Last Metro*, by François Truffaut

In super impression the main titles follow one another.

NEW YORK – SUMM. – DAY

The narration begins with a shot from above, revival, like the entire film, in Ultra Panavision 70 mm and filmed with the Technicolor tri-colour process, in vivid primary colours: on a December morning, on the bay of New York, at the time when we pass from the night to the day, the m.d.p. track in, between the clouds running.

We fly over Ellis Island and the Statue of Liberty.

Suddenly a bird with silver feathers holes the clouds, swooping toward the skyline. M.d.p. follows it.

The bird, pushed by a mysterious force towards the little port of North Cove, it whizzes with excited shouts. M.d.p. continue to follow it. M.d.p. continue to track into an art deco tower that surrounds the marina of the World Financial Centre.

MUSIC

"COME FLY WITH ME" BY JIMMY VAN HEUSEN AND SAMMY CAHN

MATTHEW ROSE

(singing)

COME FLY WITH ME, LET'S FLY, LET'S FLY AWAY IF YOU CAN  
USE SOME EXOTIC BOOZE THERE'S A BAR IN FAR BOMBAY  
COME FLY WITH ME, LET'S FLY, LET'S FLY AWAY ... COME FLY  
WITH ME, LET'S FLOAT DOWN TO PERU IN LLAMA-LAND  
THERE'S A ONE-MAN BAND AND HE'LL TOOT HIS FLUTE FOR  
YOU COME FLY WITH ME, LET'S TAKE OFF IN THE BLUE ...

ORCHESTRAL INTERLUDE

ISABELLE WILCOX

(singing)

COME FLY WITH ME, LET'S FLY, LET'S  
FLY AWAY IF YOU CAN USE SOME EXOTIC  
BOOZE THERE'S A BAR IN FAR BOMBAY  
COME FLY WITH ME, LET'S FLY, LET'S  
FLY AWAY ... COME FLY WITH ME,  
LET'S FLOAT DOWN TO PERU IN LLAMA-  
LAND THERE'S A ONE-MAN BAND AND  
HE'LL TOOT HIS FLUTE FOR YOU COME  
FLY WITH ME, LET'S TAKE OFF IN THE  
BLUE ... ONCE I GET YOU UP THERE  
WHERE THE AIR IS RAREFIED WE'LL  
JUST GLIDE STARRY-EYED ...

MATTHEW ROSE

(singing)

ONCE I GET YOU UP THERE I'LL BE  
HOLDING YOU SO NEAR YOU MAY HEAR  
ANGELS CHEER', 'CAUSE WE'RE TOGETHER

...

ISABELLE WILCOX – MATTHEW ROSE

(singing)

WEATHER-WISE, IT'S SUCH A LOVELY  
DAY JUST SAY THE WORDS AND WE'LL  
BEAT THE BIRDS DOWN TO ACAPULCO BAY  
IT IS PERFECT FOR A FLYING  
HONEYMOON, THEY SAY COME FLY WITH  
ME, LET'S FLY, LET'S FLY AWAY ...

ISABELLE WILCOX

(singing)

ONCE I GET YOU UP THERE WHERE THE  
AIR IS RAREFIED WE'LL JUST GLIDE  
STARRY-EYED ...

MATTHEW ROSE

(singing)

ONCE I GET YOU UP THERE I'LL BE  
HOLDING YOU SO NEAR YOU MAY HEAR  
ANGELS CHEER, 'CAUSE WE'RE TOGETHER ...

MATTHEW ROSE – ISABELLE WILCOX

(singing)

WEATHER-WISE, IT'S SUCH A LOVELY

DAY YOU JUST SAY THE WORDS AND  
WE'LL BEAT THE BIRDS DOWN TO  
ACAPULCO BAY IT'S PERFECT FOR A  
FLYING HONEYMOON, THEY SAY COME FLY  
WITH ME, LET'S FLY, LET'S FLY,  
LET'S FLY AWAY.

THE MUSIC ENDS

A light on the last floor of the building lights up. M.d.p. approaches by moving forward.

IT DISSOLVES IN

APARTMENT OF ISABELLE (BEDROOM) – INT – DAY

Raphael Barthélémy enters the room, he notes that Isabelle still sleeps deeply. She does not move at the sound of Raphael's footsteps on the floor, then her silhouette appears on the left side of the peripheral vision: he is freshly shaved, he has a navy blue suit, a tie of the same colour, black shoes. He remains a moment still, fascinated by the contrast between the whiteness of her skin and the coppery reflections of her hair.

In an elegant square, a swarm of jogging enthusiasts with iPods at their rear and ultra-technical sportswear are running. Raphael rubs his hands against each other to warm up.

IT DISSOLVES IN

Isabelle Wilcox enjoys the last three seconds of sleep. We observe it on the display of the clock radio:

6:59:57

6:59:58

6:59:59

7:00:00

When the alarm clock rings on the nightstand, Isabelle has a gasp, she stretches out her hands, she gropes for the alarm and she throws it on the floor, silencing the hideous buzzer.

She emerges from the quilt rubbing her eyes. From under the quilt, Isabelle observes the blackbird resting on the window sill. Behind the glass. The leaves rustle in the winter wind and the sun plays among the leaves, projecting its golden reflections on the walls of the veranda. The sky shines with a clear blue. Now that the sun is rising, the brightness is fabulous, a mixture of pink, purple and gray-white. Isabelle puts her foot on the polished parquet and she takes a few steps blindly, before tripping over the carpet. Annoyed, she gets up. She explores the room with her eyes: it's a large room with pastel walls creating a serene and poetic atmosphere. At the windows, steamy curtains shine in the rays of the sun. On the big bed there are colourful cushions and a crumpled quilt. Mechanically, Isabelle pushes it away and she sits on the bed. She takes the smartphone from the bedside table and she types impassively the four numbers of the secret code. The cell phone is unlocked. Isabelle feels invaded by a wave of adrenaline.

IT DISSOLVES IN

PARKING – INT. DAY

Raphael, a thirty-year-old with broad shoulders, has an air solid and elegant given by the straight coat and the excellent cut dress, he enters the small parking lot.

GUARDIAN

Good morning, Mr Barthélémy.

Raphael takes the keys given by the guardian. He approaches ....

GUARDIAN

Here the car you have booked.

... an old 308 GTS

Raphael, approaching to the car, releases the brake of the doors. His Blackberry rings and he takes it from his pocket.

IT DISSOLVES IN

APARTMENT OF ISABELLE (stairs) – INT – DAY

On the stairs a mirror reflects to Isabelle the image of a thirty-four year old woman, her hair falls softly on her shoulders. She resembles a young Rita Hayworth in all her splendour: she has thin and delicate hands, an exquisite figure, slender, tall, slender figure, blond, coppery hair, honey colour with red highlights, and wavy. She has large emerald green eyes studded with golden specks and a mischievous look. She has a harmonious face: high cheekbones, a thin nose and a diaphanous skin. Her beauty is a gift from nature. With the tight-fitting t-shirt by Dries Van Noten and the lace panties, she looks sexy and playful. She goes down the steps. A big brindled cat jumps in her arms and then on a shoulder, risking to scratch her.

ISABELLE WILCOX

(exclaiming)

Stop, Jean Camille!!

Isabelle takes the cat raising it on the ground

IT DISSOLVES IN

APARTMENT OF ISABELLE – INT – DAY

She goes in front of a bookcase. On it the classics of the "Bibliothèque de la Pléiade" are flanked by "The Lord of the Rings", "Dune", "The Time Machine", "The Hunter of Androids", the cycle of the

"Foundation". Next to it there is a collection of many hundreds of DVDs: all Alfred Hitchcock, François Truffaut, Ernst Lubitsch, Stanley Kubrick, Quentin Tarantino. The interior has a modern and essential style, with rooms mostly without doors and the walls covered with paintings of the Twenties signed by Marc Chagall, Tamara de Lempicka and Georges Braque.

IT DISSOLVES IN

PARKING AND CAR – INT. – DAY

Raphael drives his old 308 GTS with a grimace.

GUARDIAN

Are the Hawaiian shirt and the moustache in the trunk or in the storage compartment?

RAPHAEL

What's?

GUARDIAN

Nothing, you are too young

Raphael starts the machine.

IT DISSOLVES IN

APARTMENT OF ISABELLE (bathroom) – INT- DAY

Isabelle abandons her t-shirt on the ground to take a shower.

IT DISSOLVES IN

The powerful jet of the lukewarm water finishes to wake up Isabelle.

IT DISSOLVES IN

Isabelle wipes her hair, she steps back a few steps from the mirror liking the image it sends back.

She is very beautiful with small breasts, narrow hips and very long legs. She looks straight in the eye.

ISABELLE WILCOX

(with loud voice)

A day will come when no man will turn more when you pass.

IT DISSOLVES IN

APARTMENT OF ISABELLE (bedroom) – INT- DAY

As she finishes drying, Isabelle watches the women's clothes on the floor: Victoria's Secret lingerie, a low-cut Dolce & Gabbana dress, a pair of Jimmy Choo boots.

Isabelle opens the closet. In the walk-in closet there is a wardrobe in perfect order. Isabelle inspects this sort of "Ali Baba cave" with sparkling eyes, like a child. The walk-in closet contains some designer goodies: two Mark Joseph trousers in camel and charcoal colour, long and narrow, with a low waist, made of an incredibly soft wool; a pair of Gucci suede trousers; two pairs of perfectly aged Marc Jacobs jeans that seem tailor-made for her; adherent turtlenecks by Calvin Klein and Donna Karan's transparent blouses; a wrap-around dress in cotton jersey with graphic prints by Diane von Furstenberg next to a velvet trouser suit by Tahari; a pleated jeans skirt by Habitual and a floral printed blazer by Katayone Adelle. Isabelle lifts every pile of clothes and she notices an elegant pink and black bag with the logo of a famous brand of lingerie. She opens it and she sees a satin set composed of a balconette bra and lace panties.

IT DISSOLVES IN

MUSIC "BEGIN THE BEGUINE" BY COLE PORTER

Isabelle opens the sliding door of the shoe rack. In the shoe cabinet with sliding doors, two pairs of Jimmy Choo boots, two pairs of stiletto heels, and a pair of classic pumps in black patent leather by Prada. She discovers a new pair of high-heeled Christian Louboutin boots.

ISABELLE WILCOX

(singing)

WHEN THEY BEGIN THE BEGUINE IT  
BRINGS BACK THE SOUND OF MUSIC SO  
TENDER, IT BRINGS BACK A NIGHT OF  
TROPICAL SPLENDOR, IT BRINGS BACK A  
MEMORY EVER GREEN ...

IT DISSOLVES IN

Isabelle puts on Seven For All Mankind dark jeans, with a high waist and tight, and a stretch sweater in super-strong black cashmere by Malo.

ISABELLE WILCOX

(singing)

I'M WITH YOU ONCE MORE UNDER THE  
STARS, ...

IT DISSOLVES IN

Isabelle puts on the black Christian Louboutin boots, high above the knee, with the stiletto heel and the classic red sole.

ISABELLE WILCOX

(singing)

AND DOWN BY THE SHORE AN  
ORCHESTRA'S PLAYING AND EVEN THE  
PALMS SEEM TO BE SWAYING WHEN THEY  
BEGIN THE BEGUINE ...

IT DISSOLVES IN

Ready to leave, Isabelle puts on her red leather jacket; her warmest scarf wraps around her neck.

Music becomes more majestic.

ISABELLE WILCOX

(Singing)

TO LIVE IT AGAIN IS PAST ALL  
ENDEAVOR, EXCEPT WHEN THAT TUNE  
CLUTCHES MY HEART, AND THERE WE  
ARE, SWEARING TO LOVE FOREVER,  
AND PROMISING NEVER, NEVER TO PART ...

IT DISSOLVES IN

Although not narcissistic, Isabelle lingers in front of the mirror, curling her hair and letting a wavy lock cover her right eye, like Veronica Lake. Leaning on a shelf are Isabelle's photography with Barack Obama and another with Hillary Clinton.

ISABELLE WILCOX

(singing)

WHAT MOMENTS DIVINE, WHAT RAPTURE  
SERENE, TILL CLOUDS CAME ALONG TO  
DISPERSE THE JOYS WE HAD TASTED,  
AND NOW WHEN I HEAR PEOPLE CURSE  
THE CHANCE THAT WAS WASTED, I KNOW  
BUT TOO WELL WHAT THEY MEAN ...  
IT DISSOLVES IN

Isabelle takes the lipstick from Gucci's bag and she puts it on her lips,  
before giving the final touch to her femme fatale character.

ISABELLE WILCOX

(singing)

SO DON'T LET THEM BEGIN THE  
BEGUINE! LET THE LOVE THAT WAS  
ONCE A FIRE REMAIN AN EMBER; LET IT  
SLEEP LIKE THE DEAD DESIRE I ONLY  
REMEMBER WHEN THEY BEGIN THE  
BEGUINE ...LET THE LOVE THAT WAS  
ONCE A FIRE REMAIN AN EMBER; LET IT  
SLEEP LIKE THE DEAD DESIRE I ONLY  
REMEMBER WHEN THEY BEGIN THE

BEGUINE ...

IT DISSOLVES IN

Isabelle backs away a few steps, adjusting her red leather jacket, which adheres like a second skin.

ISABELLE WILCOX

(singing)

OH YES, LET THEM BEGIN THE

BEGUINE, MAKE THEM PLAY! TILL THE

STARS THAT WERE THERE BEFORE RETURN

ABOVE YOU, TILL YOU WHISPER TO ME

ONCE MORE, DARLING, I LOVE YOU! AND

WE SUDDENLY KNOW WHAT HEAVEN WE'RE

IN, WHEN THEY BEGIN THE BEGUINE ...

Isabelle peers into the three-faced mirror that sends her backtripled her image. The three "Isabelle" approach the wave of her imagination, on the wave of her escape from reality, the mirror is transformed into a stage, it is transformed into the inner world of Isabelle, ...

ORCHESTRAL INTERLUDE

... the rhythm of melodic music becomes jazz, it speeds up and the three "Isabelle" reflected dance in tip-tap.

It is something exciting and wonderful. And, the rhythm of the dance always becomes rapid, until it becomes overwhelming. The music returns, then, to be melodic and even dance becomes something sweeter.

Isabelle gets closer to the mirror.

ISABELLE WILCOX

(singing)

TILL YOU WHISPER TO ME ONCE MORE,

DARLING, I LOVE YOU! AND WE

SUDDENLY KNOW WHAT HEAVEN WE'RE IN,

WHEN THEY BEGIN THE BEGUINE.

The music ends.

IT DISSOLVES IN RED

Isabelle, smirking, while spraying her favourite perfume, makes the  
verse to Jessica Rabbit.

ISABELLE WILCOX

I'm not bad, they draw me like in this way.

IT DISSOLVES IN

COORIDOR – INT – DAY

Isabelle crosses the corridor, with stealthy steps as the heels gently  
sink into the carpet, which, from her apartment, leads to the  
elevator. She has a cell phone at her ear.

BEGINNING SPLIT SCREEN

PATIO – LONDON – EXT – DAY

The maître brings the canapés with aperitifs.

JULIANE

And then?

ELEVATOR – INT- DAY

ISABELLE WILCOX

And then Raphael gave me a ring of diamonds from Tiffany and he asked me to marry him.

Isabelle presses the elevator button.

ELEVATOR – INT. – DAY

With the phone always glued to her ear, Isabelle enters a large and bright elevator.

PATIO – LONDON – EXT – DAY

Juliane tastes a little tart with a thin slice of marbled meat on her lips.

JULIANE

He really treated you like a queen.

ELEVATOR – INT – DAY

Isabelle presses the button of the ground floor. The doors close and the elevator begins its descent.

ISABELLE WILCOX

Yes. Everything is perfect like in a film

PATIO – LONDON – EXT – DAY

JULIANE

And you, did not you make him sigh a little?

ELEVATOR – INT – DAY

ISABELLE WILCOX

Sigh? Jul, I'm almost thirty-four, do not you think I've waited long enough? I love Raphael, I've been with him for two years and we're trying to make a child.

For the first time in my life I feel protected and happy, you know.

PATIO – LONDON – EXT – DAY

JULIANE

You say so because Raphael is near you, is it right?

ELEVATOR – INT – DAY

Isabelle flattens at the back of the cabin. She laughs.

ISABELLE WILCOX

No, I say it because I think so

PATIO – LONDON – EXT – DAY

JULIANE

But, are not you afraid that your life is too predictable with Raphael?

ELEVATOR – INT – DAY

ISABELLE WILCOX

Predictability is not a defect. He is an engineer, reliable, faithful, real. Everything around us is precarious, fragile, unstable. I do not want anything like that in our couple. I want to come back from work in the evening and be sure to find calm and serenity at home, do you understand?

PATIO – LONDON – EXT – DAY

JULIANE

Uhm..

ELEVATOR – INT – DAY

Isabelle shifts the weight from one foot to the other

ISABELLE WILCOX

There's no “um” to keep, Jul. So start the tour of the boutiques to buy the bridesmaid dress and, above all, make me the sacrosanct pleasure to be more tolerant towards him.

PATIO – LONDON – EXT – DAY

Juliane swallows the last canapé without even leaving the meat time to caress her palate.

JULIANE

But I have nothing against your boyfriend. Only I would prefer to see in your life a man capable of involving you more, even if full of flaws, rather than one to which you are tied only because it has a series of merits.

END OF SPLIT SCREEN

ELEVATOR – INT- DAY

The elevator doors open with a metallic sound

ENTRANCE HALL – INT- DAY

Isabelle heads for the front door and she crosses the lobby. The large atrium is dazzling, with red and black granite floors, high ceilings, art deco chandeliers and the large concierge desk. Isabelle walks

towards the front door, leaving behind an unmistakable trail of Jean Paul Gaultier. The porter gives her a small bow of greeting.

PORTER

Good morning, Mrs Wilcox

The door of the porter opens. The concierge's wife looks at her feet. She goes back to the face and the smile widens.

MRS.

Well, I'm glad, dear. Black boots. Aggressive and determined. it's the right attitude.

Isabelle smiling, glances at Guess's bracelet watch and turns again to her friend on the phone.

ISABELLE WILCOX

Well, I leave you, my plane leaves at half past five and I have not yet recovered my ... my husband.

Isabelle turns off the phone.

IT DISSOLVES IN

NEW YORK – EXT- DAY

Isabelle extends her long legs highlighted by jeans and boots and she mounts on her motorbike, a red, beautifully restored Triumph Tiger Club of 1957, with its round headlight, low saddle and sparkling chrome.

Isabelle walks the road driving her motorbike. She is well protected by a motorcycle helmet, black, full-bodied, with sharp lines and lively contours: it has a visor with metallic reflections and an aerodynamic chin guard.

Swept by the wind, Isabelle crosses the Brooklyn Bridge.

The bike continues its run along the banks of the Hudson.

A glance in the rear-view mirror and Isabelle's motorcycle leaves the line to take the access link to the John Fitzgerald Kennedy Airport terminal. Isabelle takes a look at the dashboard clock.

IT DISSOLVES IN

AIRPORT JFK OF NEW YORK – INT- DAY

Isabelle type fast on the keyboard. With the mobile phone on her hand, she passes in front of the window of duty-free writing, almost blindly, a text message to Raphael.

The international terminal is very crowded. Raphael looks up at the sky and he goes to join the long line of passengers snaking up to the registration counters. He locks up with the others. In front of it he has thirty people, has huge baggage to embark and an Olympic calm. He reviews and checks the mail on the phone. He read Isabelle's text message:

ISABELLE WILCOX

(voiceover)

Come to the bar: I'll wait for you.

Isabelle

SAFETY MANAGER

(Shouting)

The next

All the travellers drag their feet forward about fifteen centimetres.

MUSIC

"MAKIN 'WHOOPEE" BY GUS KAHN AND WALTER DONALDSON

A short, plump lady wearing a canary yellow suit waits with three Chihuahuadogs, carrying in a stroller. She is at the side of Raphael and she addresses him.

MRS

(Singing)

EVERYTIME I HEAR THAT MARCHIN  
LOHENGRIN I AM ALWAYS ALL THE  
OUTSIDE LOOKIN 'IN MAYBE THAT IS  
WHY I SEE THE FUNNY SIDE WHEN I SEE  
SOMEBODY'S BROTHER TAKE AT BRIDE  
WEDDINGS MAKE A LOT OF PEOPLE SAD  
BUT IF YOU'D NOT THE ONE, THEIR NOT  
SO BAD! ...

RAVELERS 'CHOIR

(Singing)

ANOTHER BRIDE, ANOTHER GROOM  
ANOTHER SUNNY HONEYMOON ANOTHER  
SEASON, ANOTHER REASON FOR MAKIN'  
WHOOPEE ...

A man goes up the escalator. The man looks and HE sees, next to the number two conveyor belt, a woman alone.

MAN

(Singing)

A LOT OF SHOES, A LOT OF RICE THE  
GROOM IS NERVOUS, HE ANSWERS TWICE

...

The woman runs down the escalator, jostling two kids and a mother  
to make her way.

WOMAN

(Singing)

IT'S REALLY KILLIN' , THAT HE'S SO  
WILLIN' TO MAKE WHOOPEE! ...

After going down, the woman launches into the arms of a man who  
could be her brother.

WOMAN

(Singing)

PICTURE IN LITTLE LOVE-NEST, DOWN  
WHERE THE ROSES CLING, ...

The man holds her tight.

MAN

PICTURE THE SAME SWEET LOVENEST,  
THINK WHAT AT YEAR CAN BRING ...

Raphael looks towards the conveyor belt next door, where a security  
guard is trying to detach a child about three years old before he is

swept away by some big suitcase.

RAPHAEL

(Singing)

HE'S WASHING DISHES, AND BABY

CLOTHES ...

A young mother, with a newborn baby in a baby carrier, a two-year-old girl with a doll under her arm and a boy of about four, passes by Raphael.

WOMAN

(Singing)

HE'S SO AMBITIOUS, HE EVEN SEWS ...

TRAVELERS 'CHOIR

(Singing)

BUT DO NOT FORGET, FOLKS THAT'S WHAT

YOU GET, FOLKS, FOR MAKIN 'WHOOPEE!

...

ORCHESTRAL INTERLUDE

The crowd of travellers intensifies. People crowd and their dance surrounds Raphael and overwhelms him.

TRAVELERS 'CHOIR

(Singing)

HE'S WASHING DISHES, AND BABY

CLOTHES HE'S SO AMBITIOUS, HE EVEN  
SEWS BUT DO NOT FORGET, FOLKS THAT'S  
WHAT YOU GET, FOLKS, FOR MAKIN'  
WHOOPEE!

the woman with the three little dogs turns to her treasures.

MRS

(Singing)

DO NOT BE AFRAID, MAMMA LOVES YOU.

THE MUSIC ENDS

SAFETY MANAGER

(Shouting)

The next.

Travellers scuff their feet.

IT DISSOLVES IN

MATTHEW ROSE

Do not insist, Marta: we cannot absolutely see each other.

MARTA

But I'm twenty meters from you, at the foot of the escalator!

With the cell phone glued to his ear, Matthew Rose approaches the railing above the escalator. At the base of the steps a young brunette woman talks on the phone, holding a child wrapped up in a jacket

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