

THE GRIL FROM IPANEMA

Inspired by True Events

Written by

Portuguese in italics when spoken. All other dialogues in English.

OVER BLACK:

Stop telling stories.

Everyone knows it was Burt Bacharach who invented Bossa Nova.

Dionne Warwick

In the midst of a 1966 visit to Rio de Janeiro.

ASTRUD (V.O.)

(singing)

No more blues, I'm going back home.

No, no more dues, I promise no more

to roam; Home's where the heart is;

the funny part is my heart's been

right there all along...

A Capella - a child-like vocal, devoid of vibrato or other mannerisms - her seductive local accent adds charm.

Then, a single narrow spotlight swings by spotting an

orchestra, joining her on cue.

FADE IN:

INT. THEATER

ASTRUD GILBERTO, 22, smart and too kind at times, reserved in manners and looks, but a natural exuberance about her beauty.

Front center stage:

ASTRUD

(singing)

Everyday while I am far away, my

thoughts turn homeward, forever

homeward; I've travelled round the

world in search of happiness, but

all the happiness I found was in my

hometown. No more blues, I'm going

back home. No, no more blues...

Empty theater and no orchestra. However, whenever she looks

out, it's a full house. She smiles to the maestro.

In the darkness of the theater, the crying of a baby can be

heard. But Astrud knows the show must go on.

ASTRUD

(singing)

I'm through with all my wandering.

Now I'll settle down and never roam

(the crying intensifies)

Find a man and build a home. We'll

settle down; There'll be no more--

Commented [PP1]: Hi Julius...

Well, this is really a pleasure to read this! I say that because I worked with you outlining it in the other class and saw it come together. Usually, I never hear from the students again, so I never know what it ended up looking like—but not this time!

Typo to start, not a good look.

Commented [PP2]: Good, this is really good placement for this important notice.

Commented [PP3]: If this is a quote, it needs to be in quotes and italicized.

Commented [PP4]: Powerful visual

Commented [PP5]: I need the time of day and, for the first slugline, the YEAR we're in. if it's shown on screen you would write

SUPER- 1954

Commented [PP6]: I won't go into the business end, but any producer will want to know about the RIGHTS to these songs. Because without that, they can't buy it and pay you. Are these public domain?

The crying only gets so loud, hard to ignore at this point, disrupting her performance, which brings her to...

INT. GILBERTO'S HOME - LIVING ROOM - DAY

...Reach to her ONE-YEAR OLD BABY BOY in blue in the cradle.

She rocks him by a pile of clean laundry, the ironing board and a pair of pants ready to be ironed.

ASTRUD

It's okay. Mom's here. Did you have a bad dream or was it mom's singing again? It's okay now.

The baby calms down. The TV gets her full attention.

CARD: AUGUST, 1962 (NOTE: FOCUS on date establishing time period) - DEATH OF A STAR: Marilyn Monroe dies tragically.

NEWS ANCHOR (V.O.)

...One of the most famous stars of

Hollywood is dead at 36. Marilyn

Monroe was found dead in her bed...

The news fades away as Astrud focuses on the baby.

EXT. RIO DE JANEIRO - DAY

Aerial views of the Marvelous City on a sunny day: Christ the Redeemer at the top of the Corcovado hill... overlooking the Guanabara Bay. Across the Bay, a tram going up the Sugarloaf mountain...

Then, the crescent-shaped beach of Copacabana; the graphic black and white mosaics that line the beachside boardwalks and city streets... landing on the iconic... IPANEMA BEACH.

EXT. VELOSO BAR CAFE - DAY

Not too far from the beach, three amigos hang out in the

patio. Table is loaded with typical Brazilian appetizers.

Suave and refined composer TOM JOBIM, 35, raises a glass.

2.

TOM JOBIM

To our last concert tonight.

Shy poet and diplomat VINICIUS DE MORAES, 49, and non-smoker, charming and stubborn JOAO GILBERTO, 31, join Tom.

VINICIUS

To 45 performances!

JOAO

And staying sane. Cheers!

CLINK. CLINK. CLINK.

TOM JOBIM

How do y'all feel about our little concert?

JOAO

Our little concert? We went from 30 to 45 consecutive performances. So,

Commented [PP7]: So, from this opening scene we see she HAS talent. I'm just wondering if this is a crappy run-down theater or a ritzy, regal one.

Commented [PP8]: Do we need the year here? (1952) If so, it goes right here. I assume this is the same timeframe as when she performed at the theater. If it's not, you have to specify that. don't let the reader get lost in time cuts.

Commented [PP9]: No need to cap this

Commented [PP10]: There you go. Use

SUPER- AUGUST 1962

Commented [PP11]: This confused me. Why do you need it? If you show us its 1962 with a superimpose, that's enough.

Commented [PP12]: I love Rio!!!



Commented [PP13]: Why don't you give us some descriptions of these important characters?

our concert is a success, Tom, a full house every night.

VINICIUS

Yes, I couldn't agree more.

TOM JOBIM

Our little music's really becoming something, isn't it?

JOAO

Becoming? Tom, you drunk already?

In case you haven't noticed it, our music HAS happened. I think what we need to understand is our music is finally getting the attention it deserves.

Vinicius nods.

VINICIUS

Yes, you're right, I'm drunk. Nice words. Cheers.

TOM JOBIM

What are we going to do next?

VINICIUS

Well, I shall continue my work as a diplomat, to serve the country.

Tom responds with a military salute.

3.

TOM JOBIM

Yes, sir. And what about you, Joao?

Joao rests his arms on an empty chair in front of him. His attention is elsewhere...

TOM JOBIM

Joao? Hello?

Tom follows his gaze as--

A GIRL comes into view.

No more than eighteen years old, five feet eight inches tall with green eyes and curly dark hair. She walks by this patio full of men... collecting hungry eyes and whistles.

Vinicius and Tom also seem to have fallen under the same spell. Their eyes follow her disappear inside the Cafe.

TOM JOBIM

How did you know she was coming?

JOAO

Aren't Brazilian women the most beautiful thing in the world?

VINICIUS

Yes, they are and she's a beauty.

She steps out holding a pack of cigarettes and glances over.

Commented [PP14]: I mean, here at the top of the movie we need to SEE their "little music". I feel like they can't be successful right away. Look at any music movie—there's always an early period of struggle before they take off. That's what you need in your act 1.

Commented [PP15]: WOW, right off the bat he sees HER!
I would have thought this would come later.

It's interesting to put it right at the top. Certainly, will grab the reader. This is THE moment of inspiration.

Commented [PP16]: Yes!

You will never find a reader of your material who understands this statement like I do!

Facing these men is the only way out.
Another girl of her age would probably put her head down and be embarrassed to deal with it, but not this one. No! This one owns it. She faces them with her head up confident...
...Swaying gently under those wolf-whistles without a damn worry in the world. Then, in a glance Joao and the Girl make eye contact. She smiles. The moment lasts a fraction of a second, but it feels like forever.

And just like that, she vanishes. Joao reclines sighing...
Aaahhh... instead of whistling like the others.

Tom waves to a WAITER.

TOM JOBIM

Can I borrow a pen, please? And the check too.

Tom rushes to scribble something on a paper napkin.

4.

VINICIUS

Tom, what are you doing?

TOM JOBIM

Bringing words to life before they die.

VINICIUS

No. I mean, the check?

TOM JOBIM

Let's go back to the club. We gotta a new song to work on. Both of you.

Vinicius looks at Joao for support, but Joao stays quiet.

EXT. IPANEMA BEACH PROMENADE - DAY

Beach-goers enjoy a tune by a hipster female SINGER and her guitar. A pair of pants hangs on the side of the stroller that Astrud pushes. She throws a bill in a tipping jar.

EXT. AU BON GOURMET NIGHTCLUB - DAY

Astrud passes by the big SIGN covering the whole glass wall:

A GATHERING WITH TOM JOBIM, JOAO GILBERTO, VINICIUS DE MORAES with their respective pictures, followed by SOLD OUT and LAST PERFORMANCE. She goes inside.

INT. AU BON GOURMET NIGHTCLUB - DAY

Astrud finds the trio by the piano rehearsing.

ASTRUD

Hey fellas. What's going on?

Joao greets her with a kiss, rests the pair of pants by him as Tom and Vinicius overlap.

VINICIUS

Hey Astrud.

TOM JOBIM

Trying to get this right.

Commented [PP17]: Yeah, we could slow the camera down here and make it FEEL like forever.

Commented [PP18]: Yeah, it's a big choice to have this encounter right at the top of the movie. You have 118 pages so it's already a thick script. Looking to make some cuts to get it to 110 max.

Commented [PP19]: Hmm...this is what I mean. They are SUCCESSFUL already. So, where's the conflict coming from? We never see them come up from obscurity.

The problem is we DON'T HAVE TIME to do that because you're already at 118 pages.

JOAO

Tom is trying to add a new song
last minute.

TOM JOBIM

I just want to test something out.
5.

ASTRUD

Sounds like fun. What's it about?

Tom hands over the music sheet and plays a few notes. Astrud
hums and soon tries to bring the words to life.

ASTRUD

Vinha cansado de tudo, de
tantos caminhos, tao sem
poesia, tao sem passarinhos;
cansado da vida, cansado do
amor. Quando na tarde vazia,
perdido no espaco, eu vi a
menina que vinha num passo,
num doce balanco a caminho do
mar.

ASTRUD

Been tired of everything, of
all the roads, so empty of
poetry and no birds; just
tired of life, tired of love.
When on a careless afternoon
lost in space, I saw a girl
who came swaying full of
grace on her way to the
beach.

TOM JOBIM

Nice, Astrud, nice.

ASTRUD

Thanks. I love singing.

TOM JOBIM

So, what do you think?

Her eyes go back to the music sheet before voicing an opinion
reading the next paragraph.

ASTRUD

Let's see... The next paragraph...

Olha que coisa mais linda, mais
cheia de graca... E ela menina que
vem e que passa num doce balanco a
my last days fixing this house.

MRS. WEINERT pops in. She's an exotic beauty.

MRS. WEINERT

Commented [PP20]: We don't see him WRITING it? I mean we saw him inspired and begin to write it but music movies ALWAYS have the CREATION scene where we know the famous song and watch it come to life in front of our eyes. I think we need to see that scene and try to cut page count somewhere else.

Commented [PP21]: Nope. No Portuguese wording in the script. You already told us this will be spoken in Port...but the \$\$\$ people are English speakers. If you want, maybe do two versions, one for Port investors and one for USA fesitvals and producers.

Commented [PP22]: Wait, so this is the translation? There you go! This is how to save pages and make cuts. Get rid of the Port words, just leave this.

You two can switch to Portuguese now. Has your dad told you... he's going to remodel the bathroom? I can't wait.

Astrud sips on iced tea while glancing over her dad.
7.

INT. BAKERY - DAY

Astrud bends to get a better look on the variety of cakes in different shapes, sizes and colors on display.

A SALESMAN is on standby for assistance. Something catches her attention from the corner of her eyes so she turns.

A MALE CUSTOMER checking out her ass. No shame or remorse in preying on her. She ignores him, but still corrects her posture. She points to the dark chocolate cherry cake.

ASTRUD

And champagne too.

EXT. OUTSIDE BAKERY/SIDEWALK - DAY

Astrud steps out when a rough looking WOMAN out of nowhere blocks her way, startling her.

EVANGELICAL WOMAN

God said if you forgive others when they sin against you, He'll forgive you too. Matthew 6:14-15.

She throws a pamphlet in Astrud's shopping bag and vanishes.

Astrud stands there, absorbing what just happened.

EXT. RIO INTERNATIONAL AIRPORT - NIGHT

An airplane touches the ground on its landing.

EXT. RIO INTERNATIONAL AIRPORT - NIGHT

A taxi cab parks. A DRIVER comes around and opens the door to SIDNEY FREY, 42, easygoing, professional, not necessarily overweight but still a man with a round face.

Sid hands the Driver a note, who then gives a big thumbs up as OKAY, he knows. Sid hops in, cab door is closed.

On to the ASSISTANT: a tall young man with a boyish almost angelic face, who struggles to load the luggage in the trunk.

The Driver tells the Assistant with the hands to stop. He does. The Driver grabs the first piece of luggage and places it in the trunk like a pro. Same thing with the second. The Assistant looks astound, lost for words. Like, "How?"

8.

EXT. AU BON GOURMET NIGHTCLUB - NIGHT

Buzz is alive as a long line of hopeful fans are held by a couple of BOUNCERS.

INT. AU BON GOURMET NIGHTCLUB - NIGHT

Astrud dominates the microphone singing something original. Simply put, she is having fun while entertaining.

Commented [PP23]: That threw me off

Commented [PP24]: This scene gives us a good moment between her and her dad.

Commented [PP25]: Yeah, such a different cultural world down there.

Commented [PP26]: If you have EXT you don't need OUTSIDE

Commented [PP27]: I'm looking to trim this script. Will challenge every scene. Not sure why we need this.

Commented [PP28]: Ha, I know all these characters already! Here's the big agent who will give her/them a recording of the song that becomes famous.

Commented [PP29]: See how much space you give this encounter? It's not that important. I'd trim it or cut it. You don't need the plane landing either. Just show the guy arriving at airport, getting into a car. Not that big a moment.

Commented [PP30]: I know the real conflict will come from her personal life. There's no conflict here where she's ALREADY super popular with sellout crowds. Do you see what I mean? What is she STRUGGLING TO OVERCOME PROFESSIONALLY?

At least makes these clubs small and rather sleazy (even if it didn't happen in real life).

A restaurant turned into a club. Dim lights. All seats are taken. WAITERS swing their way around the BOURGEOISE to keep their spirits soaked with booze.

Astrud has all eyes on her; one of the customers being ALOYSIO “LOUIS” DE OLIVEIRA, 48, a music producer who once worked with Carmen Miranda but now lives in Rio. He recorded Astrud’s husband’s first album (Chega de Saudades/No More Blues). A chilled guy, but always with a business mindset.

Sidney and his Assistant somehow manage to bypass the crowd. They come through the front door and breathe in all the fuzz, mixed with smoke and laughters. Like the others, he stops to enjoy the performance. Soon, Astrud wraps it up.

ASTRUD

Thank you.

She leaves the stage. Tom takes the mic.

TOM JOBIM

Good evening, Rio.

CROWD (UNISON)

Good evening!

Last adjustments to the instruments; stage lights flash.

TOM JOBIM

I’m Tom Jobim, here are Vinicius de Moraes and Joao Gilberto. To those of you who came back, thank you.

First timers, we’ve been performing here for 45 nights consecutively. (Crowd cheers)

Our work is always done with all of you in mind, so we dedicate these songs to you, the wonderful people of Rio.

More cheering. In this contagious spirit of excitement, Tom nods to the quartet OS CARIOCAS, who strikes the first notes of So Danco Samba (I Only Dance Samba).

9.

OS CARIOCAS (SINGING)

So danco samba, so danco samba.

Vai, vai, vai, vai, vai. So danco

samba, so danco samba, vai. Ja

dancei o twist ate demais. Mas nao

sei, ja me cansei do calypso ao chacha-cha.

INT. BAR AREA

Uh, sorry... yes, mister, yes.

(to Astrud)

How do I say we accept his offer?

Commented [PP31]: This is all unfilmable. How’s the camera know any of this? That’s all that action lines are— what is the camera seeing now?

Commented [PP32]: I don’t need this, sounds like he’s bragging.

Commented [PP33]: Nope. Every time and every place you wrote Portuguese words, it has to come out. I don’t speak the language. Most readers here don’t—so why include it?

If you want to have two versions, English language and Portuguese, that’s fine.

This will help trim down the script.

Commented [PP34]: This is funny actually...the language barrier. This US guy speaking English but only Astrid speaks good English here. you can get good comedy from this.

14.

ASTRUD

Mr. Frey, what my husband is trying to say is, you have a deal.

Astrud eyes Tom for confirmation. Sidney smiles.

INT. GILBERTO'S HOME - NIGHT

Joao and Astrud come in through the front door laughing out loud from a joke or something.

JOAO

Funny, huh? I almost peed my pants.

See you in the kitchen.

ASTRUD

Okay.

On his way to the bathroom, he exits one way. On her way to the kitchen, she exits the other way. As for us?

We're left all alone to explore their hallway since this is our first time welcomed through the front door, examining a vast collection of awards, including 1958 Chega de Saudades (No More Blues) vinyl. Joao and Astrud shout back and forth.

JOAO (O.S.)

Tonight was perfect and to top it off -- this deal. Just amazing!

Astrud makes noises with plate settings, glasses, ice cubes.

ASTRUD (O.S.)

I know. We both got amazing deals.

Toilet is flushed. Water in the sink running. Then--

We end our "tour" by the kitchen entrance at the same time

Joao returns and stands, mesmerized.

KITCHEN

Astrud holds the champagne. On the table, that black forest cake and, it may go unnoticed by him, BUT... a table for two with the plate setting and glasses perfectly aligned.

She's that kind of dedicated housewife. Showing the bottle...

ASTRUD

Congratulations to NEW YORK!!!

Joao wraps her in his arms, his hands feeling her sensually.

He leans her forward. As he's about to kiss her--

15.

JOAO

Congratulations to us.

Their lips meet sharing a passionate kiss. She's still holding that bottle, by the way. When their lips split,

Astrud takes a deep breath as Joao keeps looking at her.

ASTRUD

Somebody's hungry. Champagne first?

He brings her back up, but still holds her.

Commented [PP35]: Haha...exactly! She's the only one who can translate.

Commented [PP36]: Well, here they are at home. Is this the first time we see them in the house alone. I know you said the major conflict is this personal life. Time to start planting seeds for future fights.

Commented [PP37]: ???

Commented [PP38]: Good description of their home. The awards remind us that even though they're unknown in the USA, they are KNOWN in their homeland.

Commented [PP39]: Yes, exactly. Show them in a LOVING relationship to start with—then it disintegrates. Ironically because of this very thing that they are celebrating right now.

ASTRUD

Can we spend Christmas in New York?

JOAO

Only if we spend New Year's in Rio.

Her smile agrees. He takes the champagne and POPS the bottle.

She holds the glasses. Cheers!

EXT. COPACABANA PALACE HOTEL - DAY

The art deco luxurious destination of movie stars and alike.

INT. COPACABANA PALACE HOTEL - PRESS CONFERENCE ROOM - DAY

The Bossa Nova gang enters to a frenzy of reporters shouting

and FLASHES popping. Sid turns to Todd then Astrud.

SIDNEY FREY

Can you help me?

ASTRUD

Yes, what do you want me to do?

Sid approaches the podium, Astrud stands next to him. Tom,

Joao and Vinicius take a seat.

SIDNEY FREY

Bom dia, Rio. My name's Sidney Frey

CEO of Audio Fidelity Records. I'm

here to inform I'm booking the

Carnegie Hall in New York for a

night of Bossa Nova in November.

Astrud translates. She is barely finished when HANDS for

questions are up in the air. Sid points.

REPORTER #1

Who are the performers?

16.

Astrud to Sid. Then--

SIDNEY FREY

I'm open to suggestions while I'm

here, but Joao and Tom are

officially confirmed.

Astrud translates. A second later, another HAND. Sid points.

REPORTER #2

How will you know you put a concert

of Bossa Nova together, not just

any old Brazilian music?

SIDNEY FREY

I'm not as ignorant about Brazil as

you may think. I set foot here as a

sailor during World War 2. I'm

aware of the difference between

samba and Bossa Nova, and how they

can soothe the American palate.

Sid gives Astrud a moment and goes on, ignoring hands.

Commented [PP40]: I'm really enjoying reading this because I've personally BEEN to all of these places!

I love the buffet here!

Commented [PP41]: It's a major choice to make these folks already the subject of paparazzi. Already being successful, I wonder what they are overcoming, what the OBSTACLES are. There have been zero obstacles so far.

Commented [PP42]: So, it looks like Sidney is famous too.

Commented [PP43]: You don't need the #

Commented [PP44]: That's great writing. I love your knowledge of the music itself.

SIDNEY FREY

Let me answer your question with another question: how long has Bossa Nova been happening here?

Tom addresses Sid. His accent is subtle; he may sound slower than usual like someone who's thinking, but sounds fluent.

TOM JOBIM

It's been happening for a while, but our album No More Blues in 1958 seems to make it official.

Sid motions to Todd, who opens a messenger bag. Out comes a considerable amount of vinyls; hands over.

SIDNEY FREY

Do you know who's been recording your music, THEIR music, abroad? (vinyl after vinyl)

Sarah Vaugh, Nat King Cole, Billy Eckstine, Tony Bennett, Charlie Byrd. Should I go on? Don Payne came here, took your records and showed them to Stan Getz. What did Stan do? He and Charlie Byrd recorded Desafinado, one of their songs, in March of this year and sold one million copies.

17.

All the songs these men made are hits recorded by Americans without their names or stamp on it. Perhaps it's about time they get the recognition for their own music. Wouldn't you agree?

Todd puts the vinyls away as Astrud translates. Joao notes how skilled Astrud is. Sid points to one of the HANDS.

REPORTER #1

So, you want to right a wrong?

Astrud to Sid, then --

SIDNEY FREY

No, I'm too late for that, but I want to give these men a chance to record their songs with their names in their own style.

Another HAND pops up barely letting Astrud finish it. The urgency, sometimes, feels almost tangible.

REPORTER #3

It's mid-September. Is that enough

Commented [PP45]: Haha, I come from the HOME of the Blues, so don't you dare say anything bad about that. 😊

Commented [PP46]: See what I mean? A paragraph like this shows how knowledgeable you are.

Commented [PP47]: Again, never write #

Commented [PP48]: YES, that's what I want. She's a WOMAN. She's not as famous as the others. I want CONFLICT. I want to see her getting blown off her—at least in part. Brazil's machismo culture coming out.

time to put a concert together with only two months left?
Astrud bridges the interaction with charm.
SIDNEY FREY

Absolutely! I'm not exaggerating when I say I have the Frank Sinatra of Brazil here. But you know that. Pointing to Joao behind him. More HANDS.
SIDNEY FREY

Thank you all for coming.
Sid mimics "Thank You" to Astrud. She and Joao share a kiss.
INT. STUDIO RECORDS - RECORDING BOOTH - DAY
The following day. Astrud records her demo: the same original song sung in the club, just a difference verse. It's a wrap.

As she removes the head phones --
ASTRUD
How was it?
18.

She turns to Louis showing the front page of JORNAL DO BRASIL with the headline Bossa Nova grows, heads to New York.
LOUIS

So we both speak English, no need to be shy about it. I see you put on a show yesterday.

ASTRUD
That. Is that what they're saying?
LOUIS

What's the deal with this guy, Sidney, anyway, and all this sudden interest? Joao and Tom are creating something beautiful here. It's not that I'm against a concert, but all this rush could damage their image and ruin their music.

ASTRUD
How so?

LOUIS
Because Americans don't know them. Joao and Tom haven't even toured their own country much less abroad.
Astrud just listens, unsure of how to respond.

LOUIS
I worked with Carmen Miranda and Disney himself in Los Angeles for years. I understand the American market. Maybe y'all would

Commented [PP49]: That's a nice moment.

Commented [PP50]: Yeah, the dual language thing is going to be VERY important for this film. Her ability to speak English is huge.

Commented [PP51]: I'm not seeing that. there's no downside. This guy is just jealous.

Commented [PP52]: So what????

At least we'll get them unknown in the USA. I'm hunting for conflict.

reconsider this little concert and record another album here with me. We did a great partnership the first time with Chega de Saudade.

ASTRUD

They did.

LOUIS

Right, they did. But we could work around with you too. You were great in that concert at school a few years ago. Give yourself the chance to shine again. Think about it.

ASTRUD

Okay, I'll let the others know.

LOUIS

You're gifted. You can go far.

ASTRUD

Thank you.

LOUIS

What you need to figure out is if you're going to have to lose something precious in order to gain something priceless.

(off her silence)

That's a wrap and you were superb.

INT. COPACABANA PALACE HOTEL - SUITE - DAY

Astrud stops by a suite door, but can't get closer because of the ridiculous amount of demo tapes blocking the way. News spread out like fire in a haystack.

Out of curiosity, she kneels down and digs in.

First one she grabs, label reads: percussionist Jose Paulo, Sao Paulo. She tosses it back, reaches another: singer Carmen Costa, RJ. A third one: pianist Lalo Schifrin, Argentina. She purses her lips, unimpressed, and glances at the newspaper Louis rubbed in her face.

She gets up and puts on sunglasses. KNOCK. KNOCK. KNOCK.

EXT. COPACABANA PALACE HOTEL - CAFE - DAY

Sid and Astrud discuss business over food.

ASTRUD

No, you can't leave yet. You have to stay here if you want my help.

SIDNEY FREY

But I need to secure the Carnegie.

ASTRUD

Sid, no excuses. There's something

Commented [PP53]: See, I knew it! This guy is jealous and ANGLING for his OWN piece of the pie! I'd love to see a scene with him and the American producer fighting it out for the band.

Commented [PP54]: No Astrud, don't be foolish. Go with the American guy.

Commented [PP55]: That's a good line. Yes, that's what the movie will be about, the theme of the protagonist.

Commented [PP56]: Not sure how you communicate all this info with just a quick camera shot.

Commented [PP57]: This feels out of place. She's nobody. He's a big deal producer. How can she dictate any terms to him?

called telephone. Secure the Carnegie now and stay here a few more days. You can't expect me to make the decisions for you.

Sid sees her point is valid.

SIDNEY FREY

What are those names again?

20.

ASTRUD

Carmen Costa, Jose Paulo, Lalo

Schifrin.

SIDNEY FREY

Any good? You know any of them?

ASTRUD

They have about as much to do with Bossa Nova as putting Fidel Castro and John F. Kennedy together for a show.

SIDNEY FREY

Well, then... Let's see what they are made of.

INT. AUDITION ROOM - DAY

The pile of demo tapes, headshots and paraphernalia once at Sid's suite door are now twice as big and all spread out.

Todd helps Sid and Astrud sort them out.

A cassette tape goes in the cassette player. They listen to a piano. Sid seems to like it and grabs the envelope.

SIDNEY FREY

Lalo Sch-- Argentina? Can he be here tomorrow?

Astrud takes notes. Moving on randomly grabs another package.

Analyzing headshots and listening to a variety of voices with the blessing of the beautiful invention of a cassette player.

DIFFERENT SESSIONS, DIFFERENT DAYS, ALL IN THE SAME ROOM.

Each performer receives a deserved mention of name and title.

So, it begins. Chasing their five seconds of fame, first up:

On the mic, giving a taste of the song Ah! Se Eu Pudesse is a gorgeous Latin soprano... INSERT: Ana Lucia, singer

Next: Manha de Carnaval, by Afro-Brazilian with the voice of a thunder... INSERT: Agostinho dos Santos, singer

Next song Zelao, by the eye-candy Latin... INSERT: Sergio

Ricardo, singer

Next song Amor no Samba, by another good looking Latin...

INSERT: Normando Santos, singer

Next: Barquinho, by a nervous and charming... INSERT: Roberto Menescal, singer

Commented [PP58]: Why doesn't this conversation feel natural to me? She's talking to him like she's known him her whole life. She has no power here, he does.

Commented [PP59]: I like this, but I would like HIM to be in control of this scene. Have her be smart enough to let HIM be the big man here.

Commented [PP60]: I mean, why would they need demo tapes. Wouldn't they know all these people from the local music scene—personally?

Commented [PP61]: Yeah, this is a music lover's movie, a real fan movie.

21.

Next, Passarinho, by another suave Latin man... INSERT: Chico Feitosa, singer

Next, A Felicidade, by the Afro-Brazilian man with the voice of a thunder... INSERT: Agostinho Santos, singer

Next: Influencia do Jazz, the man with a stunning smile...

INSERT: Carlos Lyra, singer

Last, but not least in the singing category, to complete the list: another suave man, singing Sound of Bossa Nova New York is... INSERT: Caetano Zama, singer

Then, the auditions move on to:

Sergio Mendes, pianist

Luiz Bonfá, guitarist -- playing graciously

Milton Banana, drummer and Sebastiao Neto, bassist... playing together.

Oscar Castro-Neves Quartet also puts on a little show.

Finally, to top it off making the cut: Lalo Schiffrin, pianist

END AUDITION MONTAGE.

Sid hangs the last headshot on a wall with the concert lineup.

Takes a step back standing next to Astrud, hands on his waist. They glance at each other and he nods yes.

SIDNEY FREY

Ladies and gentlemen, I give you the Bossa Nova entourage of 1962.

Sid and Astrud turn to face Joao and Tom behind them.

TOM JOBIM

This is amazing. Congratulations!

JOAO

Con-- congrat--

SIDNEY FREY

Thank you. Obrigado.

SIDNEY FREY

Initially, I came here only for Tom and Joao, but now it's more like a Bossa Nova show.

TOM JOBIM

The more the merrier.

22.

SIDNEY FREY

I don't think it'd ever be possible without Astrud. Thanks.

ASTRUD

My mission here's complete.

alike, when in reality it's more of a hole in the wall type of place. It works. Heads are bobbing...

On a table near Astrud, Afro-Brazilian CARMEN COSTA, 42, a

Commented [PP62]: I mean, while being appreciative of the detail, I'm worried all of this is eating up pages. Unless all these people become real characters with dialogue, I'd trim or cut some of this. Keep the montage but leave stuff like "nervous but charming".

Commented [PP63]: That montage should also show that Sid and Astrud are coming to know each other better. He trusts her musical taste.

You could also show that her husband begins to have a pang of jealousy that Sid is trusting his wife. This is a power dynamic thing. the male is supposed to be the boss down there.

Commented [PP64]: Yes, that's where I wanted her to perform in the first place. Hole in the wall to Carnegie Hall.

beauty of a woman, a well known and respected singer, who solidified her career in the 1940s-50s. She eyes Astrud.

Sergio wraps it up with a huge round of applause.

Carmen takes the stage, whispers something to Sergio. He nods yes. She takes the mic and sings Esta Chegando A Hora, giving them a flavor of her success. Her energy is contagious. She ends on a high note and brings the house down.

Joao looks around and his eyes land on--

THE GIRL. Yes, the one and only! His world slows down... his eyes fixed on her as... ALL the noise dissipates... everyone disappears, leaving Joao and her alone. She blows a kiss to him.

ASTRUD (O.S.)

Joao. JOAO.

Joao snaps out of it. She follows her gaze, but nothing. He glances back, but The Girl was never looking.

25.

JOAO

Restroom.

Astrud turns and Carmen stands right in front of her.

ASTRUD

Carmen. Hello.

CARMEN COSTA

Astrud, I'll go straight to the

point: I know about the concert and

I want to be a part of it.

ASTRUD

Well, I don't mean to discourage

you, but the selection is finished.

CROWD

Yes, I heard. He can consider THAT my audition.

Carmen points to Sid, who's lost in translation. Literally.

ASTRUD

Well, I don't know what to say.

CARMEN COSTA

I also heard of your influence.

C'mon, you know my work. And we're

women, we help each other in times

of need, don't we?

Then, Sergio pops in. Astrud turns to Sid patiently waiting.

INT. BOTTLES BAR - RESTROOM - NIGHT

Joao takes a good look at himself in the mirror. He turns the

faucet on and starts to wash his face.

INT. BOTTLES BAR - OUTSIDE RESTROOM AREA - NIGHT

Joao comes out when across from him is The Girl, also coming

Commented [PP65]: Unfilmable.

The only thing in action lines is what the camera can SEE.

Commented [PP66]: This is all filmable because it can be SEEN without an explanation. See the difference?

Commented [PP67]: YES!!!

I love this character. She's almost a Greek goddess. She is beauty incarnate.

Commented [PP68]: So far this is the best and ONLY conflict. I don't think she realized how infatuated he is until RIGHT NOW. Make sure her eyes and the girls' meet.

Commented [PP69]: Crowd?

out of the ladies room. They both freeze. Awkward. But before any of them moves--

Todd pops in, holding himself to the wall, tipsy. He reads both. Joao leaves unceremoniously. Todd greets with a smile.
26.

INT. COPACABANA PALACE HOTEL - BEDROOM - DAY

The next morning. Todd slowly opens his eyes, checks the time and jumps out of the bed late for the day. He grabs his pants from the floor and rushes to the bathroom.

In two seconds, he's back dressed up, but hair's still messy.

He grabs luggage, his watch on the nightstand and heads out in a rushed but quiet manner. As the door CLICKS SHUT--

The Girl wakes up startled, sits up situating herself. She looks around: she's alone. She throws herself back on the bed with a smile and spreading her arms wide.

INT. VARIG AIRPLANE - NIGHT

Brazil's leading airline. Sidney takes window seat; Todd next to him. Sid looks out the window as we pull back through that window toward the--

EXT. AIRPORT RUNWAY - NIGHT

A Boeing faces the runway, ready for departure. Soon, wheels spin fast... faster until they no longer touch the ground.

EXT. MANHATTAN ISLAND - DAWN

Bird's eye view of the might skyline that dazzles the world.

INT. IDLEWILD INTERNATIONAL AIRPORT - EARLY MORNING

Jet bridge: the Bossa Nova entourage exiting the aircraft.

Then, in the baggage area: with their luggage claimed, Todd escorts them out, next to Astrud pushing the stroller.

TODD

Nice to see ya again, Mrs Gilberto.

ASTRUD

Likewise. Please, call me Astrud.

TODD

I'm sorry I didn't take the time to learn any Portuguese, but does anyone else speak English?

ASTRUD

Besides me and Tom, no.

27.

ASTRUD

I see. How was your trip?

ASTRUD

We survived. First time flying.

First time away from home. First in the U.S.A.

TODD

Commented [PP70]: Such an amazing hotel. I feel like I live in the Kennedy era when I walk through there.

Commented [PP71]: Yes, we talked about this. End of act 1 is them going to New York. Page 26 is a perfect spot for this.

But your script is really long. That means you OVER-wrote either act 2 or 3.

Act 1= page 1-25

ACT 2= 25-75

ACT 3= 75-100 ...ideally.

Somehow you have an extra 18 pages on top of this.

Got to put this script on a diet!

Commented [PP72]: Yes, that's a great verb. This whole trip to start with is just dazzling for them. Especially Astrud.

My dad always said there's always a first for everything, no matter the age. Welcome to the United States.

ASTRUD

Thank you. Where's Sidney?

They turn a corner and-- FLASHES, FLASHES, FLASHES. The way is blocked by a media frenzy. Also present is a jazz band of 6 MEMBERS hired to welcome the entourage. On that cue-- a SAXOPHONIST blows the first notes of Desafinado.

Tom's head turns, surprised. After all, it's his composition played to the level of Jon Henderson (involving, seductive), perfectly rendering the melody instead of that fast noisy version that Stan Getz & Charlie Byrd released. SHOWSTOPPER. Todd displays a B&W billboard on a tripod:

FIRST BOSSA NOVA CONCERT AT THE CARNEGIE HALL
21 NOVEMBER 1962.

In sincere appreciation THE BRAZILIAN CONSUL GENERAL OF NEW YORK, AUDIO FIDELITY RECORDS & SHOW MAGAZINE.

Sidney comes to the rescue, bringing the two main stars, Tom and Joao, up front.

SIDNEY FREY

This way, please.

Reporters put their recorders to work around the "talk of the town" in an improvised press conference.

REPORTER #1

Mr Frey, where's this Joao Gilberto (butchering the name)

"The star of the night"?

SIDNEY FREY

Right here and he's super excited with the opportunity.

JOAO

Hello. Oi.

28.

REPORTER #1

Mr. Gilberto-- Joao, what can you tell us about Bossa Nova?

JOAO

Uhh... me no understand, sorry.

TOM JOBIM

Bossa Nova is like-- is more like--

It's not the language barrier Tom struggles with now, he was just never asked to define Bossa Nova before-- until now.

Commented [PP73]: This dialogue can be trimmed.

Commented [PP74]: I don't know. I've been fighting this "fame" early on. Why would there be a big band there? Nobody up here right now knows who they are. I'd cut the cameras reporters and band and have just the four of them arrive WITHOUT fanfare.

They have to EARN this.

It doesn't matter what actually happened, this is a MOVIE. Fiction that approximates a real story.

Commented [PP75]: I mean, it's incredible they're STARTING at Carnegie Hall.

Commented [PP76]: When you start with them famous, there's nowhere to go but DOWN. There's also no conflict, and we're 26 pages into this.

Commented [PP77]: Haha! Yes...that's what I want. Maybe Sid planted them here and they have no fucking clue who these people are. I'd like that.