

Tell me yours & I'll tell you mine.

Written by

Kyle Edward Dyson

WGA Registration. #2227538

kedwardb@icloud.com

FADE IN

1. EXT. LEOPOLD INTERIOR WINDOW APARTMENT - EVENING

The cherry ember of a cigarette glows in a dim winter lit room. **LEOPOLD DUBOIS**(30s), unkempt, shirtless watches through his camera's range finder at the winter-lit street below from his window. A cocktail ring adorns his little finger he is dressed in a pyjamas ensemble barefoot, he is unamused by his voyeurism.

Suddenly, **RICHARD** (30s), A well dressed man of color, walks buoyantly into the frame of Leopolds lens. A *jazz note accompanies Richard's introduction*. LEOPOLD eagerly reaches for his opera glasses perched on the side table beside an ashtray, wine bottles and miscellaneous items. He is spying on Richard intently. LEOPOLD biting his lip and hanging onto RICHARD'S every move.

CUT TO

2. INT. CAFE - PLACE DES VOSGES - EVENING

PAN UP reveals **RICHARD JAMES** (30s), HARLEM JAZZ SHOW itinerary folded and placed on the table. He reaches for a cigarette, he fumbles around looking for a light. A subtle scan around and we see **LEOPOLD** now impeccably dressed for the evening, sat behind him. As Leopold watches Richard, He stands up and provokes a *subtle gesture*.

LEOPOLD

(In French)

Vous voulez du feu monsieur ?

RICHARD

Merci Beaucoup, seems my matchbox has ditched me. I owe you one

LEOPOLD

An American I presume?

RICHARD

You've got it right, my French ain't nothin' to write home about

LEOPOLD

And, where is home?

RICHARD

That's a million-dollar question I hail from the big apple.

LEOPOLD  
Oh La La New York City?

RICHARD  
Thats it, Harlem. You know it?

LEOPOLD  
Oui, Bien Sur, Harlem, the  
birthplace of jazz of course.

RICHARD  
What do you know about jazz?

LEOPOLD  
In my youth, I had the privilege of  
seeing Josephine Baker perform at  
Le Bal Nègre.

RICHARD  
A diamond amongst stones, that one.

LEOPOLD  
Perhaps, this is a bit forward of  
me, but would you care if I join  
you? It's been ages since I  
practiced any of my english.

RICHARD  
I didn't catch your name pal?

LEOPOLD  
Right, how silly of me. I am  
Leopold, though my dear friends  
call me Leo.

RICHARD  
Richard.

LEOPOLD eases in beside RICHARD they sit together, The sound  
of glasses and distant conversations are heard.

LEOPOLD  
(To Waiter - In French)  
Je prendrai deux verres de Bordeaux  
et l'addition s'il vout plait.

LEOPOLD (CONT'D)  
Rich, Are you enjoying your  
time in the city of light?

RICHARD  
I've just arrived. It honestly  
feels like a dream.

LEOPOLD  
Yes, Paris has this effect.

RICHARD  
and you Leo how long have you lived here?

LEOPOLD  
All my life. I know her winding streets, her secrets, her many moods.

We see the waiter pour two glasses of wine and place the bill on the table. **Leopold** pays with coins on top of the note.

RICHARD  
have I bored you already?

LEOPOLD  
Au contraire. I find you rather intriguing.  
(Beat)  
So Rich, Tell me what brings someone like you from Harlem to Paris?

RICHARD  
Well, I'm here with my band on sponsorship to show you Parisians somethin' about jazz.

LEOPOLD  
How interesting - A man from Harlem who plays jazz, and what role do you play in this ensemble?

RICHARD  
Take a guess.

RICHARD subtly taps his fingers on the table.

LEOPOLD  
The trumpet?

RICHARD  
A fine guess, but I don't use my mouth with what I play.

Leopold observes the hand motion of Richard

LEOPOLD  
your fingers tell me the piano.

RICHARD

You're sharper than you let on and what do you do?

LEOPOLD

"Take a guess"

RICHARD

A perceptive man, mysterious very confident. I'll say a spy?

LEOPOLD

(Jokingly)

What a terrible but rather imaginative guess. I am a photographer.

RICHARD

A photographer?

(beat)

That's how you make a living?

LEOPOLD

You can make a living off any art if you're good enough.

RICHARD

Well I thought it was just a hobby. What sort of photography do you do?

LEOPOLD

All kinds really, Portraits, the nude body, people pleasuring themselves, sex.

RICHARD

So, you're a pornographer?

LEOPOLD

I'm not. It's more artistic than that.

RICHARD

And women let you capture them in such a way? Isn't this illegal?

LEOPOLD

Nothing in human desire should be considered illegal Rich.

(beat)

I photograph anyone. Men, Woman, Men with men, Woman with woman.

RICHARD  
That's quite different from  
jazz.

LEOPOLD  
So Rich, would you care to explore  
Paris with me tonight? To see it  
from a different perspective?

**Leopold** Lights his cigarette and finishes his wine.

3. EXT. PARIS BY NIGHT - EVENING INTO NIGHT

LEOPOLD  
Tell me Rich, Have you ever met  
someone like me?

RICHARD  
No, I can't say there are many like  
you back in Harlem.

LEOPOLD  
And what's life like there?

RICHARD  
It's home. It's not easy, but we  
get on. You ever hear of The Harlem  
Renaissance?

LEOPOLD  
The Harlem Renaissance? Like the  
European Renaissance?

RICHARD  
It's a movement for black  
american's to express ourselves  
under the limitations of racism.

LEOPOLD  
How Ironic, the European  
Renaissance is to blame for racism.

RICHARD  
not sure I follow?

LEOPOLD  
Racial superiority, classism, One  
man above all. It's a very  
problematic ideology.

RICHARD  
I've been told my entire life I'm a  
problem.

LEOPOLD

As have I as a jew, but these are just masks that we're given.

(beat)

Anyway, Richard you're one of your kind.

RICHARD

One of my kind. How is that?

LEOPOLD

I should think you have to be to have your country sponsor you as a musician, no?

RICHARD

I don't know about that. I just do my work with my little freedom.

LEOPOLD

Pity. You should demand your freedom. This is the french way.

LEOPOLD and RICHARD in front of the jazz club's entrance.

CUT

4. INT. JAZZ CLUB - NIGHTTIME.

**LEOPOLD** descends with **RICHARD** into the jazz lounge. We see the green room and suddenly identify the trumpet player in mid composition. A trail of smoke seduces from one room to the next. Leopold silently nods amongst familiars.

LEOPOLD

Gorgeous, isn't it?

RICHARD

Drop dead.

LEOPOLD

Enjoy. I'll fetch us a drink.

LEOPOLD heads to the bar, He signals for absinthe. Returning with the glass fountain and a bowl of sugar cubes. He proceeds to pour.

RICHARD

(eyeing the drink)

What is this?

LEOPOLD  
 C'est le péril vert. A ferocious  
 drink. Something to expel your  
 demons or invite them. Shall we?

RICHARD  
 I never back down from a challenge.

LEOPOLD  
 (beat)  
 Says the man who resists his  
 deepest cravings. I can see them  
 burning beneath your cute little  
 shell.

LEOPOLD lights a match and taps the cubes, he raises his  
 glass.

LEOPOLD (CONT'D)  
 After the first glass, you see  
 things as you wish they were...

LEOPOLD (CONT'D)  
 After the second, you see them as  
 they are not...

LEOPOLD (CONT'D)  
 After the third, you see things as  
 they really are, and that is the  
 most horrible thing in the world.

LEOPOLD takes a sip, RICHARD shoots his back; coughs.

RICHARD  
 God! Is that engine fuel. I've  
 burned a hole in my throat.

LEOPOLD  
 The great Oscar Wilde roamed the  
 streets of Paris fueled by this.  
 They say he stayed awake for three  
 nights, believing himself clear-  
 headed and sane. He would ask the  
 barman if there were tulips growing  
 from the bar because of the colors  
 reflected upon it.

RICHARD  
 Do you mean this shit is going to  
 make me hallucinate?

LEOPOLD  
 If you are lucky, yes. If not,  
 well, I might just kill you.

Richard's reality is altering. He resist. Holding on.

RICHARD

You're quite a storyteller. All I get from you are questions and silly smoke and mirrors stories.

LEOPOLD

(cynical)  
Oh, Hello.

RICHARD

I don't mean to offend you.

LEOPOLD

You couldn't offend me if you tried, Rich. How can you be sure that I even exist? Perhaps, I'm in your imagination.

RICHARD

Why are you talking this way?

LEOPOLD

What way? It's all in your mind.

The trumpet's notes ascend, Richard succumbs. LEOPOLD watches like a predator. Leopold moves behind Richard, his chest against Richard's back, arm wrapped around. Richard closes his eyes feeling Leopold's heartbeat pulse on his back.

RICHARD

Why did you bring me here?

LEOPOLD

to show you, what you've been missing.

Leopold tilts Richard's forehead back, pouring into his mouth, He places a sugar cube in his mouth slowly withdrawing.

RICHARD

Look, I'm not into whatever game you're playing. You want something from me, but I have nothing for you.

LEOPOLD

Don't be silly Richard, There's nothing you could offer that I don't already possess.

Leopold pours another.

LEOPOLD (CONT'D)  
 After the first glass, you see  
 things as you wish they were...  
 (beat)  
 After the second, you see them as  
 they are not...  
 (beat)  
 After the third...

LEOPOLD (CONT'D)  
 Complete the challenge or concede?

**Richard** finishes his drink, Leopold wolfishly smiles.

LEOPOLD (CONT'D)  
 fresh air?

RICHARD  
 I'll stay for a moment.

**Richard** falls back, Leopold taps on Richard's shoulder.

LEOPOLD  
 Let go, dear.

**Richard** leaning back with eyes closed speaks bluntly. A moment passes we leave them and begin to observe the behavior of the guest in the space.

RICHARD  
 So, this is what you do, isn't it?  
 Getting people sauced, so you can  
 have your way with them and take  
 your little pictures?

LEOPOLD  
 You're mistaken. You sound like my  
 father. So condescending and yet so  
 far from the truth.

RICHARD  
 Let me guess... you have daddy  
 problems?

LEOPOLD  
 We don't speak, not since he caught  
 me "tailleur une plume" in his  
 studio.

RICHARD  
 "Tailleur une plume"?

LEOPOLD

It's an expression we use. I think you american's say "Blowjob".

RICHARD

I'm not sure I follow. Are you telling me you are a queer?

LEOPOLD

No, Richard. I'm one of my kind.

RICHARD

But wouldn't any father disapprove?

LEOPOLD

He says I'm sick and If curiosity is a disease, then I am fucking insane.

LEOPOLD prepares himself to leave.

LEOPOLD (CONT'D)

fresh air now?

Richard attempts to stand stumbling, Leopold lifts him. He looks around and we see

HALLUCINATIONS: A COUPLE TOGETHER AT THE COAT CHECK, ONE WHOM IS SHIRTLESS WITH TROUSERS AND THE OTHER WEARING ONLY A JACKET. WE SEE A MANS FACE WHICH APPEARS AS BLURRED. RICHARD RUBS HIS EYES AND CRUTCHES HIMSELF UP TO FALL BACK.

5. EXT. PARIS BY NIGHT - DUSK

PARIS TRANSFORMS INTO A PLAYGROUND FOR RICHARD AND LEOPOLD, BOTH INTOXICATED. AMIDST THE STREET LIGHTS, THEY CHASE EACH OTHER. THE DISTANT DISTORTED EIFFEL TOWER, GLOWS WITH AN AURA. THERE'S A SENSE OF INNOCENCE AND DOOM. SUDDENLY THEY STOP TO TAKE IN THE LIGHT.

LEOPOLD (CONT'D)

Paris at night is a dream within a dream.

LEOPOLD places his hand behind RICHARD'S neck guiding him along assertively.

## 6. INT. LEOPOLD'S APARTMENT - TAROT - NIGHT

Richard navigates this new space, impressed. Lost into the photographs and objects around. Leopold simply sits and watches Richard aroused.

RICHARD

This place is something else.

LEOPOLD

Thanks, It's an old "little" family heirloom. It was my father garçonnière.

RICHARD

Garçonnière?

LEOPOLD

Yes, he'd escape here from the family, to entertain his whores.

RICHARD eye's a deck of Tarot cards on the table among other artifacts "Opium Pipe". LEOPOLD lights a candle.

RICHARD

What is this?

LEOPOLD

Tarot D'marseile.. Do you know it?

RICHARD

Tarot? Yes. It's black magic. I don't play around with that stuff.

LEOPOLD

There's no black magic. Just cards.

Leopold comes closer to the table shuffling the Tarot cards. He lays them out meticulously on the table in a cross.

LEOPOLD (CONT'D)

My dear Rich?

RICHARD

I'm not into superstitions.

LEOPOLD ignores him, he places them in front of Richard.

LEOPOLD

(sarcastically)

Oh come on, Are you always this boring? Their just cards with pretty drawings.

RICHARD visibly annoyed at LEOPOLD's refusal.

RICHARD  
You really are a spoiled little  
brat.

LEOPOLD  
Right, In tarot, each card speaks a  
language of its own. Unveiling what  
we ignore.

Leopold takes his hand, instructing him to draw the first  
card. He turns it over and places it down.

LEOPOLD (CONT'D)  
The Lovers. Connection, harmony,  
making choices that suit what you  
deny yourself most, Pleasure.

RICHARD draws another card.

LEOPOLD (CONT'D)  
The Devil. Shadows, bondage, and  
sexuality. Baphomet, the demon,  
invites you to confront your fears  
or else..

RICHARD draws another card.

LEOPOLD (CONT'D)  
Death. The end of one thing and the  
beginning of another. Total  
darkness, not running from what is  
inevitable.

RICHARD  
You're orchestrating this, Right?

LEOPOLD  
Don't you believe in fate?

RICHARD  
No, I do not.

LEOPOLD  
Well, You must.

Richard is shaken; Leopold is up to something.

RICHARD  
It all makes sense...  
(beat)  
How could I be so stupid. You  
wanted this.

LEOPOLD

Wanted?

RICHARD

You planned this. You thought you could get me drunk, bring me here, manipulate me with these stupid cards and what take advantage and try to screw me.

LEOPOLD

No, It's not like that.

(beat)

You seem to want what you claim to condemn. Who's manipulating whom here?

RICHARD grabs LEOPOLD by the collar over the table in a fury.

LEOPOLD (CONT'D)

You could have left me at any moment, but why didn't you? You accepted my invitations, and now you are in my home, and accuse me of taking advantage of you? you are making a fool of yourself Richard.

RICHARD pulls back, unsure.

LEOPOLD (CONT'D)

My sexuality isn't a weapon. I don't wear some mask like you do.

7. INT. LEOPOLD'S PORTRAIT ROOM - MOMENTS LATER

Richard struggles with turmoil. He moves in front a mirror to gaze at himself. **RICHARD** looks around, haunted by the space. **LEOPOLD** in the distance, waiting and watching through the mirror. **RICHARD** stops at a picture, his expression unclear.

LEOPOLD

It's art. Although the line often blurs, even for me.

RICHARD

you've captured many.

LEOPOLD

Moments, people, souvenirs? otherwise they would go lost. It's my gift.

**Richard's** gaze fixates on Leopold's camera, a silent accomplice. **RICHARD** hesitates, then walks to the center of the room.

**RICHARD** unbuttons his shirt, each flicker of movement echoing the silence. **LEOPOLD** mirrors his actions, a dark mirror to Richard's discomfort. As Layers peel away, a silent confrontation in the syncopated rhythm of removal of clothing and relinquishing of control.

They both are exposed, nude. The room is heavy with unspoken tension. **LEOPOLD**, occasionally snapping photos, fixates on Richard with a disturbing intensity. Their gazes locked, an unspoken game between them.

In a synchronized motion, they shed the last layer of privacy, now naked before each other and the lens of Leopold's camera. A chilling click fills the room. The shutter captures the raw of their vulnerability.

FADE TO BLACK

#### 8. BATHTUB - NIGHT/DAWN

**LEOPOLD** and **RICHARD** recline in a tub of water, facing each other. Close-ups capture details of Leopold, he smokes of his opium pipe. The water envelops them in a cocoon. **Leopold's** legs are open, perched on the edge, feet beside Richard, who is opposite him, settled in between.

LEOPOLD

Tell me yours, and I'll tell you mine.

RICHARD

There was a boy back in Harlem.  
Miles was his name. I thought we'd  
be friends forever.

LEOPOLD

what happened?

RICHARD

Miles was fearless. One summer, we  
found an abandoned building with a  
piano in the basement. It was out  
of tune, dusty, but had a soulful  
sound. We spent weeks restoring it.

RICHARD (CONT'D)

Once the piano was back together,  
we played it day and night. It  
became our secret sanctuary.

(MORE)

RICHARD (CONT'D)

We would sit next to each other,  
Playing with one another. Once,  
Miles made a move. He put his hands  
down my pants. I didn't stop him. I  
continued playing as I reached a  
climax, and just like that, a gang  
of kids arrived and attacked us.  
They beat us up bad and smashed our  
piano.. Miles fell in a coma.

LEOPOLD

How tragic.

RICHARD

he woke up a year later, It changed  
him. We drifted apart and I moved  
on, chasing my dreams of playing  
the piano.

**RICHARD** shares a smoke with **LEOPOLD**

RICHARD (CONT'D)

and you, What's yours?

LEOPOLD

I was 7, I discovered my father's  
hidden life. He was an accomplished  
painter, known for his landscapes  
and portraits. He had this place we  
are in now. Once I sneaked my way  
in to surprise him, I just received  
a good grade you see and I heard  
noises - screaming. I panicked  
thinking it was someone  
calling for help and ran into the  
room. I saw a woman who was naked  
with ropes around her as he was  
performing sodomy. She looked me in  
the eye before he saw me and rather  
than stop he kept going... knowing  
i was right there.

RICHARD

What did you do?

LEOPOLD

What could I do Richard? I wanted  
to kill him.

CUT

FADE TO BLACK

---

# KYLE EDWARD DYSON

---

## PROFILE

Freelance Editorial Wardrobe Stylist with extensive experience in curating unique and compelling fashion statements for photo and video content across digital platforms.

## EXPERIENCE

FREELANCE EDITORIAL WARDROBE STYLIST | 2012 - 2020

Collaborated with renowned publications including:

- **L'uomo Vogue Magazine:** Delivered cutting-edge styling for high-profile editorial shoots, ensuring seamless integration of fashion concepts with the publication's aesthetic vision.
- **Esquire:** Conceptualized and executed fashion-forward looks for men's lifestyle editorials, elevating brand messaging through trendsetting wardrobe choices.
- **Complex Magazine:** Crafted visually captivating and on-trend outfits for photo and video content, amplifying the publication's urban culture appeal.
- **Flaunt Magazine:** Designed and styled wardrobe selections for diverse editorial spreads, contributing to the magazine's reputation for artistic and boundary-pushing content.
- Applied in-depth knowledge of fashion trends, fabrics, and styling techniques to consistently meet and exceed client expectations.
- Worked closely with photographers, directors, and creative teams to achieve cohesive visual narratives for various projects.

## KEY ACHIEVEMENTS

- Developed a distinct style recognized for its creativity and trendsetting elements, resulting in increased audience engagement and positive feedback from clients.
- Contributed significantly to the success of editorial shoots, leading to features in top-tier publications and enhancing brand visibility for clients.

## EDUCATION

ACADEMY OF ART UNIVERSITY | BACHELOR'S | VISUAL COMMUNICATION - 2014

## SKILLS

- ❖ Expertise in fashion styling for editorial shoots
- ❖ Proficient in trend analysis and fashion forecasting
- ❖ Strong understanding of fabrics, colors, and textures
- ❖ Excellent communication and collaboration abilities
- ❖ Attention to detail and strong organizational skills
- ❖ Ability to work under pressure and meet tight deadlines



# Legal Release Agreement Regarding Submission of Materials

Universal Pictures, a division of  
Universal City Studios LLC  
100 Universal City Plaza  
Universal City, CA 91608

Universal Pictures appreciates your interest in the Universal Filmmakers Project. In accordance with its policy regarding the submission of materials (including screenplays), Universal Pictures cannot review any submitted materials unless the person submitting them has signed the Legal Release Agreement below. Accordingly, please fill out and sign in the space provided and return a copy to Universal Pictures.

## YOUR SUBMISSION MATERIALS WILL NOT BE RETURNED.

### Legal Release Agreement

I (sometimes called herein the "Submitter") am voluntarily submitting to you herewith, at my initiation and not your solicitation, and under the terms and conditions stated herein (the "Agreement"), the following material (hereinafter referred to as "said material"):

TITLE: Tell me yours and I'll Tell you mine # OF PAGES: 15

FORM OF MATERIAL:  screenplay  teleplay  treatment  novel  
(check one)  short story  play  format for TV series  
 other: \_\_\_\_\_

PRINCIPAL  
CHARACTERS: Richard James, Leopold Dubois

BRIEF SUMMARY  
OF THEME OR PLOT: Richard is an american tourist visiting Paris in the 1940's, a Black jazz pianist from Harlem who meets Leopold Du bois a charming and devilish pevert.

Said material [CHECK APPLICABLE]:  has /  has not been registered as follows:

U.S. Copyright Office: Registration No. \_\_\_\_\_ Date \_\_\_\_\_

WGA: Registration No. 2227538 Date 9/25/2023

1. In consideration of my execution of this Agreement, you agree to use reasonable efforts to cause said material to be read within a reasonable period of time (provided that your failure to timely read said material shall not be deemed a breach of this Agreement) and, thereafter, to determine whether you will enter into negotiations with me for the acquisition of my rights in the protectible material (as defined in Paragraph 4 below). I acknowledge that, because of your position in the entertainment industry, you receive numerous submittals of, among other things,

ideas, formats, stories, and suggestions, and that many such submittals, either previously or hereafter received by you, are similar or identical to those developed by or otherwise available to you. Consequently, I recognize that my material submitted hereunder likewise may be so similar or identical. I understand and agree that your use of material containing features or elements similar or identical to those contained in the submitted material shall not obligate you to negotiate with me nor entitle me to any compensation if you determine that you have an independent legal right to use such other material not derived from me (either because such features or elements are not new or novel, were not originated by me, or were heretofore or may hereafter be independently created and submitted by other persons, including your employees.) I acknowledge that no fiduciary or confidential relationship now exists between you and me, and I further acknowledge that no such relationships are established between you and me by reason of my submittal to you of said material.

2. I agree that, in the absence of any subsequent express written agreement between you and I, this document memorializes the sole and entire agreement and understanding between you and I with respect to my submission of the foregoing material to you, and that no implied or other understanding, obligation, or agreement of any nature exists between you and I with respect to the entire subject matter of this document.

3. I represent and warrant that I am the sole owner and author of the protectible material as defined below and, therefore, have the full right to submit it to you upon the terms and conditions stated herein. I will indemnify you from and against any and all claims, demands, expenses, losses or liabilities that may be asserted against you as a result of my submittal of said material and, should you acquire any of my rights therein, your use of said material. Moreover, except as otherwise provided in this Agreement, I hereby release you of and from any and all claims, demands, expenses, losses or liabilities of every kind whatsoever, known or unknown, that may arise in relation to the protectible material or by reason of any claim now or hereafter made by me concerning your use of the protectible material, except for fraud or willful injury on your part.

4. As used in this Agreement, "**protectible material**" means any material submitted hereunder which is originally created by me and is capable of being protected as literary property under the laws of copyright. You may use without obligation to me any and all material which: you previously owned or which is not protectible material; or in the public domain; or was independently conceived by another person prior to or after this submittal. Nothing in this Agreement, nor the submission of the submitted material, shall be deemed to place you in any different position from any other member of the public with respect to the submitted material.

5. I hereby grant to you a non-exclusive right to use the protectible material or any portion thereof for any and all purposes, in perpetuity. If you use any of the protectible material, and in the absence of any subsequent express, written agreement between us, then you agree to pay me the reasonable value of such non-exclusive right to such use. I, on the other hand, agree to accept such sum as payment in full for such use. The "**reasonable value**," as used herein, shall be determined as of the date of this submittal. I acknowledge that the maximum reasonable value of any non-exclusive use of the protectible material -- in its entirety -- is an amount equal to the minimum compensation provided for the writing of equivalent material in the Writers Guild of America Theatrical and Television Basic Agreement in effect as of the date hereof.

6. I agree that I must give you written notice by certified or registered mail at your address, as set forth in the address above, of any claim arising in connection with the protectible material or in connection with this Agreement. I agree to provide such notice within the period of time prescribed by the applicable statute of limitations, but in no event more than ninety (90) calendar days after I acquire knowledge of such claim or, if it be sooner, within ninety (90) calendar days after I acquire knowledge of facts constituting the basis of any such claim. My failure to so provide you with written notice shall be deemed an irrevocable waiver of any rights I might have with respect to such claim.

7. Any controversy, claim or dispute arising out of or related to this Agreement shall be resolved solely and exclusively pursuant to the provisions of Exhibit A attached hereto and incorporated herein by this reference. I acknowledge that an arbitrator appointed thereunder shall have the power to consider my lack of experience as a professional writer and, if such be the case, may cause the reasonable value of your use of my protectible material to be less than the maximum reasonable value thereof defined in Paragraph 5, above.

8. I have retained a copy of the submitted material, and I release you from any liability for loss or other damage to the copy(ies) submitted by me.

9. You may assign your rights and obligations under this Agreement to any third party, including but





**TELL ME YOURS & I'LL TELL YOU MINE.**

**A FILM BY KYLE EDWARD DYSON**

EXPLORATIVE THEMES: PSYCHOLOGICAL, THRILLER, FILM NOIR, EROTICISM, SOCIAL POLITICS. PREDATORY.

# SYNOPSIS

In the sultry, post-war Paris of the 1940s, where Jazz melodies fused with the whispers of clandestine desires, our tale unfolds. Richard James, a soulful and stylish American jazz musician, arrives in Paris on sponsorship, his trumpet casting a spell over the city. Amidst the smoky jazz bars and cobblestone streets, he encounters Leopold Du Bois, an elegant androgynous Parisian, both Pied Piper and enigmatic predator. Leopold, an erotic photographer with an air of mystery, lures Richard into a night of camaraderie that takes an unforeseen turn. As the charismatic dandy falls victim to Leopold's sly actions, the hauntingly glamorous backdrop of 1940s Paris becomes a stage for a story where the lines between desire and danger blur, and the jazz-infused night unveils a sinister twist that defies the planned symphony.



# VOYEURISM

SCENE 1 EXT. LEOPOLD INTERIOR WINDOW APARTMENT - EVENING

PEEPING TOM, WATCHING, SPYING,  
PLANNING, SECRECY, HIDING IN  
SHADOWS, PLANNING HIS ATTACK.



# CAFÉ

SCENE 2 EXT. CAFE - PLACES DES VOSGES

PARIS BY NIGHT / AFTER HOURS /  
SURVEILLANCE / SHADOWS /  
BLURRED VISION / DRUNKEN FOOLS.



# EN ROUTE

SCENE 3 EXT. PARIS BY NIGHT - EVENING INTO NIGHT

PARIS BY NIGHT / AFTER HOURS /  
SURVEILLANCE / SHADOWS /  
BLURRED VISION / DRUNKEN FOOLS.



# APÉRO

SCENE 4 INT. JAZZ CLUB NIGHTTIME

ABSINTHE COCKTAIL/ JAZZ BAR  
EUPHORIA/ PANIC / SLOW BURN /  
EROTIC / HALLUCINOGENIC / TRUMPET  
PLAYER / BROTHEL / NUDITY / OPIUM.





HALLUCINATION





# LA PROMENADE

SCENE 5 EXT. PARISIAN STREETS - MIDNIGHT

PARIS BY NIGHT / AFTER HOURS /  
SURVEILLANCE / SHADOWS /  
BLURRED VISION / DRUNKEN FOOLS.



# L'APPARTEMENT

SCENE 6 INT. DIMY LIT SALON - NIGHT

TAROT CARDS / OPIUM INDUCED/ TAKING  
ADVANTAGE / PSYCHOLIGCAL MANIPULATION/  
DOMINATING "ARTIST INTERCOURSE".



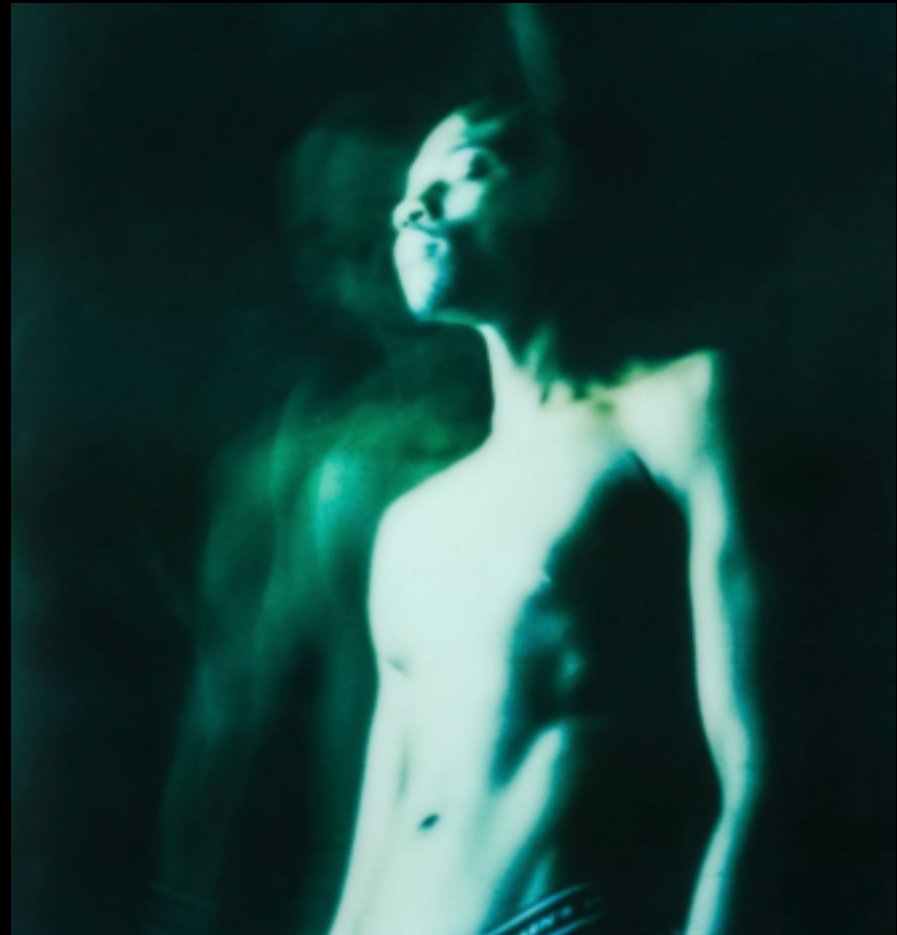
SCENE 6 INT. DIMY LIT SALON - NIGHT



TAROT D'MARSEILLE

# THE GAME





# NUDE PORTRAIT

SCENE 7 INT. LEOPOLDS PHOTO - MOMENTS LATER

TAKING ADVANTAGE / PSYCHOLOGICAL  
MANIPULATION/ DOMINATING "ARTIST  
INTERCOURSE".





ATTRACTION





# LE BAIN

SCENE 8 INT. BATHTUB - NIGHT

SUBMISSION / OPIUM / SURRENDERANCE /  
DOMINATION / DROWNING / CHOKING /  
WATCHING / DEATH.



PERVERSION



# Character



Léopold, Twenties, Parisian

Played by Ernesto Varer  
[talentbox.fr/talent/ernesto\\_varer.htm](http://talentbox.fr/talent/ernesto_varer.htm)

The son of a wealthy family, Erotic Photographer, Closeted Homosexual, Dandy.

Elegant, androgynous, feminine in his curiosity and masculine when assertive. A bit insecure and unstable, has frequent outburst of rage and moments where he seems quite wise and intellectual. Very political as he hid from German occupied Paris during the war with tricks and games.



# Character



Richard, Late Twenties,  
Black-American

Played by Kyle Edward Dyson  
[noma-talents.com/KyleEdward](https://noma-talents.com/KyleEdward)

American jazz musician abroad in Paris,  
from Harlem A cool, confident and  
charming man with a deep secret.  
Androgynous, Elegant, gives the  
impression of naivety finds himself in  
unusual situations, traumatized from his  
experience of racism in the United  
States and looking to escape this  
through his experiences in Paris.



# LOCATIONS

