

22 CONTINUED: (3)

22

They walk for a couple beats.

LORELAI (cont'd)
We're clear. Sewer problems.

RICHARD
Well, your public works department
should be notified.

LORELAI
They're on strike. They're always
on strike.
(coughs)
Excuse me.

EMILY
Allergies?

LORELAI
Smog.

Lorelai continues coughing, as she leads them down the street.

23 INT. JESS'S PHILADELPHIA WORK/LIVING SPACE - DAY (DAY 4)

23

GG
A cool, old house, furnished with cool, old furniture and rugs. The area we see is the downstairs, where JESS and a couple of his partners work; upstairs is where they live. It is moody and artily lit. Even though there are windows and daylight outside, practically no light gets in, so the space is always atmospheric. There's a bookcase of books, zines, and graphic novels that Jess's group has published. There is original art on the walls, along with a couple sculptures, and all is for sale. People mill about, drinking, looking at the art, sitting around, talking, flipping through books. Since it's the day, there's some variety to the ages of the group. We find Jess having an animated discussion with his two cohorts in the venture, the over-enthusiastic MATTHEW, and the more laid-back CHRIS. They obviously have these kinds of good-natured disagreements all the time.

start → MATTHEW
We need our own bar.

JESS
You say it like I'm fightin' you.
I'm not fightin' you.

CHRIS
Same here.

1/8/04

Chris
sc. 1

23 CONTINUED:

23

MATTHEW

~~We need a public place where the
next de Kooning can run into the
next Franz Kline and dis the next
Jackson Pollock, while the next
Charlie Parker shoots up in the
corner.~~

JESS

~~So, a nice family place,~~

MATTHEW

I'm not kidding. We'll call it
the Cedar Bar Redux.

JESS

I would kick my own ass if we called
it that.

CHRIS

Why don't we call it "Devoid of
Original Ideas Poser Bar."

MATTHEW

(walking away)
Go to hell, both of you.

JESS

~~Hey, come back for a hug, man.~~

CHRIS

(spots someone)
Hey, there's Alicia Mattheson from
the Weekly.

JESS

Grab Matthew, get him off the bar
thing, and have him show her around.
It's what he's best at.

CHRIS

(crossing away; shaking his
head)
Cedar Bar Redux.

~~Chris crosses away. Jess turns and, to his surprise, he spots
Luke in another area, studying a painting on the wall. Luke
wears the nicer slacks that Lorelai packed, "just in case."
Jess approaches him. He is a bit stunned to see Luke there.~~

JESS

So, my eyes don't deceive me.

LUKE

First things first -
(more)

end
2004

28 CONTINUED: (6)

CHRIS
SC. 2

28

As Emily makes her way to the door, she spots Caesar behind the counter. She points to him, scaring the crap out of him.

EMILY (cont'd)

You! You could have told me that wasn't Luke's daughter.

Emily marches out.

CAESAR

Come back again!

Caesar continues working. Lorelai reflects on Emily's words.

29 INT. JESS'S PHILADELPHIA WORK/LIVING SPACE - NIGHT (NIGHT 4)

29

It's late-ish. Things are wrapping up. The last few people are leaving.

start →

CHRIS

All I'm saying is, control your poet.

MATTHEW

So suddenly he's my poet.

JESS

He changed up on us. ~~He wasn't supposed to premiere new material tonight.~~

MATTHEW

It wasn't bad.

CHRIS

It was rambling.

MATTHEW

It was a little rambling.

CHRIS

What was that whole part about desiring Golda Meir?

JESS

Please tell me that was symbolic.

~~MATTHEW~~

~~I'll talk to my poet.~~

284

29 CONTINUED:

29

CHRIS

(to Jess)

Hey, we're hitting the bar that we
are not going to call Cedar Bar
Redux. You coming?

end

~~Jess looks over at Rory, who is sitting reading one of the
books.~~

JESS

Uh, yeah. Maybe. Go on ahead.
I'll catch up.

Matthew and Chris exit. Jess goes up to Rory. There's no one
else left in the place. Rory is reading Jess's book.

JESS (cont'd)

You don't have to read that again.

RORY

I know I don't.

JESS

There are so many things I'd change
in it.

RORY

Like what?

JESS

I'd keep the back cover. Everything
else goes.

RORY

You know why I love your book?

JESS

Why?

RORY

It doesn't remind me of anything.
It's not a rip-off. It's just
you.

JESS

High praise, Ms. Yale Editor.

RORY

But I don't get to write as much
as I'd want. I'm assigning and
motivating and hand holding and
rewriting.

484