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La Vilaine

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Screenplay

THE FOLLOWING TEXT FADES IN OVER BLACK

RENNES, FRANCE

"DAY 1"

INT. A DARK DUNGEON LIKE ROOM - MORNING

The location is unclear. Water drips from the ceiling piping. We sense that the room is cold, a basement or a garage. The room is empty except for a single light bulb and string that hang from the center of the ceiling. The light is off. The room sits in complete silence.

As we continue to scan the room we notice the legs of a chair and a set of human legs bound together to the chair.

CLOSE-UP on the legs. The feet are bare and dirty. They are so swollen that it is impossible to determine whether they belong to a man or a woman. They are discolored and look dead.

We PAN UP from the feet. The person is wearing over sized, dark clothing and has a bag over his/her head. The gender remains unclear.

The body is completely still.

All of a sudden the silence is broken by what sounds like a door being unlocked. From the sound it appears to be a complex lock system. The door opens and a ray of lights shines through. The light lasts 5 seconds. Then the door closes behind a large figure.

CLOSE UP on a MANS feet. He is wearing boots. He walks from the door towards the chair. He stops at the chair.

MAN

Lève toi. Lève toi!

He kicks the chair repeatedly.

MAN

Alors, tu te lèves! Je ne vais pas
te le redire

This time, he kicks the chair so violently it falls over. The figure in the chair begins to stir a little. He/she is clearly very weak. The figure groans

The man thrusts the chair back upright.

(CONTINUED)

MAN

Tout ça c'est t'a faute. C'est t'a
faute, et tu le sait.

The man's statement suggests that he knows his captive. The captive remains silent. The MAN lets out an aggressive roar. His temper is frightening. He cannot tolerate his captive resistance towards him.

CLOSE-UP as the man hits the figure across the head, once again knocking the chair over. This time the bag falls off the figures head. When the man leaves, the light shining in from outside reveals the soft features of a WOMAN with jet black hair.

FADE OUT.

THE FOLLOWING TEXT FADES IN OVER BLACK:

WASHINGTON, DC - NOVEMBER 2002

EXT. A LARGE WHITE HOUSE - MORNING

The trees are covered in leaves of a reddish-brown hue. It is a brisk north-east fall day. Two cars sit in the driveway.

INT. A LARGE WHITE HOUSE - KITCHEN - MORNING - SAME TIME

A man sits at the table drinking coffee and reading the paper. It is silent for about a minute then

KATTEL

Les filles!

Kattel (40) calls for her daughters.

INT. LARGE WHITE HOUSE - BOTTOM OF THE STAIRS

Kattel's perspective as she listens to her daughters argue, upstairs.

SISTER 1

That's my shirt! Give it back!

SISTER 2

No! You never wear it!

(CONTINUED)

SISTER 1

Yes I do! And that so doesn't matter. It's still mine! Give it back!

SISTER 2

Just let me wear it! I don't get why it's such a big deal? I'll give it right back after school!

SISTER 1

Moooooooooom!!!

INT. KITCHEN - MORNING - SAME TIME

Kattel walks in and exchanges a "here we go again" look with her husband

KATTEL

Can we ever have a peaceful morning in this house, Sean?

She speaks ENGLISH with a heavy French accent. Her grammar is good, but definitely not perfect.

SEAN

Unlikely

The sound of a stampede is heard in the background and within seconds two girls run into the kitchen

SISTER 1

Isabel took my shirt!

Amélie (13) tall, skinny wearing jeans and a t-shirt. She is a growing out of her tom-boy stage but still hasn't quite figured out the feminine look. She is clearly irritated by her younger sister, ISABEL (10).

ISABEL

She never wears it! So what's the big deal if I wear it for one day?!

AMÉLIE

That doesn't matter! MOOOOOM!!

KATTEL

Isabel, rends-lui sa chemise. Il faut que tu lui demander si tu veux emprunter les vêtements de ta soeur

(CONTINUED)

ISABEL

Ugh, this is so unfair!

Amélie looks very pleased with herself as she watches her little sister storm off upstairs to change.

KATTEL

Tu sais, tu devrais résoudre tes problèmes avec ta soeur, sans moi

Amélie walks over to the kitchen table. She understands her mother but responds in English

AMÉLIE

Well, she shouldn't take my stuff without asking.

She begins drinking her chocolate milk and eating her breakfast.

KATTEL

C'est vrai. Mais cest toi la plus grande.

AMÉLIE

(In an irritated tone)
Whatever.

CLAIRE (15), a short, full on tom boy, walks in. She is wearing an over-sized Georgetown Hoyas Tennis Camp t-shirt, addidas athletic shorts and sambas.

CLAIRE

Good morning.

She sits next to her sister and eats her breakfast

Kattel packs her daughters lunches as they eat then calls for her youngest daughter.

INT. BOTTOM OF THE STAIRS - MORNING

KATTEL

Poulette, descends! Il faut que tu manges avant de partir.

Isabel runs down the stairs past her mother. She is still upset about the shirt.

INT. KITCHEN - MORNING - SAME TIME

Isabel rushes over to the table and drinks her chocolate milk until the final drop. She grabs her lunch box and runs out. We hear the front door slam shut.

INT. KITCHEN - MORNING - SAME TIME

Kattel walks into the kitchen.

KATTEL
Dépêchez-vous les filles! On va
être en retard.

Her two older daughters quickly finish their breakfasts. They grab their lunch boxes on their way out.

Kattel kisses her husband goodbye and leaves the kitchen.

INT. ENTRANCE - MORNING - SAME TIME

The girls grab their backpacks and Kattel grabs her bags and they walk out the front door.

EXT. LARGE WHITE HOUSE

AMÉLIE
Shotgun!

CLAIRE
No! It's my turn!

The girls fight over the front seat, pushing each other away from the door.

KATTEL
Ça suffit! Isabel s'assoit
devant.

Isabel walks by her sisters without saying a word and sits in the front seat. The other two girls, annoyed, get in the back.

Kattel pulls out of the driveway and we watch the Range Rover drive into the distance.

FADE OUT

EXT. SCHOOL - MORNING - LATER

The same Range Rover Kattel drives pulls into a parking spot. Kattel gets out of the car with too much stuff. It looks like she may drop a couple of papers.

She locks the door and heads towards the school building.

INT. SCHOOL

Kattel walks down the hall passing students talking about their weekends

GIRL 1

I was so trashed Saturday night. I don't even remember how I got home.

She continues walking.

BOY 1

She just doesn't get it! I don't want a girlfriend!

She tries to block out the students hallway conversations and walks quickly towards her office.

INT. SCHOOL - OFFICE

Kattel finally gets to her desk. She puts all of her papers and bags down. She gathers a text book and some papers and heads out.

INT. SCHOOL - CLASSROOM

A small classroom, with about fifteen desks. All except for one are filled by high school students.

KATTEL

Bonjour

STUDENTS

(In unision)

Bonjour, Madame Macé!

KATTEL

Sortez vos livres. Aujourd'hui on étudie le subjonctif.

BELL RINGS

EXT. LARGE WHITE HOUSE - AFTERNOON

A car pulls halfway into the driveway and Isabel and Amélie jump out with their backpacks and run up to the door. The driver watches as the girls safely enter their home, then drives away.

INT. LARGE WHITE HOUSE - DAY - SAME TIME

The girls enter their house.

AMÉLIE

Hello?!

As the two girls set their backpacks down, Kattel emerges from the kitchen.

Kattel speaks to her girls in French. They respond in English.

KATTEL

Ciao! Comment c'était l'école?

AMÉLIE

We got to pick topics for our Constitutional Issue papers. I'm writing on the Death Penalty! Isn't that cool?

INT. KITCHEN - LARGE WHITE HOUSE - DAY - SAME TIME

The girls proceed into the kitchen and find a snack waiting for them at the kitchen table. They sit and begin to eat.

KATTEL

Ah, oui. C'est un sujet très intéressant!

Turning to her youngest daughter

KATTEL

Et toi Poulette, comment elle était ta journée?

ISABEL

It was fine.

KATTEL

Rien d'intéressant?

(CONTINUED)

ISABEL
 (with an annoyed tone)
 No, Mom! Everyday is the same.
 Sixth grade is so boring. We aren't
 learning anything cool...

She is interrupted by the front door opening and then
 slamming shut.

CLAIRE
 Helllllloooo!? I'm Hooome!!!

INT. KITCHEN - DAY - SAME TIME

Claire walks in wearing a soccer uniform.

KATTEL
 CouCou!

CLAIRE
 Hey Mom! Is there anything to eat?
 I'm starving!

KATTEL
 Pain, beurre, chocolat et une
 poire. Vous avez gagné?

CLAIRE
 Yea! We are really good this year!
 I think we could win the league!

Claire walks over to the table and sits. The three sisters
 eat their snack and their mother leaves the room.

FADE OUT.

THE FOLLOWING TEXT FADES IN OVER BLACK

Rennes, France

"Day 1"

INT. DARK DUNGEON LIKE ROOM - EVENING

The woman is still on the floor. She struggles to free
 herself from the chair. Just as her hands break free of the
 rope, the DOOR opens and the same MAN walks in.

MAN
 Lève-toi!

(CONTINUED)

The woman looks up at him. She doesn't appear to be scared. She obeys his order, not worrying if he sees her unroped hands.

MAN

Tiens!

He hands her a plate with a single, dry chicken breast and a piece of bread.

MAN

Mange ça.

She complies. She eats slowly and neatly, chewing with her mouth closed, even though she is starving. She waits until she swallows the first bite before taking another.

WOMAN

Merci.

The man places a cup of water next to the woman then turns to leave

WOMAN

Attend! (she pauses) s'il te
plaît...attend.

He turns and stares at the woman. She stares back desperately. He looks away quickly and turns to the door. He walks out once again leaving her in the cold dark room.

INT. LARGE WHITE HOUSE - SAME DAY - EVENING

The phone rings

ISABEL

Hello?

She pauses as she listens to the person on the other end of the phone.

ISABEL

Oh Bonjour! Oui, une minute, je
vais la chercher.

The girl covers the phone and yells for her mother in
ENGLISH

ISABEL

MOOOOOOOM! Jean-Michel is on the
phonne!!!

She waits for her mother to pick up the phone, then hangs up. There are a few minutes of silence as she hangs up and walks away from the phone, and then she hears her mother shriek

INT. LARGE WHITE HOUSE - BASEMENT

Isabel rushes down the stairs to her mother who is hysterical on the floor, the phone dangling above her. Her two older sisters and Dad are right behind her. No one knows what has happened. Isabel is already at her mother's side comforting her.

Claire picks up the phone

CLAIRE

Hello?

She listens for a minute then speaks in FRENCH

CLAIRE

Bonjour Jean-Michel...Qu'est-ce qui s'est passé? Pourquoi est-ce que ma mère elle est hystérique?

Claire's face turns pale as she listens to the man on the other end of the phone.

CLAIRE

Merci, Jean-Michel. On t'appelle plus tard.

She hangs up the phone and turns to her sister and father. Her mother is still hysterical.

CLAIRE

Jacqueline is missing.

FADE TO BLACK

INT. LARGE WHITE HOUSE - LIVING ROOM - A FEW HOURS LATER

All five members of the family sit quietly. Kattel has calmed down, but is still visibly upset. She is pale and her hands shake uncontrollably.

They all sit in silence waiting for Kattel to say something. Nothing they could say seems like it would be constructive.

After sometime Kattel speaks.

(CONTINUED)

KATTEL
Il faut que j'appel Nicole

Sean turns to Isabel

SEAN
Go get the phone, Honey.

She begins to run out of the room, but stops short of the door and turns to her Mom

ISABEL
Do you need Nicole's number too?

KATTEL
Non. Ça va. Je le connais

Isabel nods and runs out.

INT. LARGE WHITE HOUSE - LIVING ROOM - MOMENTS LATER

Isabel runs back into the living room with the phone. She hands it to her mom.

Kattel speaks in French

KATTEL
Merci, Poulette

SEAN
Girls, why don't you go upstairs while your mother talks to her sister.

The girls nod as they get up and leave the room, closing the double doors behind them.

INT. LARGE WHITE HOUSE - LIVING ROOM

Sean and Kattel sit together on the couch. Sean holds Kattel's hand lovingly, letting her know that he is there for her. She begins to dial.

Beep. Beep. Beep. The phone rings.

KATTEL
Nic, c'est ta petite soeur

Only Kattel's end of the conversation is heard. Her hands are shaking uncontrollably. Sean grabs her hand tighter as she nervously listens to what her sister tells her.

(CONTINUED)

KATTEL

Mais comment ça? Ils ont le droit
de partir comme ça? C'est de la
folie!

As she listens to her sister the look of concern and
saddness that was once there leaves Kattel's face and is
replaced with a look of anger and disgust.

KATTEL

Alors, que ce qu'il font
maintenant?

The look of concern begins to re-emerge.

KATTEL

J'arrive. (she pauses) Je pars ce
soir. Je vais chercher un vol.

Sean looks at her surprised, but, without knowing the
content of the conversation, understands that his wife needs
to go and be with her sister

KATTEL

D'accord. Je t'aime et on se voit
bientôt.

Kattel hangs up the phone and turns to Sean. We understand
that she is going to explain what has happened to him.

FADE OUT

INT. LARGE WHITE HOUSE - BOTTOM OF THE STAIRS.

Sean walks out of the living room and heads towards the
stairs. He calls for his daughters.

SEAN

Girls! Girls, would you come down
please?

All three girls come out of a single room and quietly come
down the stairs. The look on their Dad's face is telling
enough.

They sit down one next to the other on the couch and look at
their mother whose eyes are red from crying

KATTEL

So, I just got off the phone with
Nicole.

(CONTINUED)

Kattel speaks to them in English, which we have not seen her do up to this point. She has spoken to her girls in French since they were born, but has a tendency to speak to them in English when she is angry or when the subject of discussion is serious

KATTEL

Jacqueline has been missing for three days. (she pauses) She's been living in a psychiatric hospital, but the place gives their patients a lot of free--

Amélie jumps up, angry and confused, interrupting her mom

AMÉLIE

We should have helped her when we saw her last! We just drove off and left her there, crying and desperate in the parking lot!

SEAN

(Sternly)
Calm down, Amélie!

He pauses and looks at his three daughters

SEAN

We can't do anything about what should've or could've happened. All we can do now is be supportive of your mother while she and Nicole figure out where their sister is

Kattel hesitates

KATTEL

It's been a while since your aunt was completely lucid. But since being put on medication, she has been able to take care of herself for the most part.

She pauses to regain composure

KATTEL

The hospital where she lives has a liberal outlook on patient freedom... (under her breath but audible) which I find completely absurd.

Her anger begins to take her over

(CONTINUED)

KATTEL

To allow mentally unstable people the freedom to leave on their own account with no supervision is absolutely ridiculous. I mean, what kind of facility does that!

SEAN

Honey. Honey, calm down.

Kattel looks at Sean. She knows he's right

KATTEL

When Jacqueline signed out three days ago she indicated that she would be back that afternoon in time for lunch. (she pauses) The nurse on duty said she never showed up for lunch.

She begins to choke up, but pauses as she regains composure.

KATTEL CONT.

The police in Rennes are helping, but don't have any leads to go off of...

She pauses again as she chokes up.

KATTEL

I'm going to Rennes tonight. (she chokes up) I..I..I just need to be there.

Isabel gets up and comforts her mother. The other two girls, sit quietly as they try and process the information.

FADE OUT

EXT. LARGE WHITE HOUSE - EVENING

Kattel walks out the front door carrying a small bag. Her husband is right behind her carrying a larger suitcase. They load the luggage into the car and then get in.

EXT. BLACK RANGE ROVER - SAME TIME

Sean is driving. They are not speaking. We watch as the car pulls out of the driveway. We follow the car as it drives through the city, on the highway until it gets to the airport. We watch Sean and Kattel say goodbye in a long embrace from a distance.

A PLANE TAKES OFF

THE FOLLOWING TEXT FADES IN OVER BLACK

Rennes, France

"Day 1"

INT. DARK DUNGEON LIKE ROOM

The captive sits in the corner shivering. She has freed her hands and feet from the ropes. Her feet are covered with dirt. She looks scared, but she does not try to escape.

CLOSE UP: THE WOMAN'S FACE.

She is crying. Her lack of fight, suggests that the tears are tears of sadness rather than tears of fear.

She starts muttering something to herself. The language is not clear and it is impossible to decipher what she is saying. In fact, it almost sounds like a non-language.

FADE OUT

PLANE LANDING

INT. PARIS CHARLES DE GAULLE AIRPORT - EARLY MORNING

LONG SHOT:

The mother deboards her plane and we follow as she makes her way through the airport to baggage claim. She waits patiently for her bag. She grabs her bag and we continue to follow her as she descends an escalator and walks through a long hall full of people. She approaches a line and waits.

INT. PARIS CHARLES DE GAULLE AIRPORT - TICKET LINE

It is finally her turn. She walks up to the attendant

KATTEL
Un billet pour Rennes

She presents the attendant with some sort of identification card. She pays. Receives her ticket then walks off towards an escalator. She descends the escalator to the train platform

EXT. PARIS CHARLES DE GAULLE AIRPORT - TRAIN PLATFORM

She walks down the platform past a few cars and then boards the train. We watch from the outside of the train as she walks down the aisle and sits in a window seat. As the train pulls away, the camera stays focused on our protagonist. We stay focused until the train is well off into the distance.

EXT. LA GARE DE RENNES - TWO HOURS LATER

A train pulls into the station. Kattel disembarks the train and we follow her across the platform. Kattel looks up from the bottom of the escalator and sees her sister, NICOLE (44), a short woman with reddish-brown hair and glasses, looking up at her waving.

NICOLE
Kattel!

Kattel reaches the top of the escalator, drops her bag, and greets her sister with the tradition French embraces, a kiss on both cheeks.

KATTEL
Ah, Nic! Finalement.

NICOLE
Comment a été le voyage??

Nicole reaches for Kattel's bag

KATTEL
C'était facile...non, ça va,
Nicole, je peux le porter.

NICOLE
Arrêt. Tu viens de passer la
journée en voyage. Laisse-moi
porter ta valiese

Nicole puts her arm around her sister and the two walk towards sliding doors

EXT. LE GARE DE RENNES - PARKING LOT - SAME TIME

Nicole and Kattel approach a white, two-door Citroen.

NICOLE
Comment vont les filles??

KATTEL
Elles vont bien. Occupé avec l'école et le foot

Nicole unlocks the door and puts Kattel's bag in the trunk

NICOLE
Et Sean?

KATTEL
Il va bien. Il est occupé avec la recherche pour le nouveau livre.

NICOLE
Ah, oui, le livre.

The two women get in the car and drive off.

INT. WHITE CITROEN

Nicole drives through downtown Rennes. Steel buildings are modernizing the yet rural town.

ALTERNATING BETWEEN TWO SHOTS, SINGLE SHOTS AND POV SHOTS

KATTEL
Alors, rien n'a changé?

NICOLE
Non. Non pas de changement. Je suis en contact avec Détective Arrichaga mais il ne sait pas vraiment où aller avec l'enquête. Il n'a aucune idée où Jacqueline pourrait être ou qui pourrais savoir quelque chose au-delà du fait qu'elle a disparu pendant une promenade il y a quatre jour.

(CONTINUED)

KATTEL

Il doit y avoir quelque chose qu'on peut faire pour l'aider. Tu es allé a l'appartement de Jacqueline? Elle y est allé des fois, n'est pas?

NICOLE

Ouais, On y est allé. Le Détective Arichaga a obtenu un mandat de perquisition pour l'appartement. (she pauses) Elle n'était pas là. Il avait l'air complètement abandonné, comme si ça faisait longtemps que personne n'y était allé

KATTEL

Et sa chambre à l'hôpital? Tu y est allé? C'est toi qui a la double de clé, n'est pas?

NICOLE

Oui, je l'ai. Je ne voulais pas y aller sans toi. Elle a gardé la plupart de ses effets personnels dans sa chambre là-bas. Je n'aurais pas pu fouillé dans tout ça avec le détective...

Kattel takes a deep breath

KATTEL

Je comprends...Malgré tout, on devrait y aller. C'est possible qu'on pourrait trouver quelque chose qui nous aidra a découvrir où elle est allé ce soir la.

NICOLE

On ira demain.

They drive in silence for a while, then Kattel turns to Nicole.

KATTEL

Est ce que maman elle sait ce qui se passe?

NICOLE

Non. Je ne lui ai rien dit. Mais on devrait lui dire quelque chose bientôt. Je crois qu'elle commence à soupçonner que quelque chose ne va pas.

(CONTINUED)

KATTEL

Je suis d'accord...Tu crois que
maman peut gérer cette nouvelle? Ça
fait qu'un an depuis le divorce, et
maman elle est elle-même pour la
première fois depuis notre
enfance. J'ai peur
qu'elle retombe dans un état de
dépression...Elle est encore
fragile

NICOLE

Ça ne va pas être facile. Il n'y a
vraiment pas de moyen facile de lui
dire. Maman elle est plus forte que
tu penses...après tout, elle était
mariée avec papa pendant
cinquante-cinq années...et a divorcé
à quatre-vingts ans!

Kattel and Nicole laugh

As they finish discussing how to break the news to their
mother, they pull into a parking lot. Nicole parks the car
and two women get out. Nicole locks the care door and
unlocks a door that lets them into an apartment building.
They disappear behind the door.

FADE OUT.

THE FOLLOW TEXT FADES IN OVER BLACK

Rennes, France

"Day 2"

INT. DARK DUNGEON LIKE ROOM

The woman sits in the corner holding her knees to her chest.
She is rocking back and forth and talking to herself.

WOMAN

Qu'est-ce que j'ai fait...Qu'est-ce
que j'ai fait...Qu'est ce que j'ai
fait?

She speaks slowly, pausing between statements

WOMAN

Et s'il revient jamais? Oh, mon
Dieu. Qu'est ce que j'ai fait?

(CONTINUED)

Her voice is quiet, but a sense of urgency has set in. She is beginning to lose it

WOMAN

(through her sobs)

Qu'est ce que je vais faire? Il faut qu'il revien! (she pauses) Oh, mon Dieu. Qu'est-ce que je fairais sans lui?

CLOSE UP OF:

The woman begins violently pulling at her hair and hitting herself in the head. Tears are streaming down her face.

THE CAMERA ZOOMS OUT ON THE WOMAN IN HER HYSTERICAL STATE
AND FADES TO BLACK

INT. NICOLE'S APARTMENT - MORNING - KATTEL'S ROOM

Kattel wakes up. She walks to the bathroom, where she proceeds with her typical morning routine: pee, brush teeth, wash face.

Still in her Pajamas, Kattel walks down the short hallway. The apartment is quiet.

INT. NICOLE'S APARTMENT - KITCHEN

Kattel grabs the coffee beans and begins to grind them. The noise of the grinder is loud enough that she does not hear her sister and brother-in-law come in the front door.

Nicole rests her hand on Kattel's shoulder. Kattel Jumps.

KATTEL

Ahh!

Kattel turns around to see her sister standing there innocently holding a bag of groceries.

KATTEL

Tu m'as fait peur.

NICOLE

Ça va?

KATTEL

Ouais. Je suis un peu mal à l'aise, mais c'est tout.(she pauses) Tu veux du café?

(CONTINUED)

NICOLE

Oui. Merci.

Nicole begins unloading her groceries

NICOLE

Moi et Jean-Michel on est allé à la
boulangerie au coin pour acheter
une baguette.

She pauses. Then continues with an excited tone

NICOLE

...Et ils avaient juste sorti des
nouveaux pains au chocolat tout
chauds!

The stressful look that once controlled Kattel's face is
gone and she smiles

KATTEL

Tu te rapelles quand on allait à la
boulangerie après qu'elle fermait
pour voir si il y avait des pains
au chocolat qui restaient de la
journée et que le boulanger allait
jeter?

Nicole laughs as she cuts the baguette

NICOLE

Le boulanger nous attendait
toujours dehors, pains au chocolat
à la main, comme si il savait ce
qui nous arriverait si on était en
retard d'une minute.

KATTEL

(Over a quiet giggle)

On les dévorait comme des sauvages
avant de rentrer pour dîner. (she
is still laughing) On avait trop
peur que si on les gardait pour
après dîner, papa les aurait
trouvés et, ensuite il les aurait
jeter.

The sisters reminisce on their childhood as they finish
preparing breakfast

NICOLE

Mais les rares fois qu'on avait les
moyens de les acheter frais et tout
chaud, Mmmm, ils était bons!

(CONTINUED)

Kattel pours three cups of coffee and hands one to her sister

KATTEL
Le café est prêt

NICOLE
Merci. (she takes a sip)
JEAN-MICHEL! Le petit-déjeuner est prêt.

JEAN-MICHEL, (45), a short, round-headed man with gray hair comes into the kitchen. A big smile covers his face

JEAN-MICHEL
Bonjour! Comment était ton vol hier?

He greets Kattel with the traditional french embrace. She reciprocates

KATTEL
Ciao. C'était bien. Facile. Pas trop de monde

JEAN-MICHEL
C'est bien!

The three take their places around the kitchen table. They sit in silence as they eat, then

JEAN-MICHEL
Qu'est-ce que mes deux filles ont prévu pour aujourd'hui?

He's trying to lighten the mood. Nicole turns to her sister

NICOLE
T'as encore envie d'aller à l'hôpital pour voir la chambre de Jacqueline?

KATTEL
Umm (she pauses)...peut-être qu'on devrait parler à maman avant

NICOLE
Je crois que t'as raison

KATTEL
Qu'est ce qu'on va lui dire?

(CONTINUED)

NICOLE
La vérité.

FADE OUT

FADE IN

Rennes, France

"Day 3"

INT. A DARK DUNGEON LIKE ROOM

The woman is balled up in the same corner. Her hair is completely disheveled and her skin is brown from the dirt she has been sitting in. She is mumbling something to herself, but it is impossible to understand what it is she is saying

The camera moves in closer. Her mumbling becomes a bit clearer, but a lot of it is still undetectable

WOMAN
Ils s'enfichent...Ils m'ont
laissée...Il est tout ce que
j'ai...C'est le seul qui se soucie.

She goes on a tangent of unrecognizable words, but soon continues with some familiar words

WOMAN
Qu'est-ce que je vais faire?
J'aurais dû lui donner de
l'argent...maintenant il va me
laisser tout seul...

Shes becoming hysterical.

WOMAN
Oh non! Qu'est-ce que je vais
faire? Il faut qu'il reviens! Ils
m'ont laissée! tout le monde
s'enfiche de moi!

Her tangent is becoming more and more nonsensical.

WOMAN
Oh, mon Dieu...Qu'est-ce que je
vais faire? Ils partent
tous...Personne ne reste...Il faut
qu'il reviene!

(CONTINUED)

Through her cries, the woman hears someone outside messing with the door. She looks up with excitement. The tears that had been steadily rolling down her cheeks slow down. Her eyes stay glued on the door as she waits for the door to open.

When the door opens a bright ray of sunshine bursts into the dark room, blinding the woman. She squints her eyes and looks away. When the light disappears behind the closed door, the woman turns around and finds herself staring into the eyes of an OLDER MAN.

MAN #2

Putain! La porte ne fonctionne pas
correctement! Je jure...les
conneries que moi je dois
supporter...Ugh

FRANCOIS, (83), is older and shorter, with a large belly. He walks slowly and with difficulty, using a cane to support his weight.

CLOSE UP: WOMAN'S FACE

Her expression has changed. The excitement has disappeared from her face. She looks a little nervous, but still happier than moments before.

WOMAN

Papa!

The woman jumps up and runs towards Francois. He jumps back waving his cane towards the woman

FRANCOIS

Arrêt! Ne me touche pas.

His tone is harsh, but not aggressive. The tears are rolling down the woman's face again. His reaction triggers something inside the woman.

WOMAN

Qu'est-ce qui ne va pas avec moi?
Où est ce qu'il est?

FRANCOIS

Ça suffit! T'es boiteuse. Calme
toi!

His tone cold. He shows no compassion. The woman tries to get a hold of herself but she is too far gone.

(CONTINUED)

WOMAN

Qu'est-ce que je vais faire? Il faut que je le voie. Je ne peux pas continuer comme ça!

Her rant has turned into the mumbling nonsense. Nothing she says is logical. François rolls his eyes at her and slowly walks towards her.

FRANCOIS

Ça suffit, Jacqueline!

He approaches her. The woman, who has been revealed to be Jacqueline, is still hysterical, almost childlike

FRANCOIS

Ça suffit! (he pauses) Je suis la pour t'aider.

Francois walks towards Jacqueline. He is calm, but there is something innately threatening about him. Jacqueline shuts her eyes and covers her ears. François loses his patience

FRANCOIS

Tu veux pas que je t'aide? Très bien. Bonne chance.

Jacqueline squeezes her eyes tighter.

FLASHBACK

INT: SMALL HOUSE - RENNES, FRANCE - 1962

YOUNG JAQUELINE (17), a natural beauty with long black hair, helps her mother, YOUNG VICTORINE (40), cook dinner in their small kitchen. Mother and daughter laugh as they chop vegetables and puree them for a soup. Jacqueline looks up out the window and sees her two younger sisters, YOUNG NICOLE (14) and YOUNG KATTEL (10), run through the front gate.

The two girls run into the house in good spirits, laughing. Young Nicole pops the last piece of a pain-au-chocolat into her mouth and chews quickly. Kattel has chocolate all around her mouth.

YOUNG JACQUELINE

(with a sense of urgency)

Kattel, vite, va rincer le chocolat de ton visage! (she pauses) Papa sera la bientôt

The girls and their mother all turn to look at the clock. It reads 5:55. A worried look takes over Young Kattel's face and she quickly runs upstairs.

INT. SMALL HOUSE - KITCHEN

Young Nicole washes her hands and begins setting the table. Young Kattel returns downstairs just as quickly as she ran up and helps her sister. The girls and their mother continue to laugh and joke around as they finish preparing for dinner. Just as their mother puts the pot of soup on the table, Young Francois (44) comes home. The mood changes

YOUNG FRANCOIS
Qu'est-ce qu'on mange?!

He is a strong, alpha male type.

YOUNG VICTORINE
De la soupe.

She speaks quietly. Young Victorine and kids are all obviously scared of him. The light-hearted feeling that once filled the house, is replaced with an uneasiness.

Young Francois sits down and his wife rushes over and serves him. He begins eating before everyone else is served. When he finishes he gets up and moves a few steps to his arm chair. He sits while the rest of his family cleans up.

YOUNG FRANCOIS
(Aggressively)
Jacqueline, est ce qu'il faut que
tu fasses tant de bruit avec la
vaiselle?!

Over his shoulder we see his wife washing the dishes.

YOUNG FRANCOIS
Jacqueline, Il y a des miettes en
dessous de la table! Viens ici et
ramasse-les

She quickly stops what she is doing and complies.

FLASHBACK ENDS

INT. DARK DUNGEON LIKE ROOM

Jacqueline opens her eyes and finds herself alone in the dark room. She curls up into a ball in the corner and closes her eyes.

FADE OUT

EXT. LA MAISON D'AUTOMNE - DAY

Kattel walks through automatic doors. She waves to the receptionist with familiarity as she walks past and disappears down a hallway

INT. LA MAISON D'AUTOMNE - DAY

Kattel arrives at a door that reads "Victorine Macé". She knocks.

She waits a beat, then VICTORINE, (82) answers the door.

VICTORINE

Ooooooh!

She is surprised, but laughs with excitement.

KATTEL

Ciao Maman!

She greets her mother with the traditional French embrace

VICTORINE

Kattel! Qu'est-ce que tu fais là?

Kattel pauses, not yet wanting to disclose the true reason for her visit

KATTEL

J'ai des vacances

She gives her mom a big hug

VICTORINE

Ah, ouais?

KATTEL

Ouais! Sean il travaille de la maison maintenant alors il peut surveiller les filles. (pause) T'es prête? Jean-Michel a préparé le dîner à l'appartement. On se dépêche?

(CONTINUED)

VICTORINE

D'accord! Je prends mon sac et on
est parti

The two women leave the room. Kattel watches as her mother diligently locks the door behind her. They disappear down the hallway.

INT. NICOLE'S APARTMENT - KITCHEN

Nicole and Jean-Michel are preparing dinner.

JEAN-MICHEL

Alors, avez vous décidé comment
vous allez lui dire?

NICOLE

On va lui dire ce qu'on pense
qu'elle a besoin de savoir et pas
plus... On ne sait pas trop nous
même

JEAN-MICHEL

Et si elle ne le prends pas bien?

Nicole rolls her eyes at his question

NICOLE

Je doute qu'elle va en rire. Sa
fille a disparue.

Jean-Michel has overstepped his boundaries.

NICOLE

Râpe les carottes. Kattel, elle
rentre bientôt.

The two continue preparing dinner in silence. Tensions are high.

INT. NICOLE'S APARTMENT - KITCHEN

Nicole is cutting the baguette when she hears the front door open.

KATTEL

Coucou!

NICOLE

Ciao!

(CONTINUED)

Nicole embraces her mother. The women try their best to keep a positive and normal atmosphere for the sake of their mother

NICOLE

Le dîner est prêt. On s'assoit?

Kattel leads her mother into the dining room and settles her into her seat placing a napkin in her shirt like a bib. She takes the seat across from her mother.

Nicole and Jean-Michel follow with the food and take their places at either heads of the table

KATTEL

Alors, Maman, qu'est-ce que t'as fait aujourd'hui? Il y avait des activités spéciales à la Maison?

VICTORINE

On a joué au cartes dans le jardin après le petit-déjeuner (she pauses) J'ai fait une petit promenade avec Mathieu.

KATTEL

Ah, vraiment? Il s'occupe bien de toi, n'est pas?

Her mother laughs and continues eating.

CUT TO:

INT. NICOLE'S APARTMENT - KITCHEN -- A LITTLE LATER

Nicole and Kattel enter carrying dirty dishes.

KATTEL

On lui dit maintenant, non?

NICOLE

Ouais. On lui parle pendant que Jean-Michel fait le café.

KATTEL

D'accord.

The two sisters exchange an anxious look as they leave the kitchen

INT. NICOLE'S APARTMENT - DINING ROOM

Nicole approaches her husband, and puts her hand on his shoulder

NICOLE
Jean-Michel, tu fais le café?

A quick glance at his wife and he knows what is about to happen

JEAN-MICHEL
Mais oui ma chérie

He gets up and leaves.

Kattel and Nicole are now sitting on either side of their mother

NICOLE
T'as bien mangé, maman?

VICTORINE
Mais oui.

A brief moment of silence passes

KATTEL
Maman, il y a quelque chose dont nous avons besoin de te parler.

Their mother turns to her daughters unsure what to expect.

KATTEL
Je ne suis pas en vacances

Tears begin welling up. Nicole grabs her sisters hand and squeezes it tight.

KATTEL
Je suis venue parce que, ah, parce que Jacqueline elle a disparu.

Victorine looks confused

VICTORINE
Disparu?

KATTEL
Oui. Elle est sortie pour une promenade il y a cinq jours.
Personne ne l'a vue depuis.

Tears are slowly streaming down Victorine's face

(CONTINUED)

VICTORINE

Elle a le droit de partir de l'hôpital?

NICOLE

Oui. L'hôpital ne contrôle pas ce qu'elle fait chaque jour. Les infirmières et les doctors sont là pour lui donner les soins médicaux dont elle a besoin. Si elle veut sortir tout ce qu'elle doit faire c'est écrire don no dans le registre des sorties et leur dire où elle va et quand elle revient

VICOTRINE

Et ses médicaments?

Victorine is distracted by her daughter not having her medication.

Kattel and Nicole look at each other

KATTEL

C'est ça qui nous inquiète. On craint qu'elle ne retrouvera pas son chemin parce qu'elle est

Nicole interrupts

NICOLE

Elle peut partir pour le week-end si'il y a quelqu'un avec elle. Si elle y va, les docteurs lui donne ses médicaments dans une boîte spéciale comme ça elle sait lesquels a prendre et quand

MAMAN

Est-ce qu'elle a ses médicaments avec elle maintenant?

KATTEL

(quietly)

On ne croit pas...

Jean-Michel walks in with the coffee and places a cup in front of each of the women. Vicotorine is crying, not sure what to make of everything.

FADE OUT

EXT. PSYCHIATRIC HOSPITAL SAINT HONORE´ - DAY

Nicole's car pulls into a parking spot.

KATTEL
Alors c'est là qu'elle habite?

NICOLE
Ouais, il y a trois ans maintenant

INT. PSYCHOLOGICAL HOSPITAL SAINT HONORE´ - LOBBY

They enter the building and walk over to the receptionist

KATTEL
Nous sommes les soeurs de
Jacqueline Macé

The receptionist does not seemd fazed by the name.

KATTEL
Pouvez-vous nous diriger vers sa
chambre?

The receptionist looks on a list then picks up the phone and
dials.

RECEPTIONIST
Personne n'a répondu

KATTEL
J'imagine...

Her tone is irritated and sarcastic

KATTEL CON'T
On a la double clé. Pourriez vous
nous diriger dans la direction de
sa chambre, madame?

RECEPTIONIST
Je ne peux pas vous laisser rentrer
dans une chambre sans la permission
du résident.

KATTEL
On est ses soeurs! Elle nous a
donné une double clé en cas
d'urgence. Nous avons juste besoin
qu'on nous indique sa chambre

(CONTINUED)

RECEPTIONIST

Je suis désolée. Il n'y a vraiment rien que je puisse faire.

We can see the anger building up in Kattel's eyes. Nicole approaches the receptionist

NICOLE

Je voudrais parler à votre superviseur

The receptionist nods and wanders off. She returns shortly with PHILLIPE (50s), a short and gangly man with a mustache.

PHILLIPE

Que puis-je faire pour vous?

Nicole opens her mouth to speak, but Kattel jumps in front

KATTEL

Il faut qu'on rentre dans la chambre de Jacqueline Macé. Elle avait donné a ma soeur (gesturing to Nicole) une double clé en cas d'urgence...et considérant qu'elle a disparu il y a six jour je dirais que c'est une urgence.

Phillipe tries to sneak in a word, but Kattel is not done

KATTEL CON'T

Et votre réceptionniste refuse de nous dire où se trouve sa chambre.

PHILLIPE

Je m'attendais à vous mesdames. Je m'excuse pour Nadine, elle est nouvelle. Suivez-moi.

He walks down a hallway, Kattel and Nicole are close behind him

INT. PSYCHOLOGICAL HOSPITAL SAINT HONORE' - HALLWAY

The floors are all white. The white walls are broken up by Grey doors every ten or so yards. The ceiling is a sequence of florescent lights. Kattel and Nicole follow Phillipe down the hall in silence.

As they walk they pass by a nurse pushing a cart full of prescription medication.

INT. PSYCHOLOGICAL HOSPITAL SAINT HONORE´ - ROOM 127

Phillipe stops in front of a door

PHILLIPE

Voilà!

He gives the women a soft smile and walks away. Nicole approaches the door, she looks at her sister and speaks somberly

NICOLE

T'est prête?

Kattel nods. Nicole takes a deep breath and opens the door. They walk in and close the door behind them

INT. PSYCHOLOGICAL HOSPITAL SAINT HONORE´ - JACQUELINE'S ROOM

Kattel and Nicole stand by the door not knowing exactly where to start. The room is about 12 by 12 with a small kitchenette. The room is crowded with bizarre things: dolls, odd pictures on the walls, floral clothing. The bed is a twin, neatly made. The room has a single window providing the room with natural light.

KATTEL

On commence où?

Nicole walks over to her sisters dresser.

NICOLE

N'importe où

Kattel walks over to the bed. She pulls a drawer out from under the bed and searches through its contents

About five minutes pass as Nicole and Kattel look through their sisters things.

NICOLE

Viens voir!

Kattel rushes over to her sister

KATTEL

T'a trouvé quelque chose?

Nicole is holding a stack of photos.

(CONTINUED)

NICOLE

Elle a gardé toutes ces photos de nous de quand nous étions petits. C'est étonnant, n'est-ce pas?

KATTEL

Dis donc. Celles-ci sont incroyables

Nicole pulls up a photo of the three girls in front of their house.

NICOLE

Les trois mousquetaires (pauses) Tu t'appelles?

KATTEL

Comment pourrais-je oublier? Papa n'aimait pas célèbres les anniversaires...il disait que c'était un gaspillage d'argent (she lets out a soft giggle) alors c'était à nous de les célébrer. C'était probablement mieux comme ça. On apportait n'importe quelle pâtisserie qu'on pouvait obtenir et on faisait une petite fête dans notre chambre. Je crois que ces célébrations étaient les seuls moments que nous avons apporté les pâtisseries dans la maison...

FLASHBACK

INT. SMALL BEDROOM

There are two beds and a dresser in the room and barely any floor space. Three girls sit on the larger of the two beds with a single pain-au-chocolat.

YOUNG KATTEL AND YOUNG NICOLE

(whispering)

Joyeux anniversaire, Joyeux anniversaire Joyeux anniversaire à Jacqueline. Joyeux anniversaire

There is no candle for her to wish on so they light a match and hold it out for her

YOUNG KATTEL

Fait un voeu!

(CONTINUED)

Jacqueline closes her eyes. When she opens them she blows out the match. The girls giggle and embrace. Their laughter is stopped by a creaking sound from outside the door.

Jacqueline jumps up to turn off the light

YOUNG JACQUELINE
Vite! Au lit!

Nicole quickly puts the pain-au-chocolat under the bed and gets under the covers in the larger bed, while Kattel gets into the smaller, single bed.

YOUNG JACQUELINE
(whispering)
Kattel! Qu'est-ce que tu fais?

YOUNG KATTEL
(Whispering)
Il ne te touche pas ce soir! C'est ton anniversaire.

The noise outside the door is getting louder. Jacqueline jumps into bed with Nicole. The girls lie still, waiting. A few moments later the door swings open. François (30's), a young muscular man, barges in.

YOUNG FRANÇOIS
Qu'est-ce qui se passe ici!?

He looks around. The girls all lie still, pretending to be asleep. The man walks over to the smaller bed where Kattel is "sleeping"

YOUNG FRANÇOIS
Je t'ai posé une question!
Qu'est-ce qui se passe ici!? Je ne devrais rien entendre après dîner!!

The man is violently beating Kattel. The room is dark, and he cannot see who he is beating.

YOUNG FRANÇOIS
Tu as intérêt à ne pas faire de bruit, Jacqueline...

He turns and walks out, shutting the door behind him.

END FLASHBACK

INT. PSYCHIATRIC HOSPITAL SAINT HONORE' -- JACQUELINE'S ROOM

Nicole and Kattel are sitting on the floor with tons of photos lying around them.

Kattel turns to Nicole

KATTEL
Il faut qu'on la trouve, Nic.

Nicole grabs Kattel's hand

NICOLE
On va la trouver. (she pauses) Je
le sais.

It sounds as though Nicole is trying to convince herself of what she is saying.

FADE OUT

THE FOLLOWING TEXT FADES IN OVER BLACK

Rennes, France

"Day 3"

INT. DARK DUNGEON LIKE ROOM

Jacqueline sits in the corner grasping her knees to her chest. She is rocking back and forth. She is lucid.

Across from her, in a chair sits the Man from the first scene. We do not see his entire face, just his mouth.

MAN
Tout ça c'est de ta faute. Tu sais?
Ça fait des ans que tu attend ce
jour là.

He sounds like he is trying to hypnotize her

JACQUELINE
Je veux rentrer.

She speaks with confidence and lucidity.

MAN
Non, tu sais que ce n'est pas vrai
ça. Tu veux rester là avec moi. Que
ferais tu sans moi?

(CONTINUED)

JACQUELINE

Je ne veux pas rester *la*. Il faut que je rentre à l'hôpital...j'ai besoin de prendre mes médicaments...

MAN

Les médicament ils servent à rien...T'en as pas besoin...Ils t'empoisonnent.

Something in his demeanor triggers something in Jacqueline. She is becoming less lucid and increasingly more frantic

JACQUELINE

Non, c'est pas vrai! J'en ai besoin!

MAN

(frustrated)

Oui, c'est vrai. Ils s'en fiche de toi. Moi je prendrais soin de toi...

His tone is insincere, yet his words captivate her.

MAN

On sera contents ensemble. Personne ne pourra nous dire qu'on ne peut pas être ensemble. T'a besoin de moi. Le moment est finalement arrivé.

Jacqueline listens. She has forgotten what she was arguing for.

The man gets up and walks towards the door

JACQUELINE

NE ME QUITTE PAS! Je peux plus être tout seule

MAN

Je reviens bientôt.

He goes out the door and leaves Jacqueline in the dark. She sits alone in the corner mumbling to herself.

JACQUELINE

Et s'il ne revient pas? Il faut qu'il revienne! Il ne peut pas me quitter encore!

(CONTINUED)

A few moments pass, then the door opens again. The Man re-enters. He is carrying something.

MAN

Tiens.

He tosses a blanket at Jacqueline and drops a plate in front of her. There is a single chicken breast on it.

Jacqueline sits and stares at the Man.

MAN

Mange!

Jacqueline picks up the chicken and carefully eats it, being sure not to make too much of a mess. The man sets a bottle of water next to her then gets up and starts walking towards the door.

JACQUELINE

Non! Arrête! S'il te plaît...Pour
quoi tu me quittes?!

She jumps up and grabs his arm

MAN

Lâche-moi!

He shakes her off. her frail body falls to the floor. The man turns to the door, opens it and walks out. Jacqueline lunges after him but the door closes just before she reaches it.

She lays sprawled out at the door, hysterical.

FADE OUT

INT. PSYCHIATRIC HOSPITAL SAINT HONORE' -- JACQUELINE'S ROOM

Kattel is crouched down by the bed. She is looking through Jacqueline's night stand. Nicole is looking through a different area of the room.

Kattel picks up something that resembles a book. She is flipping through it carefully.

KATTEL

Nic, viens voir.

Nicole walks over and sits next to her sister on the bed

(CONTINUED)

KATTEL

C'est son carnet. Il semble qu'elle avait des choses prévues pour cette semaine et la semaine prochaine.

NICOLE

Incroyable, regarde.

Nicole points to the box marked November 2, 2002.

NICOLE

Il semble que papa est passé par là

KATTEL

Je savais qu'ils se parlaient beaucoup, mais je savais pas qu'ils se voyaient.

NICOLE

Ouais. Tu sais que Jacqueline était toujours désespérée d'avoir une relation avec papa. (she pauses) Je suppose que ses visites lui ont fait croire qu'il l'aimait

KATTEL

Papa n'aime personne, ou rien de tout d'ailleurs.

NICOLE

Jacqueline n'a jamais compris que papa est incapable d'aimer.

They continue flipping through the planner. they flip to a page that has a list of names with numbers written next to them. One of the names reads Sebastien.

KATTEL

Sebastien, il sait ce qui se passe?

NICOLE

Je ne sais pas. Je ne lui ai pas encore parler.

KATTEL

On devrait l'appeller. Il devrait savoir ce qui se passe...s'il ne le sait pas déjà.

Kattel flips through the whole planner. As she does a piece of paper folded about four times falls out of the back. Nicole notices it.

(CONTINUED)

NICOLE
C'est quoi?

She picks up the paper and unfolds it. Some of the words are smudged from what appear to have been tears

NICOLE
C'est une lettre de Sebastien à
Jacqueline...

KATTEL
S'a dit quoi?

Nicole begins to read the letter aloud

NICOLE
"Chère Maman, Je suis désolé pour
mon comportement. Un fils devrait
donner sa mère de l'amour
inconditionnel, pas des
poignons..."

Nicole pauses, trying to process what she is reading

NICOLE CON'T
"...Je ne sais pas ce qui m'a pris
en se moment. Je te demande pardon.
Ton fils, Sebastien"

Nicole looks up from the letter. Kattel is leaning against the bed in shock

KATTEL
Mon Dieu. Je ne peux pas y croire.
(she pauses) Quand est-il daté?

NICOLE
Ah, le vignt-cinq Octobre.

KATTEL
Alors, récemment

Kattel puts the planner in her purse and Nicole hands her the letter to keep with it.

NICOLE
Il vaudrait mieux rien en parler du
lettre quand tu parle à Seb. On ne
veut pas être accusatoire (she
pauses) c'est possible qu'il sait
quelque chose et si on lui attaque
immédiatement il va rien nous dire.

(CONTINUED)

KATTEL

T'a raison.

Kattel grabs a stack of photos. They leave the room and lock the door behind them. We watch as they disappear down the hallway.

INT. PSYCHIATRIC HOSPITAL SAINT HONORE´ - LOBBY

KATTEL

Il y a une question que je voudrais demander à Phillipe...

Nicole and Kattel approach the desk

KATTEL

Pourrais-je parler avec Phillipe si vous plaît?

NADINE

Mais oui.

She gets up and disappears in the back. a few moments later Phillipe appears. He comes out from behind the desk.

PHILLIPE

Oui? Tout va bien?

KATTEL

On a trouvé le carnet de notre soeur. Elle avait indiqué que notre papa allait lui rendre visite le deux Novembre. Est-ce qu'il y a quel que trace de sa visite?

PHILLIPE

Mais oui. Chaque invité doit signer son noms dans le livre là.

Phillipe grabs the book and starts flipping through it. A look of confusion comes over his face

PHILLIPE

Hmm, c'est bizarre. Je ne vois pas son nom...

Nadine who has been listening chirps in

NADINE

Um, excusez-moi. Ton père, c'est un monsieur petit et plutôt gros?

(CONTINUED)

Kattel and Nicole look at each other

KATTEL AND NICOLE

Oui...

NADINE

Il était la un soir il y a à peu près une semaine. Il a refusé de signer son nom dans le livre...Il criait et parlait d'argent, et qu'il ne voulait pas être harcelé avec l'argent

KATTEL

Ouais, c'est notre père. Ils sont allés quelque par?

NADINE

Non. La visite était courte. Il n'est même pas resté manger.

KATTEL

Vous les avez vus ensemble? Leur interaction, elle était normale?

NADINE

Non, j'ai rien vu. Il est allé directement dans sa chambre après sa colère à l'entrée

Nicole and Kattel exchange a look of concern. They walk towards the door

PHILLIPE

Tout va bien?

With her back turned towards him.

KATTEL

On va voir...

INT. NICOLE'S APARTMENT - EVENING

A tea kettle is on the stove. Kattel sits at the kitchen table. She is fidgeting with the telephone. Her mind is somewhere else.

The kettle begins whistling. Kattel comes back from where ever her mind had wandered. She pours herself a cup of tea and sits back down.

(CONTINUED)

She pulls Jacqueline's planner out of her purse and flips to the back. She scrolls her finger over all the names and stops at Sebastien. She begins to dial.

SEBASTIEN

Allô?

Kattel does not respond.

SEBASTIEN

(annoyed)

Allô? C'est qui?

KATTEL

Sebastien?

SEBASTIEN

C'est qui?

Kattel hesitates.

KATTEL

C'est ta tante. (pauses) Kattel.

SEBASTIEN

Kattel? uh...Ça va?

He sounds surprised.

KATTEL

Oui...et toi? (he pauses) Tout va bien?

SEBASTIEN

Mais, oui.

An air of sadness comes over Kattel. He doesn't know.

KATTEL

Je suis à Rennes...Je voulais te voir...

FADE OUT

EXT. SMALL HOUSE - COUNTRYSIDE

Nicole's small white car pulls up in front of a house. Kattel, in the drivers seat, checks the house address against the one she had written down. When she looks back up SEBASTIEN, a young man about 25, with dreads pulled back in a ponytail is standing in the door.

Kattel gets out of the car

(CONTINUED)

KATTEL
Sebastien?!

They each walk towards the other and embrace.

SEBASTIEN
Ça fait longtemps.

He leads her to around back and they sit down at a table.

SEBASTIEN
Tu veux quelque chose à boire?

KATTEL
Non merci. Ça va.

They are a little awkward around each other

SEBASTIEN
D'accord. Je vais chercher une
bière. Je reviens.

He gets up and walks towards the house.

SEBASTIEN
(turning to Kattel)
T'es sur que tu ne veut rien à
boire?

KATTEL
Oui. Merci.

Sebastien disappears inside the house.

EXT. SMALL HOUSE - COUNTRYSIDE

Kattel sits alone in the backyard. She looks nervous. A few moments later, Sebastien reappears with a beer.

KATTEL
En fait, Seb, il y a quelque chose
dont j'ai besoin de te parler.

Sebastien looks at her, confused.

KATTEL
T'as parlé avec ta mère récemment?

SEBASTIEN
Pas depuis Mercredi dernier. (he
pauses) Pourquoi?

Kattel hesitates

(CONTINUED)

SEBASTIEN
Qu'est-ce qui se passe?

KATTEL
Ta mère elle a disparu Jeudi.

There is a brief moment of silence

SEBASTIEN
Mais, non. Elle n'a pas disparu...

Kattel's face lights up, but she is still slightly confused

KATTEL
Quoi? (she pauses) Je te dis,
Sebastien, que personne ne l'a vue
depuis Jeudi avant le déjeuner

SEBASTIEN
Elle est avec Pierre

KATTEL
Qu'est-ce que tu veux dire? Elle a
signé son nom Jeudi matin et elle a
indiqué qu'elle reviendrait avant
le déjeuner. Elle n'est jamais
rentrée, et personne ne l'a vue
depuis qu'elle est partie pour sa
promenade Jeudi matin.

SEBASTIEN
Je l'ai vue Mercredi soir. Elle m'a
parlé de son projet de partir avec
Pierre pour le week-end.

KATTEL
T'es sûr?

He might be hiding something

SEBASTIEN
Mais, oui. Elle avait l'air d'être
super excitée

KATTEL
Ils parlaient juste pour le
week-end, n'est-ce pa? Ils allaient
où?

SEBASTIEN
Ouais, c'est ce qu'elle a dit. Je
ne sais pas trop du voyage. Elle
ne m'a pas vraiment parlé des
détails.

(CONTINUED)

KATTEL

Pourquoi pas?

SEBASTIEN

Bah tu sais jamais avec elle. Mais si il fallait que je devine, je dirai qu'elle était encore fâchée avec moi.

KATTEL

Pourquoi est-ce qu'elle était fâchée?

SEBASTIEN

Ben, moi, pépé et Pierre on est allé boire un petit coup le mardi soir sans l'inviter. Pépé lui a dit, et elle s'est fâchée.

KATTEL

Tu la vois beaucoup?

SEBASTIEN

Pas beaucoup depuis qu'elle a rentré à l'hôpital psychiatrique. Je dirai qu'on se voit toutes les deux semaines. On fait une petite promenade ou on déjeune ensemble.

KATTEL

Et mon père? Il la rend visite souvent?

SEBASTIEN

Ils se voient à peu près une fois par semaine.

Satisfied with his answers, Kattel refers back to her initial question

KATTEL

Alors, elle était fâchée avec vous trois pour ne pas l'avoir invité boire un coup?

SEBASTIEN

Bah, ouais. Elle pleurait et disait des trucs comme "vous ne m'aimez pas!" "Vous m'avez menti!" "Vous me laissez toute seule."

Kattel sits in silence shaking her head.

(CONTINUED)

SEBASTIEN

Tu sais ma mère, elle veut l'attention de tout le monde. Des fois on veut sortir les mecs, sans elle. Elle est fatigante des fois...

Kattel listens diligently

SEBASTIEN CON'T

Alors c'est ce qu'on a fait. Mais quand ton père lui l'a dit, elle est devenue folle. Elle a continué de crier des bêtises qu'on s'en fiche d'elle et qu'on ne l'inclure jamais et qu'elle reste dans sa chambre toute seule pendant que nous on s'amuse. Elle a continué de dire que personne ne l'aime. C'est là que j'ai cessé de l'écouter

KATTEL

Seb! Ta mère n'est pas bien. Il ne faut pas l'ignorer. Il faut l'écouter pendant ses colères.

SEBASTIEN

Ah, mais oui...je devrais t'écouter. C'est toi l'experte...Tu sais exactement comment faire pour que ma mère se sente aimée, n'est pas?

KATTEL

C'est pas juste...

SEBASTIEN

(irritated)

C'est ne pas? Tu crois que tu peux revenir après trois ans quand la situation de ma mère est à son paroxysme et la sauver?

Kattel interrupts

KATTEL

Eh! Attends, paroxysme? Je croyais qu'elle était avec Phillipe?

SEBASTIEN

Ouais, elle est...

(CONTINUED)

KATTEL

Alors, qu'est-ce que tu veux dire par sa situation est à son paroxysme?

SEBASTIEN

Err (he pauses) Je voulais dire, que au cours des trois dernières années sa santé s'est détériorée considérablement...

Kattel dismisses the mishap, but looks at Sebastien suspiciously, clearly taking note of his words.

SEBASTIEN

...Mais tu ne sais rien de ça, hein?

KATTEL

C'est pas juste, Seb. (she pauses) Ça n'a rien a voir avec la situation courante de ta mère.

Her voice is shaky. She might start crying.

SEBASTIEN

Mais, oui. C'est exactement de tout ça qu'il s'agit. Je le sais et tu le sais.

Kattel ignores his comment

KATTEL

C'est sérieux, Seb. Ta mère elle a disparu et il faut qu'on la trouve avant qu'elle ne perde la tête!

SEBASTIEN

Fait ce que tu dois faire, Kattel.

KATTEL

Je ne suis pas venue ici pour me bagarrer. Je voulais t'informer de la situation et pour voir si tu pouvais nous aider.

SEBASTIEN

Je tel'ai dit, elle est avec Pierre.

KATTEL

Ça n'a aucun sens ça. Ta mère n'est pas rentre à l'hôpital le

(MORE)

(CONTINUED)

KATTEL (cont'd)

Jeudi soir, et elle n'a rien dit d'un week-end avec Pierre. Elle n'a pas signé pour le week-end, et elle sait qu'elle doit le faire. Personne ne l'a vue depuis une semaine!

SEBASTIEN

Je suis sûr que ma mère va bien. C'est pas la première fois qu'elle ignore tout le monde pour quelque jours.

KATTEL

Cette fois-ci c'est différent

SEBASTIEN

Non, ce n'est pas différent.

Sebastien sounds sure of himself.

KATTEL

Pour le bien de ta mère, espérons que t'as raison.

She gets up and walks away. She disappears around the house. Sebastien pulls out his cell phone and makes a call.

SEBASTIEN

C'est Sebastien. (he pauses)
Laisse-la rentrer.

He listens to the person on the other end of the phone

SEBASTIEN

Elle n'a pas l'argent.

He listens for a moment

SEBASTIEN

Parce qu'elle est ma mère je sais quand elle ment (he pauses)
Laisse-la rentrer. Tu sait qu'elle ne dira rien.

He listens

SEBASTIEN

Allô? Allô? (he pauses)

There is no reponse on the other end.

(CONTINUED)

SEBASTIEN

Merde.

FADE OUT

INT. CAR - SAME TIME

Kattel pulls out her cell phone and dials a number

SEAN

Hello?

KATTEL

Sean!

SEAN

Hi, Hun. How are you doing?!

KATTEL

I'm alright. How are you? How are the girls?

SEAN

We're all doing fine. We miss you.

Tears begin to well up in her eyes

KATTEL

I miss you guys.

SEAN

How are things with your family?
(he pauses) Have you found
Jacqueline?

KATTEL

No.

No one speaks.

KATTEL

The police are helping, but don't
have any leads. And Nicole and I
are at each others throats. I'm
losing it.

SEAN

You and Nicole are both under a lot
of stress and are probably handling
it differently. Just remember that
you guys both have the same
interest at heart.

(CONTINUED)

KATTEL

I just can't understand how she has stayed so level headed through all this. All I can think about is how it is my fault that my sister is missing.

SEAN

Don't be ridiculous, Kattel. This is not your fault.

KATTEL

How could it not be? The last time I saw her she was delusional and I didn't do anything to help her. Sebastien was right...I abandoned my sister.

SEAN

What do you mean Sebastien was right?

KATTEL

I just went to see him...

SEAN

Look, you can't blame yourself for this. If you are going to stay out there you need stay focused on finding your sister and stop worrying about what you did or could have done.

Kattel hesitates

KATTEL

What if we don't find her?

SEAN

Kattel, come home. Let the cops handle this.

Kattel is fighting through sobs

KATTEL

I can't.

SEAN

Well, if you're going to stay out there and keep looking then you need to have an optimistic attitude.

(CONTINUED)

Kattel is nodding in agreement. She cannot speak through her sobs.

After a moment

KATTEL

Okay.

SEAN

Alright. We will talk soon. I love you.

KATTEL

I love you too.

Kattel ends the call. She looks in the rear view mirror and wipes her eyes. Once she gets her composure, she starts the car and drives off

THE FOLLOWING TEXT FADES IN OVER BLACK

Rennes, France

"Day 4"

INT. DARK DUNGEON LIKE ROOM

Jacqueline is pacing in front of the door muttering to herself

JACQUELINE

Personne ne vient. Je suis toute seule. (she pauses) Si je l'avais juste donner le peu d'argent que j'avais...

She becomes a little more frantic

JACQUELINE

Il ne reviens pas...Il faut que je sorte de là! Il faut que je rentre chez moi!

She walks over to the door and begins pounding on it. It doesn't move. She pulls on the handle. It still does not move. She shakes it, still nothing.

She is losing patience and begins kicking the door

JACQUELINE

Il faut que je sorte de là! Ouvre!
Vas-y! Ouvre!

(CONTINUED)

She begins sobbing

JAQUELINE

(quieter)

Il faut que je sorte de là! (even
quieter) Il faut que je sorte de
là...

She slides down, sitting with her back against the door and buries her head in her arms. A moment passes, then she picks up her head and looks around the room. Her eyes focus in on the chair she had been tied to. She gets up and walks over to it. She picks up the chair by the back and slams it against the floor. It doesn't break. She tries again

JACQUELINE

Merde! Cassé, déjà!

She slams the chair against the floor a third time. This time it breaks. Jacqueline grabs one of the legs.

FADE OUT

INT. NICOLE'S APARTMENT

Kattel bursts through the front door. Nicole, startled, jumps up off the couch.

NICOLE

Tu m'as fait peur!

KATTEL

(out of breath)

Il faut qu'on aille à la police!

NICOLE

Quoi? Qu'est-ce qui s'est passé?

KATTEL

(with a sense of urgency)

Nic, il faut qu'on y aille! Je
l'expliquerai en route.

Nicole looks at her hysterical sister with a look of sadness.

NICOLE

Kattel, calme-toi. La police peut
attendre. Explique-moi ce qui s'est
passé.

(CONTINUED)

KATTEL

Sebastien...

NICOLE

Sebastien? De quoi tu parles?

KATTEL

Il sait quelque chose.

NICOLE

D'accord, je te crois. Explique-le moi.

KATTEL

Nic, Papa, Pierre and Seb sont sortis boire un coup sans inviter Jac.

Nicole listens carefully

KATTEL

Papa lui a parlé de la soirée plus tard et elle s'est énervé. Elle a commencé à divaguer et à dire que personne ne l'aimait et qu'elle est le paillasson de tout le monde

NICOLE

Mais, que'ce-que ça prouve?

Kattel ignores her sisters question

KATTEL

...Et quand j'ai informé Sebastien que Jacqueline avait disparu il était certain qu'elle avait pas disparu mais qu'elle était plutôt partie avec Pierre pour le week-end!

KATTEL (CONT)

Tu comprends? Jacqueline ne serait pas partie avec Pierre pour le week-end si elle était si fâché comme Sebastien ma décrit. Il en sait plus qu'il ne dit, ça c'est sûr.

NICOLE

Calme-toi. On va à la police. Mais, Kattel, c'est possible qu'elle soit vraiment parti avec Pierre.

(CONTINUED)

KATTEL

Non. Je suis sûr de cela.

NICOLE

Je suis d'accord que ça semble peu probable, mais c'est possible. (she pauses) A mon avis on devrait parler avec papa avant d'aller à la police, au cas où...

Kattel is extremely irritated.

KATTEL

D'accord.

NICOLE

Il est trop tard se soir. On ira demain matin, d'accord?

Kattel nods and wanders out of the room.

EXT. RETIREMENT HOME - NEXT MORNING

Kattel and Nicole get out of the car and walk towards the building. They pass by a few elderly people, and make their way through double doors

INT. RETIREMENT HOME

Kattel and Nicole stand in front of the front door looking around. The lobby is dark with a sad aura. A light flickers above. Kattel approaches the receptionist

KATTEL

On est là pour François Macé

RECEPTIONIST

Vous-êtes?

KATTEL

Ses filles.

RECEPTIONIST

Signez-là

She points to a sign-in sheet on the counter top. Kattel and Nicole sign their names

RECEPTIONIST

Il est au deuxieme étage. B22

(CONTINUED)

KATTEL AND NICOLE
Merci beaucoup.

They turn and walk towards the elevator

INT. RETIREMENT HOME - SECOND FLOOR

The elevator doors open, Nicole and Kattel exit

KATTEL
On va par où?

NICOLE
A droite, je crois.

They make a right and head down the dimly lit hallway

NICOLE
L'odeur, c'est horrible.

She puts her hand over her nose and mouth

INT. RETIREMENT HOME - B22

Kattel knocks on the door. They stand outside the door for a moment then Kattel pounds on the door a little harder. After a moment, the door opens. An older man stands across from them. He looks surprised.

FRANCOIS
(Sarcastically)
À quoi je dois cette belle visite

NICOLE
Bonjour, Papa.

KATTEL
On peut entrer?

Francois moves aside giving his daughters the go ahead

The room is bigger than Jacqueline's but more depressing. There is no life to it.

FRANCOIS
Je sais que vous n'êtes pas la pour
me voir, alors c'est quoi que vous
voulez?

(CONTINUED)

NICOLE
On a des questions...

FRANCOIS
Des questions? Concernant quoi?

Kattel is annoyed, rolling her eyes.

KATTEL
Jacqueline

FRANCOIS
Ah, je vois

NICOLE
Papa, tu l'a vue le soir avant
qu'elle a disparu

FRANCOIS
Ah bon?

His reponse is cold. He does not seem to care about what is going on with his daughter

KATTEL
Oui, Papa. Tu es allé la voir le
soir après que tu est sorti boire
un coup avec Pierre et Sebastien

He stays calm, not surprised that his daughters know about the drinks

FRANCOIS
Et alors? Je suis allé voir ma
fille. Pourquoi estce-que c'est un
problème?

NICOLE
Papa! Elle a disparu le jour après
t'a visite...

KATTEL
Sebastien il est sûr qu'elle est
partie avec Pierre pour le
week-end, nous on le croit pas. Ça
fait plus d'une semaine depuis
qu'elle a disparu, elle serait
rentrer maintenant que le week-end
est fini

FRANCOIS
Bah, moi j'en sais rien.

(CONTINUED)

KATTEL

Elle ne t'a rien dit le soir que tu l'as vue?

Francois hesitates

FRANCOIS

Bah! Putin! Cette stupide salope me traîne toujours dans tous ses problèmes

KATTEL

Qu'est-ce que tu dis, Papa?

FRANCOIS

Elle est malade ta soeur!! Elle essaie de me détruire -- mais elle ne comprend pas, les Macé ils ne tombent jamais!

Nicole and Kattel stare at their dad rolling their eyes. They have seen irrational rants such as this too many times before.

NICOLE

Papa! Calme-toi. Comment est-ce qu'elle essaie de te détruire?

FRANCOIS

À chaque fois qu'elle a un problème elle m'appelle et maintenant je suis pris au milieu de cette connerie!

His tone is cold and detached. In his mind, Jacqueline's disappearance is overshadowed by her dependence on him

KATTEL

Okay, Papa, dis-nous ce qui s'est passé la semaine dernière quand tu es allé la voir?

FRANCOIS

Bah, elle était furieuse--

Kattel interrupts

KATTEL

Parceque vous ne l'aviez pas invitée a boire un coup?

(CONTINUED)

FRANCOIS

Bah, ouais, quoi d'autre?

NICOLE

Elle ne t'a rien dit au sujet du week-end avec Pierre?

Francois takes a deep breath and rolls his eyes. He eyes get big as he begins talking, showing his frustrations

FRANCOIS

Mais, putin! Je vous ai déjà dit, qu'elle m'a rien dit!

KATTEL

Ca n'a pas de sens tout ça!

FRANCOIS

Je ne sais pas quoi vous dire...Je suis allé la voir, elle était furieuse et elle a commencé à râler sur certaines conneries! (pauses) Elle est folle votre soeur. C'est certain qu'elle est aller pour une petite promenade et qu'elle a perdu son chemin. On la trouvera bientôt.

KATTEL

Papa, Jacqueline se promène tout le temps et elle revient toujours à l'heure. Il n'y a rien de normal dans cette situation. (her tone becomes harsher) Et à mon avis, tu en sais plus que tu nous dit

Francois laughs at her accusation

FRANCOIS

(mocking)

Tu est tout à fait détective, Kattel. (pause) C'est vraiment amusant.

NICOLE

Papa, s'il te plaît, aide nous. (she pauses) Elle n'a parlé de rien d'autre?

An uncharacteristic look of sympathy comes over Francois's face

(CONTINUED)

FRANCOIS
Après sa diatribe sur la connerie,
elle m'a demandé de l'argent

KATTEL
De l'argent pour quoi?

FRANCOIS
Elle voulait une voiture.

NICOLE
Alors, tu lui la donner?

FRANCOIS
(laughing)
Mais, non. C'était évident que
ce n'était pas pour elle

KATTEL
Alors, c'était pour qui?

FRANCOIS
Soit pour Pierre, ou soit pour
Sebastien

Kattel smiles at Nicole.

KATTEL
Merci beacoup, Papa!

Francois grunts.

NICOLE
Non, vraiment Papa. Merci

FRANCOIS
Alors, maintenant, ne me déranger
plus avec les conneries de votre
soeur?

Nicole and Kattel give their father a faint smile and leave

FADE OUT

INT. NICOLE'S APARTMENT - KATTEL'S ROOM - THE NEXT MORNING

Kattel sits on her bed with her back against the wall. She looks to her left and picks up a framed photograph of her whole family when she was a kid. She runs her fingers over Jacqueline

FLASHBACK

INT. PSYCHIATRIC HOSPITAL SAINT HONORE´ - JACQUELINE'S ROOM

Kattel sits on a chair while a younger Amélie (about 10) sits on the bed with Jacqueline. The three are laughing and in good spirits

JACQUELINE

C'était bien de te voir, Kattel! Et Amélie, je ne me rappelle même pas la dernier fois que je t'a vue. Tu est toute grande maintenant.

KATTEL

Je suis contente que tout va bien avec toi, Jac. Tu a l'air d'être vraiment heureuse.

She pauses

KATTEL

Tu as envie de manger?

JACQUELINE

Oui, je suis affamée.

Kattel gets up and walks over to the closet to grab the coats.

Jacqueline's expression turns quickly. Her smile is gone and look of despair takes over. She turns to Amélie and grabs her hand tight.

JACQUELINE

(in a low voice)

ne me quitte pas! Il faut que tu reste là!

Amélie is looking at her aunt with confusion.

JACQUELINE

Il faut que tu restes là avec moi!

Amélie looks frightened. She glances at her mom for help, but she isn't paying attention. Jacqueline is completely hysterical

JACQUELINE

(Through her tears)

Ne me quitte pas!

Kattel turns around

(CONTINUED)

KATTEL
Come here, Amélie!

Amélie hesitates, not wanting to leave her aunt in despair, but gets up and walks to her mother.

KATTEL
Je crois qu'on devrait partir...

JACQUELINE
Non! S'il te plaît! Tu ne peux pas me quitter! Je vous en prie!
Pardonnez-moi! Oh, Kattel, il faut que vous restiez!

KATTEL
On reviendra, Jac. Je te promets!

Kattel gives Amélie her coat and nudge her towards the door

JACQUELINE
S'il te plaît! Tu ne peux pas me laisser la tout seule! Personne se soucie de moi ici!

Nothing she is saying is logical

KATTEL
Ils prendront soin de toi ici,
Jac. Amélie ne peut pas t'aider!
Elle a dix ans!

They leave Jacqueline in her room hysterical and disappear down the hallway

EXT. PSYCHIATRIC HOSPITAL SAINT HONORE' - DAY

Kattel and Amélie are getting into the car but are distracted by a commotion at the front of the building. They turn around

JACQUELINE
Reviens! Ne me laisse pas! J'ai besoins de vous! (turning to a nurse who is trying to calm her down) Lâchez-moi! Lâchez-moi!

Amélie stares at her aunt. Jacqueline is in full hysteries

JACQUELINE
Amélie! Il faut que tu restes la!
J'ai besoin de toi! Aidez-moi!
Aidez-moi

(CONTINUED)

Back at the car

KATTEL
Amélie, monte dans la voiture

AMÉLIE
But Mom. I think she needs our
help!

KATTEL
On ne peut pas l'aider, chérie.
Monte.

Amélie gets in the car. Kattel closes the door. She gets in and starts the car. As they drive away, Amélie stares out the back window at her aunt who is being detained by two security guards and a nurse. Before disappearing around the corner, Kattel looks in her rear view mirror and sees the doctors sedate her sister. Everything goes quiet.

FLASHBACK ENDS

FADE TO BLACK

INT. MAISON D'AUTOMNE -- OUTSIDE VICTORINE'S ROOM

Nicole knocks on the door. There is no answer. She knocks again.

NICOLE
Maman! C'est nous. Ouvre la porte!

Victorine is messing with the locks on the other side of the door. Eventually the door opens.

VICTORINE
Bonjour les filles

Her tone is sad. She embraces both her daughters as they enter

KATTEL
Comment vas-tu, Maman?

She defers the question

VICTORINE
Vous avez des nouvelles de
Jacqueline?

Kattel looks over at Nicole who slightly shakes her head.

(CONTINUED)

NICOLE
Rien de concluant...

VICOTRINE
Oh.

Their mother is dazed. She looks frail, as if she has not eaten in days. Kattel tries to change the subject

KATTEL
C'est presque l'heure du déjeuner.
On va manger?

VICTORINE
Je n'ai pas faim.

NICOLE
Maman, tu mange régulièrement?

VICTORINE
Oui

KATTEL
D'accord. Alors, on fait une petit
promenade plutôt? On prend l'air
frais.

Their mother doesn't respond. She just gets up and grabs her jacket and scarf off a hook that hangs on the wall by the door.

Kattel and Nicole just follow their mothers lead and head out the door.

EXT. STREET

The three women walk down the street in silence. Kattel and Nicole on either side of their mother, arms linked together.

It is a brisk day, but the sun is shining

NICOLE
Il fait beau aujourd'hui, n'est
pas, maman?

VICTORINE
Ouais. Ça va. Un peut froid.

They walk the rest of the time in silence. After sometime they return to the retirement home.

INT. MAISON D'AUTOMNE -- OUTSIDE VICTORINE'S ROOM

Victorine unlocks the door. Once it opens she turns to her daughters

VICOTRINE
C'était bien la petite promenade.
(she pauses) merci les filles.

Nicole and Kattel smile.

NICOLE
Il faut qu'on y aille.

Their mother doesn't react. Kattel approaches her mother.

KATTEL
Maman...

Victorine looks up

KATTEL
Moi et Nicole on doit partir, mais
on te voit demain pour dîner.
D'accord?

Victorine nods.

VICTORINE
Au revoir.

Kattel and Nicole kiss their mother goodbye and head for the door.

NICOLE
Maman, rappelle-toi de fermer la
porte derrière nous.

She nods and closes the door. Nicole and Kattel wait on the other side of the door to make sure their mother locks the door. They hear the locks and head down the hallway.

EXT. MAISON D'AUTAUMN - CAR

KATTEL
Maman a l'air vraiment triste

NICOLE
Ouais. Il n y a rien qu'on puisse
faire sauf d'aller la voir.

Kattel hesitates

(CONTINUED)

KATTEL

Si seulement on pouvait découvrir
ou elle est Jacqueline...

NICOLE

Il y a un seul endroit pour
commencer...

KATTEL

Sebastien?

NICOLE

Oui. Et s'il continue de mentir,
montre lui le lettre..

Kattel nods

FADE OUT

EXT. SEBASTIEN'S HOUSE - COUNTRYSIDE

Kattel pulls up in front of Sebastien's house. She gets out
of the car and walks up to the front door with confidence

She knocks loudly. Sebastien opens the door. He looks
surprised.

KATTEL

Seb, il faut qu'on parle.

SEBASTIEN

Encore? Je t'ai dit tout ce que je
sais.

KATTEL

Vraiment? (she pauses) Parce que,
moi j'ai quelq'un qui me dit que tu
en sais plus.

SEBASTIEN

Tu es folle, Kattel. Vraiment
folle.

Kattel dismisses him.

KATTEL

D'accord. Tu ne veux pas me dire?
Pas de problème. Je vais à la
police.

(CONTINUED)

SEBASTIEN

(laughing)

Et qu'est-ce qu'il vont faire? Tu n'as aucune preuve.

KATTEL

Je sais que tu voulais que Jacqueline demande de l'argent à pépé et qu'elle t'a rien donné...

Sebastien's face turns paler

KATTEL

Et que t'a battu ta mère

Sebastien interjects

SEBASTIEN

C'est ton mot contre le mien

Kattel pulls out the apology letter Sebastien wrote to his mother

KATTEL

Pas quand je leur montrerai cela

Sebastien's face has lost all its color. He looks genuinely worried

SEBASTIEN

Okay, okay. Qu'est ce que tu veux savoir?

KATTEL

Où elle est ma soeur?

SEBASTIEN

Je ne sais pas!

KATTEL

Tu déconnes!

Kattel's voice is raised

SEBASTIEN

La dernière fois que je l'ai vue c'était à l'appartement de Pierre...

Kattel listens intently

(CONTINUED)

KATTEL
C'était quel jour?

SEBASTIEN
Bahh, uhh, ça fait au moins une
semaine...

He is quiet for a minute, trying to figure out the exact day

SEBASTIEN
Jeudi dernier je crois...oui c'est
ça. Je l'est vue chez Pierre Jeudi
dernier

KATTEL
Qu'est-ce que vous faisiez?

Sebastien hesitates

SEBASTIEN
Uhh, Pierre lui demandait de
l'argent, mais elle disait que pépé
ne lui avait rien donner (he
pauses) Mais Pierre ne la croyait
pas.

KATTEL
Et toi? Tu l'avais crue?

SEBASTIEN
Pas d'abord. Mais après un moment
je savais que c'était la
vérité...Si elle avait menti, son
histoire aurait changé quand Pierre
insistait...Elle n'a jamais été
une bonne mentuese ma mère

Kattel knows he is telling the truth and presses for more
information

KATTEL
Alors, qu'est-ce qui s'est passé
après?

SEBASTIEN
Je l'ai la defendue. Je disais à
Pierre qu'elle disait la vérité et
de la laisser tranquille.

KATTEL
Et...?

(CONTINUED)

SEBASTIEN

Il m'a crié dessus et m'a forcé de partir (he pauses) C'est la dernière fois que j'ai vu ma mère

KATTEL

Seb! Tu savais tout ça et tu n'as rien dit à personne?

SEBASTIEN

Je ne pouvais pas! Quand il m'a mis à la porte il m'a dit que si je répét un seul mot de ce qui s'était passé il allait me tuer...et quand Pierre il dit cela il ne plaisante pas...

Kattel thinks for a moment

KATTEL

Seb, c'est pas bien ce que tu as fait

SEBASTIEN

Je sais. Mais je ne savais pas quoi faire d'autre.

Kattel shows no sympathy for him

KATTEL

Il faut qu'on aille à la police

SEBASTIEN

Il vont me mettre en prison...

KATTEL

(coldly)
C'est ta faute.

Kattel get's up and heads for the door. As she opens the door she turns back around and faces Sebastien

KATTEL

Merci

She walks out the door closing it behind her.

INT. NICOLE'S APARTMENT - EVENING

Nicole and Kattel are sitting in the living room reading.
The phone rings

NICOLE

Allô?

We only hear her end of the call. Kattel has stopped reading
and is trying to figure out what the call is about

NICOLE

Vraiment? On vient maintenant. (she
pauses) Merci Détective.

Nicole hangs up.

NICOLE

C'était le Détective Arichaga...il
a des nouvelles importantes. Il
veut qu'on aille le voir a la
station demain

Kattel's face lights up

KATTEL

Vraiment?

NICOLE

Je ne sais pas si ce sont de bonnes
nouvelles...il faut qu'on soit prêt
au pire.

Kattel loses a little color. She looks anxious.

FADE OUT

EXT. POLICE STATION - NEXT DAY

Kattel and Nicole pull up in the white Citroen. They get out
and walk towards the station with urgency

INT. POLICE STATION - SAME TIME

They approach the front desk.

NICOLE

Le Détective Arrichaga nous a
appelés...

(CONTINUED)

POLICE OFFICER
Mesdames Macé?

NICOLE
Oui.

POLICE OFFICER
Suivez-moi

Nicole and Kattel follow the officer through a locked door. They continue to through a room full of cubicles and into a private office.

POLICE OFFICER
Déetective les Mesdames Macé

DÉTECTIVE ARICHAGA
Entrez

Kattel and Nicole go into his office and sit in two chairs across from the Detective

KATTEL
Vous avez des nouvelles?

DETECTIVE ARICHAGA
Oui...Ce matin j'ai reçu un message. Je voulais que vous l'entendiez

Kattel and Nicole look anxious as the Detective fusses with his phone. He pushes the speaker phone button and they hear a MANS VOICE

MANS VOICE
Vous perdez votre temps à chercher Jacqueline Macé. Il est temps de mettre fin à l'enquête. Elle est déjà mort

The message ends. Tears are rolling down Kattel's cheeks.

DETECTIVE ARICHAGA
Je sais que ce n'était pas facile à écouter mais je voulais que vous entendez la voix...vous le reconnaissez?

Kattel shakes her head. There is a moment of silence and then

(CONTINUED)

NICOLE

Oui...Le monsieur sur le message
c'est Pierre Landeau.

DETECTIVE ARICHAGA

Pierre Landeau?

NICOLE

Il était le petit copain de
Jacqueline

DETECTIVE ARICHAGA

Il habite à Rennes?

NICOLE

Oui.

DETECTIVE ARICHAGA

D'accord. On va trouver son
adresse, puis lui rendre une
petite visite. (he pauses) Vous
devrais retrer à la maison et vous
vous reposez un peut

Kattel and Nicole stand up

KATTEL

Merci, Detective.

Kattel shakes his hand. Then it's Nicole's turn.

NICOLE

Merci

The Detective walks Kattel and Nicole out of his office,
through the station to the front door.

DETECTIVE ARICHAGA

Je vous appelle après avoir lui
parler

They nod in appreciation and continue towards the car.

FADE OUT

INT. NICOLE'S APARTMENT - NEXT DAY - MORNING

Kattel, Jean-Michel and Nicole are eating dinner.

NICOLE

Elle n'est pas mort

(CONTINUED)

KATTEL

Mais...

NICOLE

Pierre la toujours voulais
lui-même...Il la dit parce que il
veut qu'elle soit tout à lui et s'a
ne serait pas possible si on
continue de la chercher

All of a sudden there is a loud knock on the door. They all look at each other to see if anyone is expecting someone. Nicole gets up and heads for the door. Jean-Michel and Kattel are close behind her.

Nicole opens the door.

NICOLE

Pierre?

Nicole turns around and makes eye contact with Kattel

PIERRE

(sarcastically)
Ah c'est bien de vous voir, aussi.

He is cocky. He gives off an unpleasant vibe.

NICOLE

C'est quoi que vous voulez?

PIERRE

Je veux parler

CUT TO

EXT: RIVIÈRE LA VILAINE - SAME TIME

A kayaker is out rowing on La Vilaine, a river that runs through Rennes. It is raining and the rivers current is strong. The Kayaker tries to row down the center of the river, but the current is too strong. It pushes him towards the river bank. The river bank is lined with brushes. Beyond the brush lies a dense forest.

CUT TO:

INT. NICOLE'S APARTMENT - SAME TIME

KATTEL
Tu va nous dire où elle est
Jacqueline?

PIERRE
Je peut entrer?

Nicole moves to the side to let Pierre in. He walks by her
and makes himself comfortable on the couch.

KATTEL
Tu nous dit?

PIERRE
Non.

KATTEL
Pouquoi pas? On sais que tu
l'a. Quoi d'autre avez-vous à
cacher?

PIERRE
Je ne cache rien moi. Je crois que
le meillure question c'est
qu'est-ce que tu cherche?

KATTEL
(annoyed)
Quoi?

PIERRE
Qu'est-ce que tu cherche, Kattel?

There is something eerie in his tone

KATTEL
Pierre, pourquoi vous ne la laisse
pas rentrer?

PIERRE
Tu pense que t'est vraiment doué,
hein Kattel?

KATTEL
Ça n'a rien a faire avec
cela. Fait la bonne chose, Pierre.

PIERRE
J'ai toujours fait la bonne chose
pour Jacqueline.

He speaks calmly with confidence.

(CONTINUED)

CUT TO:

EXT. RIVIÈRE LA VILAINE - SAME TIME

The Kayaker struggles to get back to the center of the river, but is losing his battle with the current. After a moment he finds himself in the brush, along the eastern side of the river. he sees something ahead and slowly moves his kayak closer

CUT TO:

INT. NICOLE'S APARTMENT - SAME TIME

KATTEL

Je crois pas qu'on a la même idée de ce que c'est "la bonne chose."

PIERRE

Jacqueline elle est spécial. Elle a finalement reçu ce qu'elle avait toujours voulu. Tu ne va pas la trouver.

KATTEL

Si Jacqueline est spécial pourquoi tu nous dit pas où elle est?

PIERRE

Elle est mieux maintenant

Kattel looks over at Nicole. Neither one is sure what Pierre means by this. Nicole speaks up

NICOLE

Ce n'est pas à vous de décider cela

PIERRE

Ah, elle parle!

NICOLE

Ce n'est ne pas à toi de décider ce qui mieux pour ma soeur!

Nicole's frustrations are catching up to her

PIERRE

Jacqueline voulais toujours être avec moi

(CONTINUED)

NICOLE
 Jacqueline n'a pas besoin de toi.
 Tu la détruisais.

CUT TO:

EXT. RIVIÈRE LA VILAINE - SAME TIME

The Kayaker nudges the thing with his paddle

KAYAKERS POV:

A woman's body lying face down, her long black hair tangled
 in the brush

CUT TO:

INT. NICOLE'S APARTMENT - SAME TIME

PIERRE
 Elle n'a pas besoin de moi? Si ce
 n'était pas pour moi, Jacqueline
 aurait été seul et déprimée (he
 pauses) vous deux n'étiez pas là
 pour elle, hein Kattel?

Jean-Michel interrupts

JEAN-MICHEL
 Ça suffit, Pierre. Je crois que
 c'est temps que vous partez.

With that, Pierre gets up and heads out of the room. Kattel
 and Nicole sit in silence. The front door slams
 shut. Jean-Michel returns and puts his arm around Nicole

KATTEL
 J'appelle le Detective Arichaga

Just as she grabs the phone, it rings.

KATTEL
 Allô.

Kattel's face turns white. She hangs up the phone and turns
 to her sister.

KATTEL
 Il faut qu'on aille au Coroner.
 (she pauses) Un kayakist a trouvé
 trouvé un corps dans La Vilaine ce
 matin...

(CONTINUED)

Nicole's face looks like she just saw a ghost. Jean-Michel quietly interjects

JEAN-MICHEL
Venais, je vous conduit.

FADE OUT

INT. CORONERS

Detective Arichaga is waiting for Nicole and Kattel in the entrance. Kattel frantically approaches him

KATTEL
Est-ce que c'est elle? Est-ce que
c'est Jacqueline?

DETECTIVE ARICHAGA
Suivez-moi. Je veut que vous parlez
avec le Coroner. Il vous
expliquera la situation.

NICOLE
Detective, s'il te plaît,
dites-nous si c'est notre soeur.

DETECTIVE ARICHAGA
Je ne sais pas...(he pauses)
suivez-moi.

They follow the Detective down the hallway to the Coroner's office

INT. CORONERS

Detective Arichaga knocks and then opens the door.

CORONER
S'il vous plaît, Asseyez-vous.

Nicole and Kattel comply. Detective Arichaga stands against the wall, allowing the women to speak with the coroner.

KATTEL
C'est Jacqueline?

CORONER
On ne sait pas. C'est dur à
dire...le corps humaine se
désintègre dans cinq stage. Le
corps qui a était trouvé est
(MORE)

(CONTINUED)

CORONER (cont'd)
quelque par entre le fin
du deuxième stage et le début du
troisième

NICOLE
Ça veut dire quoi?

CORONER
Le cadavre est gonflé a 1.6 mètres.
Il y évidence de putréfaction et en
certaines endroit la peau commence
à se décoller. Les intestins ont
été repoussées dans le rectum. Les
yeux et la langue sont en saillie
et le corps est décolorée.

He pauses, letting all the information sink in.

CORONER
Si c'est votre soeur, elle lui
ressemblera pas à cause de le
désintégration que je viens
d'expliquer...

Kattel turns to Nicole

KATTEL
C'est elle. C'est Jacqueline. Je
le sais...

The coroner politely interrupts

CORONER
Vous n'êtes pas oubliger de voir le
corps...je peu encore l'identifier
avec ses empreintes digitales.

NICOLE
(To both Kattel and the
Coroner)
Il vaut mieux qu'on la voit pas.

Kattel nods in agreement.

CORONER
D'accord. Je va faire l'autopsie
complète et puis je vous
contacterai

KATTEL & NICOLE
Merci, Docteur.

(CONTINUED)

Detective Arichaga leads the two tearful women out of the office.

DETECTIVE ARICHAGA
Il y avait personne chez Pierre
quand je suis aller...

NICOLE
C'est parce que il est venu nous
voir

KATTEL
(through her tears)
Quand tu nous as appelés avec le
ces nouvelles, Pierre avait juste
parti. (she pauses) Je suis sur que
c'est lui qui la tué

DETECTIVE ARICHAGA
On le cherchera, mais son
appartement avait l'air d'être
abandonné

Kattel and Nicole shake the Detectives hand.

KATEL & NICOLE
Merci.

They head out to the car where Jean-Michel is waiting for them.

THE FOLLOWING TEXT FADES IN OVER BLACK

Rennes, France

"Day 5"

INT. DARK DUNGEON LIKE ROOM

Jacqueline is in the back of the room. Her hands are behind her back, but it is too dark to see why. She is pacing not saying a word. She appears calm, focused and lucid. After a moment, she hears someone unlocking the door. The sound triggers something in Jacqueline. She runs to the back corner and crouches down and grasps her knees to her chest.

INT. DARK DUNGEON LIKE ROOM

After a moment, the door opens and the same man from earlier walks in. No light shines in. It's night.

MAN
Où est tu?

Jacqueline is silent.

MAN
C'est temps de partir

Jacqueline stirs a little.

MAN
T'es où Jacqueline? On y va.

She slowly get's up, making more noise. He turns his head and sees her. And begins walking towards her. He reaches the corner...

MAN
Tu croyait que je t'aurais pas vue?

He reaches towards her, but before he can lay a hand on her, Jacqueline reaches behind her and grabs the chair leg she had broken off earlier and slams it against the mans head. She gets up and runs for the door.

She pulls, but the door is locked.

JACQUELINE
Nooon!

The man is still on the floor, but he is beginning to stir. Jacqueline turns around and sees this.

She keeps pulling on the door, hoping that it will open

JACQUELINE
Vas-y!! Ouuuvre!

The man is on his feet walking towards Jacqueline. Jacqueline is still pounding on the door.

He reaches her and violently pulls her away from the door. Jacqueline lets out some screams and is crying. He is now standing over her. He reaches down and grabs her by the hair.

Fighting through her tears...

(CONTINUED)

JACQUELINE
Ahhh! Lâchez-moi, Pierre!

He tightens his grip

PIERRE
Qui tu pense d'être? Tu a le culot
de me attaqué après tout ce que
j'ai fait pour toi?

His grasp tightens and Jacqueline is squirming trying to break free.

PIERRE
Je voulais t'aider. Je te libérer
et c'est comme ça que tu me
remercie?

Jacqueline gets an angle at his arm and attacks it with her mouth. She bites down as long and hard as she can until he lets go. She runs towards the door as Pierre crumbles to his knees screaming as he grasps his bloody wrist.

Jacqueline pulls at the door again before giving up and hesitantly walking back towards Pierre. She grabs the leg of the chair as she approaches him.

She screams through her tears

JACQUELINE
Où sont les clés?!

Pierre looks up at her in pain, but still holding strong

PIERRE
Tu ne sortira jamais!

Using all her force (she is very weak) Jacqueline hits Pierre across the head with the wooden leg and he falls further to the ground. She searches his pockets for the keys. After a few moments she finds them. As she turns for the door, Pierre grabs her by the ankle.

PIERRE
Reviens-là maintenant tu salope
sale!

Jacqueline falls hard but manages to use her free leg to kick him off her. She runs towards the door, and begins unlocking the door. As she does, Pierre gets enough strength to get himself up. She gets the door open just in time. She runs out of her prison into the dark with no direction. Pierre lets out a roar and follows her into the darkness

(CONTINUED)

PIERRE

Reviens-là tu morceux inutile de
déchets

Pierre follows after her. After a moment, he tries a new approach.

PIERRE

Jacqueline. Où est tu? Je suis
désolé. Je ne sais pas ce qui m'a
pris? Rentre avec moi.

Jacqueline is still running. She is weak though and is not moving very fast. She hears Pierre. He is not far behind her.

PIERRE

Je t'en prie! Rentres à la maison
avec moi?

His tone is insincere and manipulative. Jacqueline is now stopped. She does not have enough strength to keep going. She hides behind a tree. The river is right in front of her. Pierre is right behind her. He creeps slowly with a menacing look on his face. Jacqueline holds her breath hoping he will turn around and she will be free. He does, and Jacqueline takes a small step to peer around the tree to see if he is gone. He has his back turned to her. She moves back behind the tree.

CLOSE UP ON PIERRE

He hears her move. He slowly and quietly moves toward the tree.

Jacqueline's heart is beating fast. She is trying to hold her breath, but she is breathing too fast. From behind the tree Pierre grabs her by the neck. He holds her against the tree for a few seconds and before throwing her to the ground

PIERRE

Tu pensé que tu pouvais me déjouer,
t'es vraiment un salope stupide! Tu
te débarrassra jamais de moi.

She let's out a huge scream

JACQUELINE

Aidez-moi!! QUELQU'UN AIDEZ-MOI!!!

Pierre begins to laugh

(CONTINUED)

PIERRE
Tu crois que quelq'un va
t'entendre? Si loin que ça?

Jacqueline ignores his provocation

JACQUELINE
QUELQU'UN AIDEZ-MOI!!!

Pierre backhands her across the face. Jacqueline falls to the ground.

PIERRE
Lève-toi! Lève-toi tu salope
crasseux.

Jacqueline turns and face him. She doesn't move. Pierre forcefully grabs her by the arms and shoves her up against the tree. Jacqueline is in tears

JACQUELINE
Aie! Tu me fait mal. You're hurting
me. Lâchez-moi, s'il te plaît?

She is so helpless. For a moment Pierre' eyes lighten up and he loosens his grip. As soon as she feels him release her, Jacqueline runs for her life, which is not very fast.

The softness in Pierre' eyes vanish and is replaced by rage and fury. He chases after her. When he reaches Jacqueline, he tackles her to the ground. She fights back as much as she can. They end up in the water, where Jacqueline fights him off her a for a brief moment. Before she can get out of the water though, Pierre grabs her by the hair and pulls her under the water. he changes his grip to her shoulders and suffocates her under the water. The moonlight is bright and Pierre stares right into Jacqueline's eyes as her body goes limp and her body loses life.

Pierre' looks scared. He quickly lets go of Jacqueline's body and watches it sink. When her body is out of sight, he turns and bolts through the woods.

ZOOM OUT AS HE RUNS THROUGH THE FOREST.

INT. NICOLE'S APARTMENT - A WEEK AFTER MEETING WITH
THE CORONER

Nicole and Kattel are sitting at the kitchen table eating breakfast. They are more relaxed than the week before. They are smiling and seem happy.

Nicole's cell phone rings.

(CONTINUED)

NICOLE

Allô?

She listens for a moment

NICOLE

D'accord, on est en route.

She hangs up and turns to Kattel

NICOLE

C'était le Coroner. Il a les résultats d'autopsie. On y va?

Kattel looks nervous

KATTEL

Je sais que c'est Jacqueline, mais je ne suis pas prêt que s'a soit confirmé

NICOLE

Je sais. Mais, pour moi d'accepter la réalité du situation, et de continuer avec ma vie, j'ai besoin que le docteur confirme que c'est vraiment elle.

KATTEL

T'a raison. On y va?

Nicole nods. She grabs the keys and they head out.

INT. CORONERS OFFICE

Nicole knocks on the Coroners office door

NICOLE

Docteur?

CORONER

Mesdames, s'il vous plaît entrez

Nicole and Kattel enter and sit down in the chairs opposite the Coroner

CORONER

Alors, j'ai les résultats de l'autopsie...On a déterminé que le corps est en fait Jacqueline.

(CONTINUED)

He pauses allowing Kattel and Nicole to absorb the information. They grab each others hand and let out a huge breath. They seem, relieved, like they can breath again.

CORONER

On a encore déterminé qu'elle est mort par asphyxie, mais elle n'est pas mort le jour qu'elle est disparu...Il y a cinq jour entre le jour qu'elle a disparu et la jour de sa mort.

The relief leaves Kattel and Nicole faces.

KATTEL

Quoi?

CORONER

Il y avait du poulet dans son estomac, alors elle a été nourris (he pauses) Mais elle avait aussi des contusions et une côte de cassée avant sa mort.

KATTEL

Alors, elle était battue?

CORONER

Peut-être. C'est possible qu'il y avait une lutte où elle lui a résisté

Kattel looks at Nicole

KATTEL

Je crois que ça va. On a pas besoin de savoir tout. C'est trop dur à avaler

NICOLE

Je suis d'accord.

They turn to the Coroner

KATTEL

Merci pour tout, Docteur.

They both shake his hand

CORONER

Si vous avez des questions n'hésitez pas de m'appeler.

(CONTINUED)

NICOLE AND KATTEL

Merci.

They leave the coroners office and disappear down the hallway.

INT. LA MAISON D'AUTOMNE - LATER THAT MORNING

Kattel and Nicole knock on their mothers door.

KATTEL

Mamam? C'est nous.

The door opens.

MEME

Mes filles!

Her spirits are higher than the last time they were there. Kattel and Nicole keep their heads up too.

NICOLE

Ciao, Maman. Tu a l'air heureux aujourd'hui

MEME

Oh, je suis contente de vous voir

Kattel lets out a soft laugh

KATTEL

Nous sommes heureux de vous vois aussi.

Kattel looks over at Nicole who gives her a nod.

KATTEL

Maman, il y quelque chose dont nous avons besoin de te parler.

MONTAGE:

Kattel leads he mother to her bed

Her mother sits.

Kattel sits next to her.

Kattel holds her mother's hand and looks her in the eyes.

Her mother stares blankley for a minute

She shakes her head mutely shouting "Noo! Noo! Noo!"

(CONTINUED)

Her mother breaks down into her daughters arms

Kattel holds her Mom.

Nicole comes over and holds the two of them tight

The three women hold each other and cry.

END MONTAGE.

INT. NICOLE'S APARTMENT

Kattel and Nicole are sitting at the table drinking tea.

KATTEL

Je crois que je devrais aller voir
Sebastien

NICOLE

Vraiment?

KATTEL

Ouais. Il aurait dû nous dire ce
qu'il savait, mais je comprends
qu'il avait peur. (she pauses)
C'est a dire, moi je serais effrayé
si Pierre m'a menacé. Maintenant
que Jacqueline est plus avec nous,
Seb il a vraiment personne. Je va
pas lui abandonner comme je l'ai
abandonné Jacqueline.

NICOLE

Je ne sais pas si Sebastien est au
courant de se qui arrivé à
Jacqueline. Tu va lui dire?

KATTEL

Si c'est le cas, oui.

Kattel faintly smiles. She grabs the keys off the table and
heads out the door.

THE FOLLOWING TEXT FADES IN OVER BLACK

"One Week Later"

EXT. SAINT MALO - BEACH - SUNSET -

MONTAGE

Sebastien, Jean-Michel, Nicole, Kattel, and their mother stand with their feet in the water.

Kattel grabs a handful of her sisters ashes.

She passes the urn to her sister

All five family members grab a handful of her ashes

Kattel steps further into the water.

KATTEL

Ma soeur, Jacqueline. Emporter par
le vent

She releases her grasp on the ashes.

The wind carries them away into the distance.

Sebastien steps forward and let's his mother go.

He steps back and Kattel puts her arm around him

Jean-Michel goes next.

Nicole escorts her mother forward and holds her balance

Their mother lets go of her eldest daughter.

A tear rolls down her cheek.

Jean-Michel guides his mother in law back.

Nicole steps further and releases the final handful

MONTAGE ENDS

Zoom out as the sun sets further and all we can see are five figures in the distance

FADE OUT

INT. DULLES INTERNATIONAL AIRPORT, WASHINGTON DC

Kattel deboards her plane. She looks worn out. She walks through the long hallways following the signs for customs. She waits in cutoms. When she gets through she walks down another hallway towards two automatic double doors.

(CONTINUED)

MONTAGE

They open and close in the distance. As she approaches, she sees her kids and husband. The doors keep opening and closing. Once she is through the doors she begins running, in slow motion, towards her family. She hasn't looked this happy since the opening scene. She kneels down and hugs her three daughters all at once. After a long hug. She rises to her feet and embraces her husband. The family walks off and disappears in the crowd of people

END MONTAGE

FADE OUT

THE FOLLOWING TEXT FADES IN OVER BLACK

"Washington, DC. Two weeks later."

INT. BIG WHITE HOUSE

Kattel stands at the bottom of the stairs.

The following dialogue is spoken in French

KATTEL
Les filles! C'est temps pour
l'école! Descendez pour manger le
petit déjeuner

The stampeded that is her three daughters comes running down the stairs and run by her into the kitchen. She follows close behind them and watches, smiling, as her kids and husband eat breakfast and read the paper. After a moment she joins them. Walking over and planting a kiss on her youngest's cheek.

ZOOM OUT AND FADE TO BLACK