

1 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Blackness. Silence.

The blackness slowly, very slowly, begins to lighten.

As if at a distance THE SOUND OF TWO VOICES, a man's and a woman's chatting, little more than intermittent murmurs.

Then, suddenly close:

VOIX DE FEMME
(pressante)
Regarde ! Il se réveille.

VOIX D'HOMME
Appelle le Dr. Cocheton. Vite.

A FEMALE VOICE
(urgent)
Look! He's waking -

A MALE VOICE
Page Dr. Cocheton. Quickly.

Almost immediately:

VOIX DE FEMME
Le Dr. Cocheton est demandé
Chambre 119. Dr. Cocheton chambre 119, s'il
vous plaît.

THE FEMALE VOICE
Dr. Cocheton, come to room 119
please, Dr. Cocheton to room 119,
please -

A SUDDEN FLASH: the faces of TWO NURSES, one male, the other female.
Then, just as suddenly, blackness again.

VOIX D'HOMME
Non, non, **Mr BAUBY**, ouvrez les yeux.

THE MALE VOICE
No, no, **Mr BAUBY**, open your
eyes .

Like a flickering eyelid a picture begins to take shape: a small, bare hospital room, the faces of the NURSES either side of a bed, both looking down expectantly, directly into CAMERA.

THE CAMERA IS JEAN-DOMINIQUE BAUBY, KNOWN AS JEAN-DO.

As his eyes open he sees first the foot of his bed, then curled, paralysed hands on the yellow sheets, the IV pole hanging over him, and THE TWO NURSES, smiling, leaning towards him.

THE FEMALE NURSE pats his cheek.

INFIRMIÈRE
(doucement)
Mr Bauby ?
(un battement de cils)
Non, non, gardez les yeux ouverts,
vous avez dormi très longtemps,
vous êtes en train de vous réveiller.
Vous m'entendez ?

FEMALE NURSE
(gentle)
Mr Bauby?
(a flicker)
No, no, keep your eyes open,
you've been asleep for a long time,
you're waking up now. Can you
hear me?

Brief silence, then the sound of a door opening and closing. Another figure suddenly appears, the NURSES giving way for him as he comes close to the head of the bed.

He's DR. COCHETON, mid-30s, handsome, confident. He wears a white coat, stethoscope round his neck. He looks down at JEAN-DO.

DR. COCHETON
Monsieur Bauby ? Parfait, parfait.
Maintenant, ouvrez grand les yeux
Essayez de les garder ouverts –
oui, c'est bien.

DR. COCHETON
Monsieur Bauby? Excellent. Now,
open your eyes wide - try to keep
them open - good man -

A piercing light. It's THE DOCTOR'S ophthalmoscope shining directly into JEAN-DO'S eyes. He switches it off.

DR. COCHETON (suite)
(lentement, rassurant)
N'ayez pas peur. Vous êtes à l'hôpital. Je suis
médecin. Je suis le Dr. Cocheton. Voici les
infirmiers. Nous sommes là pour nous occuper de
vous. Vous vous souvenez de ce qui vous est
arrivé ?

DR. COCHETON (cont'd)
(slowly, reassuringly)
Don't be alarmed. You're in a
hospital. I'm a doctor. My name's
Cocheton. These are nurses. We're
here to take care of you. Do you
remember what happened?

2 - INT. CAR - DAY

QUICK FLASH: the face of a young boy (THÉOPHILE) seated in the front beside the driver (unseen), terrified, and

3 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

As before: COCHETON and THE NURSES.

VOIX DE JEAN-DO
(un murmure)
Vaguement...

JEAN-DO'S VOICE
(a whisper)
Vaguely –

DR. COCHETON(lentement, avec insistance)
Vous vous souvenez de ce qui vous est arrivé ?

VOIX DE JEAN-DO
J'ai dit, vaguement...

DR. COCHETON
(slowly and insistent)

Do you remember what happened?

JEAN-DO'S VOICE
I said, vaguely -

COCHETON tries to conceal his anxiety.

DR. COCHETON
(gently)
Vous êtes à L'Hôpital Maritime de
Berck sur Mer. Sur les côtes du **Nord Pas De
Calais**. (sic)Vous avez été
hospitalisé d'abord à Paris, puis
transféré ici.
Vous vous en souvenez ?

VOIX DE JEAN-DO
Je suis pas sûr...

Dr. COCHETON
(gently)

You're in the Naval Hospital, Berck-sur-Mer. On the coast. In **Nord Pas de Calais**. You were treated first in Paris, and then brought here. Do you remember that?

JEAN-DO'S VOICE
I'm not sure -

COCHETON flicks a look of concern at the NURSES.

DR. COCHETON
Mr Bauby vous avez eu une
attaque. Vous êtes resté dans le coma pendant
presque trois semaines. Mais vous êtes en train de
vous réveiller,et tout va aller bien, je vous le
promets.J'ai juste besoin de vérifier deux trois
choses.
Je voudrais que vous me suiviez des yeux.

DR. COCHETON
You see, Mr Bauby, you've had a
stroke. You've been in a coma for
almost three weeks. But now you're
waking up and you'll be fine, I
promise you. I'm just going to give
you one or two simple tests. I want
you to keep your eyes on me.

JEAN-DO'S eyes follow COCHETON as he edges slowly down the side of the bed to the foot, then to the other side.

DR. COCHETON (suite)
Bien. Vous comprenez...

VOIX DE JEAN-DO
Bien sûr que je comprends...

DR. COCHETON
Quand je vous dis de cligner des yeux, clignez s'il
vous plaît.

DR. COCHETON (cont'd)
Good. You understand -

JEAN-DO'S VOICE
Of course I understand -

DR. COCHETON
When I say blink, please blink.

(a blink)

(un battement de cils)

Parfait. Maintenant, dites-moi votre nom.

VOIX DE JEAN-DO
Jean-Dominique Bauby.

DR. COCHETON
Allez, essayez, essayez vraiment, dites
votre nom.

VOIX DE JEAN-DO
Je viens de le dire.

DR. COCHETON
Essayez de dire les prénoms de vos enfants.

VOIX DE JEAN-DO
Théophile. Céleste. Hortense.

Excellent. Now, tell me your name.

JEAN-DO'S VOICE
Jean-Dominique Bauby.

DR. COCHETON
Come on, try, try really hard, say
your name.

JEAN-DO'S VOICE
I just did.

DR. COCHETON
Try saying your children's names.

JEAN-DO'S VOICE
Théophile. Céleste. Hortense.

COCHETON glances at the NURSES who are also plainly concerned. Then COCHETON again looks at JEAN-DO.

DR. COCHETON
Très bien, ne vous inquiétez pas.
C'est un processus très lent mais
vous retrouverez la parole.

VOIX DE JEAN-DO
Je ne parle pas ?

DR. COCHETON
All right, don't worry. It's a slow
process. Your speech will come
back.

JEAN-DO'S VOICE
I can't speak?

But COCHETON and the NURSES leave the immediate vicinity of the bed and huddle in a corner where they confer in whispers, their backs to JEAN-DO.

VOIX DE JEAN-DO (suite)
Pourquoi vous ne m'entendez pas ?
(il comprend brutalement)
Oh mon Dieu. Je ne peux pas parler.
(il regarde ses
mains inertes, recroquevillées)
Je ne peux pas bouger. Qu'est-ce qui
m'est arrivé ? Je ne me souviens pas... Je... Je...
(sanglot muet)
Je m'appelle Jean-Dominique Bauby.

JEAN-DO'S VOICE (cont'd)
Why can't you hear me?
(a dread realisation)
Oh, Christ. I can't speak.
(he looks at his curled, lifeless
hands)
I can't move. What's happened to
me? I can't remember - I - I -
(a hollow cry)
My name is Jean-Dominique
Bauby.
(COCHETON and the NURSES
continue to confer)

(le Dr. Cocheton et les infirmiers
continuent leur conciliabule)

Oh, mon Dieu.
(tentant de se calmer)
ça va, ça va, j'ai eu une attaque,
je vais retrouver la parole, je vais retrouver la
mémoire.
(sombtant dans une torpeur)...
Je vais être patient... Oh, mon Dieu...D'accord,
d'accord, je vous crois...**ça va aller... ça va aller...**

Oh, my God –
(trying to calm himself)
All right, all right, I've had a stroke -
my speech'll come back - my
memory will come back -
(becoming drowsy)
- I'll be patient - oh, God - okay,
okay –
I believe you – **it's gonna be
alright - it's gonna be alright -**

His voice trails off and his eyes close.

The screen goes black.

4 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Blackness.

A chapel bell begins to toll seven.

JEAN-DO'S eyes slowly open to see a frayed curtain over a window admitting the first rays of dawn.

His eyes find the wall by his bed to which there are pinned a variety of items: photos of **three** children - a **boy and two girls** - posters, signed photos of two or three good-looking women (one of them CÉLINE), children's drawings, and **several pictures (Ernest Hemingway, Jean-Do on a ski trip, Sophia Loren at a bull fight, Ava Gardner...)**. And dozens of get-well cards. And there's an intercom nearer the door.

Then, also on the wall but close to the bed, he catches sight of a glass frame: in it a **picture of Sophia Loren at a bull fight**.

But he also sees his own very dim REFLECTION in the glass: a prostrate figure in a bed and two staring eyes.

The bell finishes tolling.

His eyes linger on the reflection.

The door opens and the FEMALE NURSE bustles in.

INFIRMIÈRE
Monsieur Bauby...

FEMALE NURSE
Monsieur, Bauby -

She goes to the window and, with a flick, opens the curtain to admit early morning sunlight. As more light enters, his image in the glass frame disappears. She turns to the bed, all smiles.

INFIRMIÈRE (suite)

Alors. Voyons...

(elle vérifie le goutte-à-goutte
et la trachéotomie)

Qu'est-ce que vous avez fabriqué cette nuit ?

VOIX DE JEAN-DO

Un petit tour à New York.

Et vous, vous avez fait quoi ?

INFIRMIÈRE

(remplissant un formulaire)

Vous allez très bien. Et ce matin, vous avez une
visite importante.

Le Dr. Lepage, votre neurologue. Alors on vous
veut en pleine forme.

FEMALE NURSE (cont'd)

Now. Let's see -

(checking the drip feed and
tracheostomy)

- what have you been up to during
the night?

JEAN-DO'S VOICE

I paid a flying visit to New York.

What happened to you?

FEMALE NURSE

(filling in a chart)

You're doing very well. And this
morning you have an important
visitor. Dr. Lepage, your
neurologist. So we want you at your
very best -

She goes to the TV set at the foot of his bed, turns it on and leaves.

ON THE TV SCREEN a cartoon of a FROG leaping about, swimming,
hopping insanely to the accompaniment of appropriately jaunty music.

VOIX DE JEAN-DO

Si seulement je pouvais être **cette grenouille.**

JEAN-DO'S VOICE

If I could only be that frog.

HE CLOSES HIS EYES. SCREEN GOES DARK. HE OPENS THEM AGAIN:

The door bursts open and DR. LEPAGE enters, smiling. He is in his 50s,
avuncular, kindly, well-meaning. He is accompanied by DR. COCHETON and
the TWO NURSES.

DR. LEPAGE

(en entrant)

Bonjour, bonjour. Alain Lepage, je
suis votre neurologue.

Vous connaissez le Dr. Cocheton.

(Il s'assied sur le lit)

Jean-Dominique - Ah non, vos amis vous appellent
Jean-Do, alors moi aussi je vais vous appeler
Jean-Do. Parce que je veux que vous me
considérez comme votre ami, et en tant qu'ami...

(il sourit, puis prend l'air sérieux)

Dr. Lepage

(as he enters)

Good morning, good morning. My
name's Alain

Lepage, I'm your neurologist. You
know Dr. Cocheton, of course.

(sits on the bed)

Jean-Dominique - no, no, your
friends call you Jean-Do, so that's
what I'm going call you. Jean-Do.
Because I want you to think of me
as your friend, and as your friend...
(smiles and then becomes serious)
Jean-Do, I know how difficult this is

Jean-Do, je sais à quel point tout cela est difficile pour vous. Je sais aussi que personne ne vous a expliqué exactement ce qui vous arrive. Eh bien, c'est mon boulot. Oui. Mon boulot.
(acceptant son fardeau avec un sourire songeur)
Vous avez eu ce qu'on appelle un accident vasculaire cérébral.

Le tronc cérébral a été touché et il ne fonctionne plus.
Le tronc cérébral est un composant essentiel de notre ordinateur interne, le lien entre le cerveau et la moelle épinière.
Dans le temps, on aurait dit que vous avez eu un transport au cerveau. Vous seriez très probablement mort. Mais aujourd'hui, les techniques de réanimation ont fait tellement de progrès que nous sommes capables de prolonger la vie.

VOIX DE JEAN-DO
Ça, c'est la vie ?

DR. LEPAGE
(couvrant la voix de JEAN-DO)
Oui, prolonger la vie. Je n'irai pas par quatre chemins : vous êtes paralysé de la tête aux pieds.
Et comme vous avez déjà dû le constater, vous ne pouvez pas parler.
(il laisse à Jean-Do le temps d'intégrer ça)
Vous souffrez de ce qu'on appelle un "locked-in syndrome".
(très distinctement)
"locked-in syndrome"

VOIX DE JEAN-DO
(un hoquet)
Noirtier de Villefort...

INSERT A 19TH CENTURY IMAGE OF NOIRTIER

DR. LEPAGE
Ça ne vous sera d'aucun réconfort, mais sachez que c'est un syndrome extrêmement

for you. I also know that nobody has explained to you the full extent of your condition. Well, that's my job. Yes. My job.
(accepts the burden with a sentimental smile)
You've had what we call a cerebrovascular accident. It's put your brain stem out of action.

The brain stem is an essential component of our internal computer, the link between the brain and the spinal cord. In the past, we would have said you'd had a massive stroke. You would very probably have died. But now we have such improved resuscitation techniques that we're able to prolong life.

JEAN-DO'S VOICE
Is this life?

DR. LEPAGE
(overlapping)
Yes, prolong life. I'm not going to mince words. You are paralyzed from head to toe.
And, as you now must have realised, you are unable to speak.
(allows it to sink in)
You have what we call 'locked-in syndrome'.
(very clearly)
'Locked-in syndrome'.
And while he allows that also to sink in:

JEAN-DO'S VOICE
(a gasp)
Oh Christ, Noirtier de Villefort

DR. LEPAGE
It will be of no comfort to you but your condition is extremely rare.

rare. Extrêmement rare. Et nous n'en connaissons tout simplement pas la cause.
Vous ne fumez pas et vous buvez peu. Alors, j'ai bien peur que ça demeure inexplicable. Quoi qu'il en soit, en dehors de la paralysie totale, il semble que tout le reste fonctionne, tout est normal.

VOIX DE JEAN-DO
Normal ?

DR. LEPAGE

Donc il y a de l'espoir. Oui, de l'espoir. Votre cerveau fonctionne. Vous nous comprenez. Vous suivez nos mouvements des yeux. Encore que je ne sois pas entièrement satisfait de votre oeil droit.

(il tire sur la paupière de JEAN-DO, déformant l'image)

Mais je vais demander un deuxième avis. Bien. Alors. Je voudrais que vous vous reposiez pendant quelques jours...

He stands.

VOIX DE JEAN-DO
Qu'est-ce que vous croyez que je fais, là ?

DR. LEPAGE

... et quand vous aurez repris des forces, deux magnifiques jeunes femmes viendront vous rendre visite. Je vous envie, parce que quand je dis magnifique, je pèse mes mots. Elles sont thérapeutes et elles font des miracles. Donc, comme je le disais, il y a de l'espoir. Je reviendrai vous voir bientôt. On va bien s'occuper de vous. On va bien s'occuper de vous.

And while he confers with COCHETON who takes notes –

VOIX DE JEAN-DO
(comme un écho)
"Locked-in syndrome"

The sound of bubbling water, and

Extremely rare. And we simply don't know the cause. You don't smoke and you're not a heavy drinker. So. I'm afraid it's just one of those things. However, apart from being totally paralysed we believe you are normal in every other respect.

JEAN-DO'S VOICE
Normal?

Dr. LEPAGE
(overlapping)

And so there is hope. Yes, hope. We know your brain is functioning. You're able to understand us. You follow our movements with your eyes. Although I'm not entirely happy with your right eye -
(He pulls at JEAN-DO'S EYES and slightly distorts the picture)
- but I'll take a second opinion on that. Good. So. We want you to take it easy for a few days -

JEAN-DO'S VOICE
What d'you think I'm doing now?

DR. LEPAGE

- and when you're stronger two beautiful young women will visit you.
I envy you because when I say beautiful, I mean beautiful. They're therapists and they're miracle workers.
And so, as I say, there's hope. I'll come again. Soon. You'll be well looked after.
Well looked after.

JEAN-DO'S VOICE
(echoing)
Locked-in syndrome -

ON THE BLINK:
CUT TO:

5 - EXT. A DARK GREEN SEA - DAY

The sound of the bubbling water intense.

Into the murky green sea, a large diving bell of shining silver is lowered.
When the diving bell is fully submerged, silence.

At the porthole a FACE: it's JEAN-DO but obscured by the fog of his panicked breath on the glass. He's hammering desperately at the porthole with his fists.
Then:

VOIX DE FEMME
Mr Bauby?

A FEMALE VOICE
Mr Bauby?

6 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Two exceptionally attractive young women, both in white tunics, are standing close together at the bedside. One is HENRIETTE, petite, charming, unsentimental and with a touch of steel. The other, MARIE, is shapely and chic, even managing to make a fashion statement of her tunic.

MARIE watches him intently while HENRIETTE smiles a dazzling, reassuring smile.

VOIX DE JEAN-DO
Je suis mort et je suis arrivé au paradis.

HENRIETTE
Bonjour. Je m'appelle HENRIETTE

MARIE
Et moi Marie.

JEAN-DO'S VOICE
I'm dead and I've gone to heaven.

HENRIETTE
Hello. My name is HENRIETTE.

MARIE
And I'm Marie .

HENRIETTE finds a chair and sits. MARIE remains standing.

VOIX DE JEAN-DO
C'est bien ma veine. J'ai deux créatures au pied de
mon lit et je ne peux rien faire.

JEAN-DO'S VOICE
Just my luck. I've got these two by
my bed and I'm helpless.

To their tunics are pinned identical ID badges with the word: THERAPIST

HENRIETTE

Je sais que vous pouvez cligner des yeux. Alors, vous allez cligner une fois pour oui, deux fois pour non.

(lui désignant son badge)

Pouvez-vous lire ce qui est écrit ?

(un battement de cils)

C'est bien, Mr BAUBY.

MARIE

Je suis physiothérapeute, et ma priorité est de vous faire avaler.

Alors, nous allons travailler la langue et les lèvres.

VOIX DE JEAN-DO

Ça a l'air sympa.

HENRIETTE

Moi, je suis orthophoniste. Je dois vous trouver un moyen de communiquer en attendant que vous retrouviez la parole.

MARIE

Je dois vous dire que je n'avais jamais travaillé avec un cas de Locked-in syndrome...

HENRIETTE

Moi si...

VOIX DE JEAN-DO

Super.

MARIE

Nous avons beaucoup de travail.

HENRIETTE

Alors, ne perdons pas de temps.

MARIE

**Absolument. Je suis juste venue me présenter.
A plus tard.**

HENRIETTE

I'm told you can blink your eyes. So, I want you to blink once for yes, twice for no.

(showing him her badge)

Can you read what this says?

(one blink)

Good, Mr BAUBY.

MARIE

I'm the physiotherapist, and my priority is to get you to swallow. So I'll be working on your tongue and lips –

JEAN-DO'S VOICE

Sounds fun –

HENRIETTE

And I'm the speech therapist. Until you can actually speak again I have to find a way for you to communicate.

MARIE

I must say that I never treated anyone with locked-in syndrome...

HENRIETTE

I did...

JEAN-DO'S VOICE

Great.

MARIE

We're going to have to work very hard.

HENRIETTE

So we'd better get started

MARIE

Absolutely. I just came to introduce myself. See you later.

HENRIETTE allows MARIE to leave then turns her attention to JEAN-DO.

HENRIETTE

HENRIETTE

Mr Bauby, je veux que vous sachiez que c'est sans doute le travail le plus important qu'on m'ait jamais confié. Et que je suis bien décidée à réussir. Avec votre aide bien sûr.
(elle sourit)

Nous allons commencer par déterminer dans quelle mesure vous comprenez. Je vous pose des questions et vous répondez. Rappelez-vous, un battement de cils pour oui et deux pour non. Vous êtes prêt ?
(un battement, elle consulte un carnet)
Bien, est-ce que la lumière du soleil vous dérange ?

(deux battements)

Suis-je un homme ?

(deux battements)

Suis-je une femme ?

(rapide succession de battements de cils, elle rit doucement)

Est-ce qu'il est minuit ?

(deux battements)

Sommes-nous à Paris ?

(deux battements)

Sommes-nous à Berck ?

(un battement)

Vous souvenez-vous d'avoir eu une attaque ?

Mr Bauby, I want you to know that this is perhaps the most important job I've ever been given and I'm determined to succeed. With your help, of course.
(smiles)

We're going to start by finding out how much you understand. I'll ask questions and you answer. But, remember, you answer by blinking once for yes or twice for no.

Ready?

(one blink; she consults a note pad)
Good. Is the sun too bright for you?

(two blinks)

Am I a man?

(two blinks)

Am I a woman?

(several rapid blinks; she laughs softly)

Is it midnight now?

(two blinks)

Are we in Paris?

(two blinks)

Are we in Berck?

(one blink)

Do you remember having your stroke?

ON THE BLINK:

7 - INT. CAR - DAY

QUICK FLASH: THÉOPHILE, terrified, next to the driver, opening the door and getting out fast, then

8 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

As before: HENRIETTE.

HENRIETTE

Peut-on scier du bois avec un marteau?

(deux battements)

Est-ce que le bois flotte sur l'eau?

(un battement)

Etiez-vous rédacteur **en chef** du magazine "Elle" ?

HENRIETTE

Can we saw wood with a hammer?

(two blinks)

Does wood float on water?

(one blink)

Were you the **chief** editor of Elle magazine?

ON THE BLINK:

9 - EXT. ELLE MAGAZINE BUILDING, PARIS - DAY

Heavy, noisy traffic.

A car pulls out of the traffic and draws up at an ultra-modern high-rise building with the Elle logo.

A driver, PAUL, opens the car door to a man who emerges from the building. It's JEAN-DO.

VOIX DE JEAN-DO
Oui j'étais rédacteur en chef du
magazine "Elle".

JEAN-DO'S VOICE
s, I was the editor-in-chief of Elle
magazine -

10 - INT. PHOTOGRAPHER'S STUDIO - DAY

POV from behind the PHOTOGRAPHER, of TWO MODELS. Lights and assistants. THE MODELS pose in their model positions. THE PHOTOGRAPHER'S snapping with a Polaroid.

POV on many pictures on the floor.

ROLLING STONES SONG "2120 South Michigan Avenue" or GIL SCOTT-HERON "The Bottle".

PHOTOGRAPHE
Bien, bien. Ne bougez plus, très
joli, bien. Angélique, regarde par ici, c'est ça, ne
bouge plus. La jambe gauche plus haut,
Pauline, bien. Plus haut le menton, ne bouge plus,
super !
(il cesse de photographier)
Ok. Pause.

PHOTOGRAPHER
Good, good, hold it, nice, good,
Angelique, look this way, that's it,
hold it, lift your left leg higher,
Pauline, good,
chin up - hold it - terrific -
(he snaps away)
Okay. Relax -

The models break the pose. The photographer fiddles with his camera. Behind him is JEAN-DO.

Over this:

VOIX DE JEAN-DO
Et Dieu sait que c'était une belle vie.

JEAN-DO'S VOICE
And, God, what a great life it was.

THE PHOTOGRAPHER thrusts a Polaroid print at the CAMERA.

PHOTOGRAPHE
Jean-Do, qu'est-ce que tu dis de ça
pour la couverture ?

VOIX D'HOMME
(brutalement)
Vous avez un problème à l'oeil droit.

PHOTOGRAPHER
Jean-Do, how about this for the
cover?

A MALE VOICE
(very brusque)
Your right eye isn't working
properly.

11 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Close to the bed, a man in a white coat and surgical gloves, the ophthalmologist, DR. MERCIER, is taking needle and thread from a small padded box. He has a gruff manner and never once looks at JEAN-DO.

DR. MERCIER
(lentement et distinctement
comme s'il s'adressait à un demeuré)
Vous entendez ce que je dis ? Votre œil droit ne va
pas comme il faut, je vais vous le coudre.
(il passe le fil dans le chas de l'aiguille)

DR. MERCIER
(slowly and clearly as if to a half-
wit)
Do you hear what I say? Your right
eye isn't working properly.
I'm going to sew it up.

He starts threading the surgical needle.

Rapid blinks.

VOIX DE JEAN-DO
S'il vous plaît, non.

DR. MERCIER
Ça va aller.

VOIX DE JEAN-DO
(terrifié)
Ne m'approchez pas.

DR. MERCIER
Ça évitera l'ulcération de la cornée.
Je serais venu vous voir plus tôt mais j'étais en
vacances. Au ski.

VOIX DE JEAN-DO
Je parie que vous faites toujours
attendre vos patients.

JEAN-DO'S VOICE
Please, no.

DR. MERCIER
It will be alright.

JEAN-DO'S VOICE
(terrified)
You keep away from me, keep
away from me -

DR. MERCIER
It'll stop you getting an ulcerated
cornea. I'd have come to see you
sooner but I've been on holiday.
Skiing.

JEAN-DO'S VOICE
I bet you always keep your patients
waiting -

DR. MERCIER

DR. MERCIER

Saint Moritz est magnifique à cette
Epoque de l'année. Il y a un peu trop de monde
mais il n'y a rien de tel que de descendre
une piste avec le vent qui vous fouette le
visage. Vous skiez ?

VOIX DE JEAN-DO

Je les connais, les types comme **toi**.
Arrogant, cassant. Docteur J'en-ai-rien-à-foutre.
Pour vous un patient, c'est du fric en
plus. C'est ça, ouais - mes skis sont sous le
lit.

DR. MERCIER

Allons-y.
(presque malveillant)
Vous ne sentirez rien.

St. Moritz is wonderful this time of
year. A little bit crowded, but
nothing like sailing down a slope
with the wind in your face. Do you
ski?

JEAN-DO'S VOICE

I know your type. Arrogant,
insensitive. Couldn't care less.

To you a patient is nothing but a
pay-check - Yea, my skis are
under the bed.

DR. MERCIER

Here we go.
(almost malevolent)
You won't feel a thing.

He starts to stitch JEAN-DO'S right eye on CAMERA.

Soon, half of the screen goes black.

He closes his good eye and the screen goes completely dark.

VOIX DE JEAN-DO

S'il vous plaît, ne faites pas...
Mon Dieu, s'il vous plaît.

JEAN-DO'S VOICE

Now, please don't get... God,
please.

HE OPENS HIS EYES AGAIN AND HIS PLANE OF VISION HAS
CHANGED. (THE CAMERA HAS CHANGED LENSES)

DR. MERCIER finishes stitching.

DR. MERCIER

C'est parfait, même si c'est moi qui le dit.
(il range ses instruments sans jamais
regarder JEAN-DO)
Je reviendrai voir ça dans six mois.
(toujours sans le regarder)
Vous ne voyez pas double, hein ?

VOIX DE JEAN-DO

(clignant deux fois de la paupière,
résigné)
Non.

DR. MERCIER

Perfect, even if I say so
myself.
(packs away his instruments never
looking at JEAN-DO.)
In six months I'll examine you
again.
(still without looking at him)
You don't see double, do you?

JEAN-DO'S VOICE

(blinking twice with resignation)
No.

And as DR. MERCIER turns to the door, it is flung open. Into the room come a great host of white coats led by DRS. LEPAGE and COCHETON. DR. LEPAGE pushes a wheelchair.

DR. LEPAGE
Bonjour, bonjour.

DR. LEPAGE
Good morning, good morning.

DR. MERCIER shoves aggressively through the mob and goes.

VOIX DE JEAN-DO
Bonjour, bonjour. C'est quoi la
Nouvelle torture ?

JEAN-DO'S VOICE
Hello, hello.
Now what torture?

The doctors approach with the nurses, orderlies, **interns** and surround the bed.

LEPAGE leans over him

DR. LEPAGE
(toujours aussi jovial)
Parfait. Il s'est occupé de votre
oeil. Etait-il aussi charmant que d'habitude ?
(il rit, désignant les blouses blanches)
Ce sont mes étudiants.
Ne faites pas attention à eux.
(à voix basse aux étudiants)
Nous allons commencer par l'habiller.
C'est bon pour le moral.
(à Jean-Do)
Ensuite, nous avons une belle surprise pour vous.

VOIX DE JEAN-DO
Laissez-moi deviner, vous aller me
Coudre l'autre œil.

DR. LEPAGE
(cheerful as ever)
Excellent. He's done your eye. Was
he his usual charming self?
(chuckles; indicates the white
coats)
These are my students.
Pay no attention to them.
(to the students in a low
voice)
First we're going to dress him.
Good for the morale.
(to JEAN-DO)
And then we have a wonderful
surprise for you. A wonderful
surprise.

JEAN-DO'S VOICE
Let me guess, you're going to sew
up my other eye -

Nurses produce a plaid shirt, old pants and a shapeless cashmere sweater.

VOIX DE JEAN-DO (suite)
Je deviens fou.
**Ma chemise à carreaux. Ca me donne envie de
pleurer.**

JEAN-DO'S VOICE (cont'd)
I must be going mad.
**My plaid shirt makes me want to
cry.**

LEPAGE and COCHETON, at the foot of the bed, smiling. They are temporarily obscured as the sweater is pulled over JEAN-DO'S head and adjusted.

DR. LEPAGE
(enchanté)
Très chic, très, très chic. Maintenant, nous allons
essayer la chaise roulante.
(aux autres)
Allez-y, allez-y.

DR. LEPAGE
(beaming)
Chic, very, very chic. Now we're
going to try you in this
wheelchair.
(to the others)
Proceed, proceed.

Two attendants come either side of JEAN-DO, take his shoulders, lift him off the bed and dump him in the wheelchair.

DR. COCHETON
Bravo !

DR. COCHETON
Bravo!

DR. LEPAGE
Faites-le rouler d'avant en arrière,
s'il vous plaît.
(à ses internes)
Je veux m'assurer que la position assise ne
déclenche
pas de spasmes incontrôlables.
(à Jean-Do)
Je suis désolé de vous infliger ça. Désolé de vous
infliger ça.

DR. LEPAGE
Wheel him up and down, will
you?
(to the interns)

I want to be sure that sitting like
that won't trigger uncontrollable
muscular spasms.

(to Jean-Do)
Sorry bear with us, please bear
with us —

He is wheeled back and forth across the small room.

DR. COCHETON
Il faut lui mettre un coussin derrière la tête.

DR COCHETON
He needs a cushion behind his
head -

A cushion is placed behind his head, changing the angle of vision. All present smile proudly.

DR. LEPAGE
Parfait, parfait.
(à Jean-Do, enchanté)
Vous êtes bon pour le fauteuil.

DR. LEPAGE
Excellent, excellent.
(to JEAN-DO, beaming)
You can handle the wheelchair.

VOIX DE JEAN-DO
Vous êtes bon pour le fauteuil.
Merci pour le verdict.

JEAN-DO'S VOICE
You can handle the wheelchair. It
has the ring of a life sentence.

DR. LEPAGE

DR. LEPAGE
That is very good news. Very good
news, indeed.

C'est une très bonne nouvelle. Oui, très bonne
nouvelle.
(aux infirmières)
Donnez-lui des couvertures. Il ne faudrait pas qu'il
prenne froid.

(to the nurses)
Blankets. We don't want him
catching cold -

They cover JEAN-DO in blankets.

12 - INT. ELEVATOR, NAVAL HOSPITAL - DAY

Descending. **Brass covers the entire elevator** but LEPAGE, COCHETON and an ATTENDANT obscure most of JEAN-DO except that he can see his lifeless hands on the arms of his wheelchair, and a rug covering his legs.

As the elevator shudders to a halt –

DR. LEPAGE
Et maintenant, la surprise.

DR. LEPAGE
And now for the surprise -

13 - INT. MAIN HALL, HOSPITAL - DAY

Large, echoing. Other patients in wheelchairs. Gurneys bearing prostrate patients being pushed at speed.

One wall is lined the entire length with glass-fronted cupboards. A vitrine depicts Empress Eugenie, the wife of Napoleon III, the hospital's patroness.

JEAN- DO, accompanied by LEPAGE and COCHETON, is wheeled slowly by the ATTENDANT out of the elevator, down the length of the hall towards the far end where open double doors admit winter sunshine.

In the glass-fronts of the cupboards he catches glimpses of his reflection: mouth twisted, hair tousled, one eye sewn shut, the other bulging. But this image is seen intermittently, in one glass-front after the other.

VOIX DE JEAN-DO
Oh mon Dieu, c'est qui, ça ? Un monstre ! Non,
non, c'est moi ! C'est ça la surprise ? De me voir ?
J'ai l'air sorti d'un bocal de formol. Si seulement ils
pouvaient m'entendre ! Je ne veux pas !
Je ne veux pas me voir !

JEAN-DO'S VOICE
Oh my God, who's that? It's a
monster! No, no, it's me! Is that my
surprise? To see myself?
I look as if I've emerged
from a vat of ormaldehyde. Christ, if
only they could hear me! I don't
want this! I don't want to see
myself!

The last of the images of JEAN-DO and his entourage in the glass-fronts of the cupboards as he is wheeled towards the open double doors and out into the pale sunlight.

14 - EXT. TERRACE 2ND FLOOR, HOSPITAL - DAY

JEAN-DO emerges through the double doors on to a large, tiled terrace overlooking a grey sea.

The terrace is empty but for the silhouette of an elegant woman standing a little distance away, the sun behind her.

VOIX DE JEAN-DO
(un murmure)
Céline...

JEAN-DO'S VOICE
(a whisper)
Céline -

Slowly he is pushed towards her. She takes a step forward but stops, trying **in vain** to control her reaction at seeing him. She is slim and vibrant. Her name is CÉLINE DESMOULINS, late 30s.

She gazes at him with infinite sadness.

LEPAGE moves towards CÉLINE and looks at JEAN-DO.

DR. LEPAGE
N'est-ce pas une merveilleuse surprise ? Votre première visite.
Votre femme.

VOIX DE JEAN-DO
Ce n'est pas ma femme. C'est la mère de mes enfants.

DR. LEPAGE
(à Céline)
Nous allons vous laisser.
Il comprend tout. Tout.
Posez lui des questions auxquelles il puisse répondre par oui ou par non. Il cligne de l'œil.
Une fois pour oui, deux fois pour non.
Parlez lui. Je suis sûr que vous avez Des tas de choses à vous dire...

DR. LEPAGE
Isn't this a wonderful surprise, Jean-Do? Your first visitor. Your wife.

JEAN-DO'S VOICE
She's not my wife. She's the mother of my children.

DR. LEPAGE
(to CÉLINE)
We're going to leave you. He understands everything.
Everything.
If you ask a question, make it a yes-or-no question. He'll blink. One for yes, two for no. Just keep talking to him. I'm sure you have a lot to say to each other...

He stops, realizes his clumsiness and goes quickly followed by the others **in the background**.

The gentle sound of the sea. A soft breeze ruffles CÉLINE'S hair. She leans towards him and, gently, caresses his face.

VOIX DE JEAN-DO
Si seulement je pouvais sentir ça.

JEAN-DO'S VOICE
If only I could feel that.

She is usually a woman of great energy and vivacity, but she's subdued now.

VOIX DE JEAN-DO (suite)
Tu essayes de ne pas me montrer que
je suis horrible à voir. Je sais.
Je me suis vu.

JEAN-DO'S VOICE (cont'd)
Yes, you're trying not to let me
know that I'm horrible to behold. I
know. I've seen myself.

CÉLINE
(perdue)
Oh, mon chéri.

Céline
(at a loss)
Oh, my dear.

Silence.

VOIX DE JEAN-DO
Parle-moi, Céline. Je t'écouterai.
J'ai tellement envie d'entendre ta voix.

JEAN-DO'S VOICE
Talk to me, Céline. I'll just listen. I
long to hear your voice.

A brief silence. She kneels beside him.

CÉLINE
Ils m'ont dit que tu allais...
(elle prend une inspiration)
Tout le monde t'embrasse.
Et t'envoie des prières.
(courte pause)
Je suis venue sans les enfants.
Je préférerais te voir d'abord. Ils vont bien.
Tu leur manques. Céleste
prie pour toi tous les soirs. Tu veux que je les
amène, tu veux les voir ?
Cligne une fois pour oui, deux fois pour non.
(deux battements)

CÉLINE
They tell me you're doing
(takes a breath)
Everyone sends their love. And
their prayers.
(brief silence)
I didn't bring the children.
I thought I should see you first.
They're both well. They miss you.
Céleste prays for you every night.
Do you want me to bring them, do
you want to see them?
One blink for yes, two for no -
(two blinks)
You don't want to see them.
(a blink)

Tu ne veux pas les voir.
(un battement)
Ah. Laurent voudrait venir te voir.
Tu veux le voir ?
(un battement)
Lui tu veux le voir...
Je le lui dirai. **Il** ne me parle plus beaucoup. Tes amis m'ont abandon- née. Tous. Ils ont pris ton parti. Et ensuite... Et ensuite son parti à elle.
Je suppose que c'est normal. Mais ça me met en colère. Je n'y peux rien.

VOIX DE JEAN-DO
(deux battements)
Non, non, c'est ma faute. Je suis un salaud.

Oh.Laurent wants to visit. Do you want to see him?
(one blink)

Him you want to see...
I'll tell him. **He** doesn't talk to me much anymore. Your friends deserted me. All of them.They sided with you.
And then - and then with her. I suppose it's only natural. But it makes me angry. I can't help it.

JEAN-DO'S VOICE
(Blinking twice.)
No, no, it was all my fault, I'm a bastard -

Brief silence.

CÉLINE
(gênée)
Est-ce que... est-ce qu'elle est Venue te voir ?

JEAN- DO
J'attendais cette question...
(deux battements)

CÉLINE
Ton père est trop faible pour venir jusqu'ici.
(un battement)
J'ai parlé avec l'orthophoniste. Henriette.
Je l'aime bien. Elle pense qu'elle peut t'aider.

CÉLINE
(awkward)
Has - has she been to see you?

JEAN-DO
I was waiting for this question
(two blinks)

CÉLINE
Your father's not strong enough to come all this way -
(one blink)
I've met the speech therapist. Henriette. I like her. She thinks she can help you -

Silence. Somewhere, very distant, the sound of a train.

Impulsively, she takes hold of his paralysed hand and kisses it gently for a long moment.

VOIX DE JEAN-DO
Je sens rien.

CÉLINE

JEAN-DO'S VOICE
I don't feel anything.

CÉLINE
(looking up at him)

(levant les yeux vers lui)
Je suis contente que nous ayons réussi à rester amis.

I'm pleased we were able to stay friends.

One blink. She gazes at him. Silence. Then:

VOIX DE JEAN-DO
Je suis au plus profond du désespoir.

JEAN-DO'S VOICE
I am plunged into despair.

Her image gets blurry, watery.

CÉLINE
Je t'en prie, ne pleure pas.

CÉLINE
Please don't cry.

15 - EXT. BERCK RAILWAY STATION - DAY

Bleak. Strange. Isolate.

On the nearest platform, CÉLINE, alone, waiting. Tears stream down her cheeks. On the opposite platform, A MAN with A BOY holding hands.

VOIX DE JEAN-DO
Je la vois comme si j'y étais. Je connais la gare de Berck. C'est l'endroit le plus déprimant du monde.
En tout cas, ça l'était quand je passais mes vacances ici, quand j'étais petit. Berck, la fin de l'été. Attendant le train de Paris, avec mon père. C'était désolé à l'époque, ça doit l'être encore plus aujourd'hui.
(bruit d'un train dans le lointain)
J'ai été tellement nul avec elle. Et avec les enfants aussi.
Et maintenant, je ne pourrai plus jamais me rattraper. Jamais.

JEAN-DO'S VOICE
I can see her now. I know Berck station. It's the most depressing place in the world.
Well, it certainly was when I had my holidays here as a child. Berck, the end of summer. Waiting with my father for the Paris train. It was desolate then and it'll be more desolate now.
(distant sound of a train)
I treated her so badly.. And the children. And now I will never be able to make amends. Never.

The sound of the train nearer. Then:

16 - INT. HOT TUB ROOM, NAVAL HOSPITAL- DAY

A blurry watery image of Jean-Do's body, and nurses hands as his hair is being washed in a therapeutic bathtub.

He is twisted and turned by the MALE and FEMALE NURSES.

HIS EYES swing to the ceiling, to the wall, to the room, to the ceiling again.

Other patients are also being bathed.

A paralysed arm comes into a view, a lifeless leg.

VOIX DE JEAN-DO
En haut, en bas, en haut. Je trouve
ça assez cocasse. Vraiment. J'ai quarante-deux
ans
et on me manipule comme un bébé,
on me lave, on me retourne...
(on le met à plat ventre,
on le couvre d'un drap)
On me lave le cul.
**Ca fait longtemps que je me suis pas autant
marré.**
(on le tourne sur le dos, il voit les
infirmiers qui s'affairent au-dessus
de lui)
**Mais comme dit le poète, y a que les fous qui
rient quand y a pas de quoi rire.**

JEAN-DO's VOICE
Up, down, up. I'm finding this funny.
I really am. I'm forty-two years old
and I'm being handled like a
newborn babe, cleaned up, turned
over -
(he is turned face down, looking at
the bed head and undersheet)
- my ass wiped.
I can't remember when I last
laughed so much -
(he's swung on to his back, sees
the NURSES fussing over him)
But as the poet said, only a fool
laughs when there's nothing to
laugh at -

17 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

CLOSE on MARIE's mouth.

MARIE
Envoyez-moi un baiser.

MARIE
Blow me a kiss

She brings into the frame A HAND MIRROR that reflects JEAN-DO'S flaccid mouth.

MARIE is holding the mirror in one hand and, with the fingers of her other hand she massages his mouth.

MARIE
Allez, un baiser.
(elle cesse de lui toucher la bouche)
Essayez.
(pas de réaction)
Je sais que c'est difficile. C'est encore tôt. Mais
c'est là-dessus que je veux que vous
travailliez.

MARIE's voice
Come on, a kiss.
(she lets go of his mouth)
Try.
(no movement)
I know it's difficult. It's early days.
But that's what I want you to work
at.

She puts away the mirror. JEAN-DO sees her now.

MARIE

Quand vous vous reposez, quand vous regardez la télé, n'importe quand, je veux que vous vous entraîniez à m'envoyer un baiser.
(elle lui envoie un baiser)

D'accord ?

LA VOIX DE JEAN-DO

(un battement)

Oui.

MARIE

Il y a une autre chose que vous devez travailler.
Essayez de faire glisser votre langue vers l'arrière du palais.
Regardez.

MARIE

When you're resting or watching TV, any time at all, I want you to work at blowing me a kiss.

(blows him a kiss)

Okay?

JEAN-DO'S VOICE

(as he blinks)

Yes.

MARIE

And one other thing you have to practise. And that's sliding your tongue to the back of your palate.
Watch.

She closes her eyes, opens her mouth, and moves her tongue. It's erotic.

VOIX DE JEAN-DO

Ce n'est pas juste, non, c'est vraiment pas juste.

MARIE

À vous, maintenant.

JEAN-DO'S VOICE

This just isn't fair.

MARIE

You try it.

She picks up the mirror.

IN THE MIRROR - JEAN-DO'S MOUTH

MARIE

Ouvrez la bouche.

(rien)

Allez.

(SA MAIN lui tient le menton et lui ouvre la bouche)

Maintenant, faites glisser votre langue vers l'arrière.

(rien)

Allez-y, essayez.

(très léger mouvement de la langue)

C'est bien. Vous avez

MARIE'S VOICE

Open your mouth.

(nothing)

Come on.

(HER HAND holds his chin and opens his mouth)

Now, slide your tongue backwards.

(nothing)

Go on, try.

(a slight movement of his tongue)

Good! You moved your tongue.

That's wonderful. **That's how you'll be able to swallow.**

Again -

(again the slight movement)

bougé la langue. C'est formidable.
C'est comme ça que vous réapprendrez à avaler.
Encore.
(un nouveau mouvement de la langue)
Incroyable !

Amazing -

She puts away the mirror and begins to move his head from side to side.

MARIE
Je vais vous aider à bouger la tête par vous-même.
(elle lui masse les joues et la nuque)
Vous sentez mes mains sur votre visage ?

MARIE
I'm going to help you to move your head on your own.
(massages his cheeks and neck)
Can you feel my hands on your face?

VOIX DE JEAN-DO
(deux battements)
Non.

JEAN-DO'S VOICE
(two blinks)
No.

MARIE
C'est pas grave, ça viendra.
(elle continue de le masser)
Je suis désolée de ce qui vous est arrivé Mr Bauby.

MARIE
Never mind, you will.
(continues to massage)
I feel very sorry for what's happened to you Mr Bauby.

VOIX DE JEAN-DO
(senti)
Croyez-moi, moi aussi.

JEAN-DO'S VOICE
(deeply felt)
Believe me, so am I.

MARIE
Nous sommes très honorés de vous avoir ici. **Je suis abonnée à "Elle" vous savez ? J'aime beaucoup mais je trouve que les mannequins ressemblent tous à des garçons. Vous trouvez pas ?**
(Elle le masse toujours)
Je suis très croyante, vous savez. Je prie pour vous tous les jours.

MARIE
We're so honoured to have you here. **I'm a subscriber of Elle you know? I love it but I think all the models look like boys. Don't you think so?**
(she continues to massage)
I want you to know I have a strong faith. I pray for you every day.

VOIX DE JEAN-DO
(soudain agressif)
Nom de Dieu, arrêtez ! ça ne sert à rien ! Les prières ça ne marche pas ! Mes muscles ne marchent pas Je ne parviendrai jamais à avaler et vous le savez.
Laissez tomber. Tout de suite.
Ne perdez pas votre temps. Priez pour

JEAN-DO'S VOICE
(suddenly aggressive)
Oh, for Christ's sake stop! There's no point. Prayer won't work! My muscles won't work. I'll never be able to swallow and you know it. Give up. Now. Don't waste your time. Pray for someone else -

MARIE
(touching his hair, oblivious to his dismay)
Okay, see you tomorrow.

quelqu'un d'autre.

MARIE
(Elle lui caresse les cheveux
ignorant sa consternation)
Bon, à demain.

ON THE BLINK:

18 - EXT. THE DARK GREEN SEA - DAY

The diving bell submerged, floating aimlessly. Desolate. Silent. There is no face at the window. Hold, then:

VOIX DE HENRIETTE
Regardez ça.

HENRIETTE'S VOICE
I want you to look at this

CUT:

19 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

OPEN TO:

Big letters, written on cardboard, move across the screen.

E-T-A-O-I-N-U-S-H-R-	E-S-A-R-I-N-T-U-L-O-M-D-P-C-F-B
P-C-D-Y-W-V-M-X-B-F-	-V-H-G-J-Q-Z-Y-X-K-W
G-J-K-L-Q-Z	

Original French order

VOIX DE HENRIETTE
Comme vous le voyez ce n'est pas
l'alphabet que l'on apprend à l'école. On a classé
les lettres en fonction de la fréquence
de leur usage. Vous comprenez ?

HENRIETTE'S VOICE
As you can see it's not the alphabet
we learned at school. These letters
are in the order of the most
frequently used in the language.
You understand?

VOIX DE JEAN-DO
(un battement)
Oui.

JEAN-DO's VOICE
(one blink)
Yes.

HENRIETTE is showing him a card with the new alphabet.

HENRIETTE

J'ai parlé avec un tas de collègues et j'espère être arrivée à un système qui fonctionne. Voilà comment ça marche. Vous pensez à ce que vous avez envie de me dire.

Quand vous êtes prêt, clignez de l'oeil, je réciterai cet alphabet -

très lentement une lettre après l'autre.

Dès que j'arriverai à la première lettre de votre mot,

clignez. Je l'écrirai et on passera à la lettre suivante, et ainsi de suite. Parfois, j'arriverai à deviner ce que vous voulez dire.

Peut être qu'on arrivera à des mots, des phrases.

Encore deux choses : quand le mot est complet clignez deux fois, comme si vous frappiez sur la barre d'espace d'un clavier, et si je fais une erreur clignez rapidement plusieurs fois.

VOIX DE JEAN-DO

(un battement)

Ben...

HENRIETTE

Je sais, ça paraît terriblement ardu. mais, croyez-moi, **on va y arriver**. Vos amis et votre famille pourront aussi en profiter.

Vous voulez essayer ?

(un battement)

Vous savez ce que vous voulez me dire ?

(un moment, un battement)

Très bien. Alors, allons-y.

E

(un battement)

E est la première lettre.

(battements rapides)

E n'est pas la première lettre.

(un battement)

D'accord, c'est difficile, je sais. On va aller doucement.

E - S - A - R - I - N - U - L - O - M - D - P

C - F - B - V - H - G - J

(un battement)

J est la première lettre.

(un battement)

HENRIETTE

I've talked to a host of colleagues and I hope I've come up with a viable system. This is how it works. You think of something you want to say to me.

When you're ready, blink, and then I'll recite this alphabet - very slowly - letter by letter.

When I get to the first letter of your word, blink. I'll write it down and then we'll go on to the next letter and then the next. Sometimes I'll be able to guess what you want to say.

Maybe we'll form words, sentences.

Two other things: blink twice when the word is formed as if you're hitting the space bar on a keyboard, and blink rapidly if we make a mistake.

JEAN-DO's VOICE

(a blink)

Bah...

HENRIETTE

I know it sounds terribly arduous but, believe me, **we gonna make it**. And your friends and family can use it, too.

Do you want to try?

(a blink)

Have you thought of something you want to say?

(after a moment, a blink)

Good. So, let's begin.

E -

(a blink)

E is the first letter -
(rapid blinks)

E is not the first letter
(a blink)

Okay. It's difficult, I know, so let's go slowly.

E - S - A - R - I - N - U - L - O - M -
D - P

C - F - B - V - H - G - J

(one blink)

J is the first letter?

(one blink)

I write it. E-

(one blink)

Je le note. E -
 (un battement)
 E est la deuxième lettre.
 (deux battements)
 Votre premier mot est JE.
 (un battement)
 Très bien.
 (elle le note)
 E - S - A - R - I - N - T - U - L - O - M - D
 P - C - F - B - V
 (un battement)
 V ?
 (un battement, elle note)
 E - S
 (un battement)
 S ?
 (il cligne rapidement des yeux)
 Ce n'est pas S. Je me suis trompée. D'accord.

 VOIX DE JEAN-DO
 C'est un cauchemar, ça ne marchera jamais.

E – is the second letter.
 (two blinks)
 'JE' is the first word.
 (one blink)

 Good.
 (she writes it down)
 E - S - A - R - I - N - T - U - L - O -
 M - D
 P - C - F - B - V

 (a blink)
 V?
 (a blink)
 (she writes it down)
 E – S
 (a blink)
 S?
 (rapid blinks)
 Not S. Another mistake. Okay.

 JEAN-DO'S VOICE
 This is a nightmare, It'll never work.

Slowly, he closes his eye.

ON THE CLOSING:

20 - EXT. A DARK GREEN SEA- DAY

Wide. The murky green sea is all there is.

The diving bell comes floating into the shot.

VOIX DE HENRIETTE
 Il nous faut juste un peu d'entraînement.
 Demain nous recommencerons depuis le début.

HENRIETTE'S VOICE
 All we need is practice.

 Tomorrow we'll start again from the
 beginning -

CUT:

21 - EXT. 2ND FLOOR TERRACE- DAY

OPEN EYE TO:

(THIS SCENE WAS MOVED and edited to play in this part of the script)

Jean-Do's view of a gray day at the beach.

VOIX DE HENRIETTE
Mr Bauby, vous avez de la visite.

HENRIETTE'S VOICE
Mr Bauby, someone is here to see you.

His wheelchair is turned so **he can see a man, PIERRE ROUSSIN, in his 50s, approaching. He is an intense, nervous man with piercing blue eyes.**

VOIX DE JEAN-DO
Mon Dieu, vous êtes Pierre Roussin.

JEAN-DO'S VOICE
My God, you're Pierre Roussin.

ROUSSIN tries to conceal his shock.

ROUSSIN
Vous ne vous souvenez pas de moi ?

ROUSSIN
You don't remember me?

VOIX DE JEAN-DO
Bien sûr que si.
(un battement)
Oh putain, j'ai jamais rappelé ce type...

JEAN-DO'S VOICE
Of course I do.
(one blink)
Shit, I never called him back after he returned...

HENRIETTE
(à Roussin)
Comme je vous l'ai dit tout à l'heure :
Il cligne de la paupière une fois pour oui, deux fois pour non. Vous voulez que je vous laisse ?

HENRIETTE
(to ROUSSIN)
As I told you before: He blinks once for yes, and twice for no. Do you want me to leave?

VOIX DE JEAN-DO
(deux battements)
Non. S'il vous plaît.

JEAN-DO'S VOICE
(blinks twice)
Please. No.

ROUSSIN
Vous pouvez rester.

ROUSSIN
You can stay

Roussin lights a cigarette.

ROUSSIN
J'ai appris ce qui vous est arrivé.
Je voulais - non, j'étais

ROUSSIN
I heard what happened to you. And I just wanted - no, I was compelled

obligé de venir, à cause de
ce qui m'est arrivé. D'une certaine
manière, je sais ce que vous
ressentez, je me suis dit que je
pouvais vous aider.
(il regarde Jean-Do fixement)
Être pris en otage, ce n'est pas très différent
de ce que vous vivez.
(il se tourne vers HENRIETTE)
Je me trompe ?

HENRIETTE
Otage ?

to come and see you because of
what happened to me. In a way, I
know what you're going through
and I thought I could be of some
help.

(he stares at JEAN-DO)
Being taken hostage is not so
different from what you're going
through.
(turns to HENRIETTE)
Am I right?

HENRIETTE
Hostage?

Awkward silence.

ROUSSIN
Pardon, je peux fumer ?

HENRIETTE
Vous fumez déjà.

ROUSSIN
(à Henriette)
Bref, Jean-Dominique a eu la gentillesse de me
céder sa place sur un vol pour Hong Kong.
Malheureusement pour moi,
l'avion a été détourné et j'ai été retenu en otage à
Beyrouth pendant quatre ans, quatre mois,
deux semaines, cinq jours,
et sept heures.
(un sourire nerveux)
(à Jean-Do)

On m'a dit que vous souffriez du locked-in
syndrome. J'étais enfermé dans une cave.
Très petite. Dans le noir. Difficile de respirer. Je
l'appelais mon tombeau. Oui.
(à Henriette)

Je connais bien les vins. Je me récitais le
classement des grands crus de Bordeaux
de 1855. C'est ce qui m'a permis de ne pas devenir
fou. Ou à peu près.

ROUSSIN
Sorry, am I allowed to smoke?

HENRIETTE
You're already smoking.

ROUSSIN
(to Henriette)
Anyway, Jean-Dominique was kind
enough to give me his seat on a
flight to Hong Kong.
Then, unfortunately for me, the
plane was high-jacked and I
remained a hostage in Beirut for
four years, four months, two
weeks, five days and seven hours.
(He smiles nervously.)
(to Jean-Do)
I've been told you have locked-in
syndrome. They kept me in a
cellar. Very small. Dark. It was hard
to breathe. I called it my tomb. Yes.
(to Henriette)

I know a lot about wines. I used to
recite aloud the wines of the
Bordeaux classification of 1855.
That's what preserved my sanity.
Or what passed for sanity.

He lights a new cigarette off the old one. He smiles at the memory, but it's
more of a twitch than a smile.

ROUSSIN (suite)

Bien sûr, il y a eu des moments où j'étais désespéré. Suicidaire. En colère. Les mauvais traitements, la saleté, la cruauté. Le pire, c'était l'attente. Mais j'ai survécu. J'ai survécu parce que je m'accrochais à ce qui faisait de moi un homme. C'est tout ce que je pouvais faire, parce que c'est tout ce qu'il me restait. C'est tout ce qui vous reste, Jean-Dominique.

(avec ferveur)

Accrochez-vous à l'humain qui est en vous et vous survivrez. Il fallait que je vienne vous dire ça. Face à face. En personne.

Je sais, ça à l'air ridicule mais

J'avais l'impression que c'était...

J'ai senti que c'était mon devoir.

Répétez-vous chaque jour que l'esprit humain est indomptable. Dieu sait pourquoi. Il n'y a pas de raison particulière. Mais c'est ainsi. Il est indomptable.

(silence)

Je voulais vous dire ça. Au revoir.

(un battement)

HENRIETTE

Au revoir, merci d'être venu.

Roussin walks away.

VOIX DE JEAN-DO

J'ai honte de ne pas l'avoir appelé à son retour de Beyrouth. Mais je me sentais trop coupable, à jouer les rédacteurs dans l'univers frivole des magazines de mode.

(J'ai honte. Je suis une merde. J'aurais dû l'appeler. Mais je vivais dans le monde frivole des magazine de mode...)

JEAN-DO'S VOICE

I am ashamed I never called him after he returned from Beirut. But I felt too guilty playing editor in the frothy world of fashion magazines.

(I'm ashamed, I should have call him. But I was living in the frothy world of fashion magazine...)

22 - EXT. A DARK GREEN SEA- DAY

A small diving bell sinks to the dark green bottom.

VOIX DE JEAN-DO

Maintenant c'est moi le prisonnier, lui l'homme libre.

JEAN-DO'S VOICE

Now he is a free man, and I am the prisoner.

BLACK:

23 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

OVER BLACK:

HENRIETTE
Recommençons depuis le début.

HENRIETTE'S VOICE
Let's start from the beginning.

OPEN TO:

JEAN-DO's POV: Close on HENRIETTE.

HENRIETTE
E - S - A - R - I - N - T - U - L -
O - M - D - P - C - F - B - V - H
- G - J
(un battement)
E
(un battement)
E ?
(deux battements)
J - E. Votre premier mot est Je ?
(un battement)
D'accord.
E - S - A - R - I - N - T - U - L -
O - M - D - P - C - F - B - V
(un battement)
V.
E -
(un battement)
E.
E - S - A - R - I - N - T - U
(un battement)
U.
E - S - A - R - I - N - T - U - L -
O - M - D - P - C - F - B - V - H
- G - J - Q - Z - Y - X
(un battement)
X.
(elle lit le mot)
"Je veux"
(deux battements)
"Je veux". **Très bien.** Qu'est-ce que vous voulez ?
E - S - A - R - I - N - T - U - L -

HENRIETTE
(slowly)
E-S-A-R-I-N-T-U-L-
O-M-D-P-C-F-B-V-H-G-J
(a blink)
E
(a blink)
E?
(two blinks)
J-E.
JE is your first word?
(a blink)
OK.
E - S - A - R - I - N - T - U - L -
O - M - D - P - C - F - B - V
(a blink)
V.
E - T - A -
(a blink)
E.
E - S - A - R - I - N - T - U
(a blink)
U.
E-S-A-R-I-N-T-U-L-
O-M-D-P-C-F-B-V-H-G-J-Q-Z-Y-X
(a blink)
X.

(she reads the word)
Je veux"
(two blinks)

'I want'. **Very good.** What do you
want?
E - S - A - R - I - N - T - U - L - O - M
(a blink)
M.

O - M
 (un battement)
 M.
 (elle écrit)
 E - S - A - R - I - N - T - U - L -
 O
 (un battement)
 O.
 E - S - A - R - I - N - T - U
 (un battement)
 U.
 E - S - A - R
 (un battement)
 R.
 E - S - A - R - I
 (un battement)
 I.
 E - S - A - R
 (un battement)
 R.
 (elle écrit; deux battements)
 "Mourir". "Je veux mourir" ?
 (elle est indignée et subitement
 furieuse)Quoi !

Comment osez-vous ?! C'est affreux de dire ça.
 Je ne supporterai pas ça.
 Trouvez autre chose. **Vous voulez mourir ?!**

VOIX DE JEAN-DO
 Je veux mourir. Je veux vraiment mourir.

HENRIETTE
 (couvrant sa voix)
 Ça me met très en colère. Il y a des gens qui vous
 aiment, pour qui vous comptez. Moi, je vous
 connais à peine et vous comptez déjà beaucoup
 pour moi. Vous êtes vivant. Alors, ne dites pas que
 vous voulez mourir.
 C'est un manque de respect.

C'est...
 C'est obscène.
 (long silence; elle le regarde
 d'un air menaçant)
 Vous voulez continuer ?
 (pas de réaction; elle se lève)
 Très bien. Je reviendrai une autre fois, voir si vous
 avez changé d'avis.

(writes it down)
 E - S - A - R - I - N - T - U - L - O
 (a blink)
 O.
 E - S - A - R - I - N - T - U
 (a blink)
 U.
 E - S - A - R
 (a blink)
 R.
 E - S - A - R - I
 (one blink)
 I.
 E - S - A - R
 (one blink)
 R.
 (writes it down; two blinks)

'Die'. 'I want to die'?
 (outraged, unexpectedly fierce)
 How dare you! That's a terrible
 thing to say. I'm not putting up with
 that. You think of something else.
You want to die?!

JEAN-DO'S VOICE
 I do want to die. I really do.

HENRIETTE
 (overlapping)
 That makes me very angry. There
 are people who love you and care
 for you. I'm a complete stranger
 and yet I care for you. And you're
 alive. So, don't say you want to die.
 It's offensive.

It's - it's obscene.
 (long silence; she stares
 menacingly at him)
 You want to go on with this?
 (nothing; she stands)
 Right. I'll come back another time
 and see if you've changed your
 mind.

And as she turns to march out of the room he closes his eye.

BLACK: Cut to:

24 - EXT. AUTOMOBILE GRAVEYARD - DAY

Snow. Silent. A crane is swinging the chassis of a car through the air.

VOIX DE JEAN-DO
Je ne dirai plus le moindre mot.
Plus jamais. Je ne clignerai même
pas de la paupière. Je suis enfermé
à l'intérieur de moi-même. C'est
comme si j'étais mort.

JEAN-DO'S VOICE
I'm not saying another word. Ever
again. I am not even going to blink.
I am locked in. I am as good as
dead.

The crane drops the car on a great mound of other dead cars. No sound as it bounces and settles, and the snow continues to fall. But then a strange noise, the noise of a clockwork toy.

25 - EXT. 2ND FLLOR TERRACE, HOSPITAL - DAY

A TOY MOTORCYCLE on a table top travelling in circles. And when it nearly falls over the edge A HAND reaches out and saves it.

The hand belongs to LAURENT, 42, shaggy, untidy, bear-like. A crash-helmet on a chair.

Spring weather. THE FEMALE NURSE sits a little apart. She knits from a pattern and pays no attention to them.

This area is an extension of the terrace. In the distance, out at sea, a lighthouse with red and white stripes. A light aircraft drones overhead.

LAURENT
J'espère qu'elle te plaît. Je savais
pas quoi t'apporter. J'aurais bien demandé conseil
à Céline mais...
(il s'interrompt et s'assied
face à Jean-Do)
Je l'ai pas beaucoup vue depuis... (il s'interrompt)
Je viens de 'acheter une nouvelle Honda. Une
Fireblade. Elle a une accélération, t'y croirais pas.
(pause gênée)
Tu sais quoi ? J'arrivais plus à me souvenir d'un
truc. Quand on était

LAURENT
Hope you like it. I didn't really know
what to bring. I would have asked
Céline to suggest something but -
(breaks off, sits opposite JEAN-DO)
I haven't seen her much since -
(breaks off)
I've just bought a new Honda. A
Fireblade. You
won't believe the acceleration.
(awkward pause)
And you know what?
I couldn't remember something.
When we were kids did you want to
go in for motor bikes or Formula

petits, c'était de la moto que tu voulais faire ou de la Formule 1?

(il se perd un moment dans ses pensées)

Moi ça a toujours été la moto. Je sais pas comment je me suis retrouvé dans la pub.

(soudain)

Merde ! J'ai failli oublier.

(Il fouille ses poches)

Pendant que je t'attendais, y a une superbe fille qui m'a donné ça pour toi.

(il sort le carton où est écrit

l'alphabet, un crayon et un carnet, de sa poche)

Elle m'a dit que tu déprimais. J'ai

Dit « c'est pas très étonnant ».

Elle m'a demandé de te remonter le moral.

(il lui montre le carton)

Elle m'a expliqué le principe. Elle a dit qu'on pourrait discuter. Ça m'a l'air bien compliqué. Tu veux qu'on essaye ?

(pas de réponse, il se rassied face à Jean-Do)

Bon. Je lis les lettres et toi, tu clignes de la paupière, c'est ça ? D'accord.

(précipitamment et sans regarder Jean-Do)

E - S - A - R - I - N - T - U - L -

O - M - D - P - C - F - B

(il s'arrête, lève les yeux)

Merde, j'ai oublié de regarder si tu clignais. On recommence. Je vais lire moins vite.

(il oublie à nouveau de regarder Jean-Do)

E - S - A - R - I - N - T - U - L -

C'est dur de lire et de te regarder en même temps.

(il lève les yeux et regarde

Jean-Do fixement; long silence)

Tu veux pas jouer ?

(pas de réaction)

Tu veux voir la mer de plus près ?

(appelant l'infirmière)

Je peux bouger son fauteuil ?

INFIRMIÈRE

One?

(lost in thought for a moment)

I was always faithful to bikes. God knows how I ended up in advertising.

(suddenly)

Shit! I almost forgot -

(searches his pockets)

While I was out here waiting for you, a little beauty came up to me and she gave me this -

(takes the alphabet card, pen and note pad from his pocket)

She said you were depressed. I said, 'I'm not surprised', and she said I had to cheer you up.

(shows the card to JEAN-DO)

She explained how it works. She said we could talk to each other.

Seems complicated to me. You want to try?

(no response; he sits facing JEAN-DO)

Okay. I just read the letters and you blink, is that right? Okay.

(at speed without looking at JEAN-DO)

E - S - A - R - I - N - T - U - L -
O - M - D - P - C - F - B

(stops, looks up)

Shit, I forgot to see if you were blinking. Let's try again. I'll slow down

(and again he doesn't look up at JEAN-DO)

E - S - A - R - I - N - T - U - L -

It's hard to read and look up at you at the same time.

(looks up, just stares at JEAN-DO; long silence)

Don't you want to play?

(nothing)

What about a better view of the sea?

(calling to the NURSE)

Is it all right to move his chair?

Female NURSE

Of course -

Bien sûr.

He wheels JEAN-DO to a vantage point from which he can look at the sea and the lighthouse.

VOIX DE JEAN-DO

Je suis tellement fatigué. Et je suis tellement content de ne pas être obligé de lui répondre. Pauvre imbécile, et si on se noyait, tiens, tous les deux.

LAURENT
T'es bien, là ?

JEAN-DO'S VOICE

I'm so tired. And I'm so happy I don't have to answer him back. Poor fool, we can both drown.

LAURENT
How's that?

He begins to lope aimlessly. JEAN-DO doesn't bother to follow him so LAURENT just comes and goes in and out of JEAN-DO'S line of vision.

LAURENT (suite)

J'ai jamais été doué pour les visites à l'hôpital. Je suis le genre de mec qui apporte du raisin au malade et qui mange tout. C'est affreux, Jean-Do. Il a fallu que ça t'arrive à toi. Tout le monde en parle. J'étais au Flore hier soir, non, avant-hier soir, la faune habituelle. Je sais plus qui c'était mais j'ai entendu quelqu'un dire, "Tu sais, Jean-Do Bauby, il paraît qu'il est transformé en légume." Et quelqu'un d'autre a dit, "Oui, il paraît, un vrai légume." J'avais envie de leur répondre, moi je vais aller le voir et je suis sûr que ce n'est pas vrai. Son cerveau fonctionne parfaitement.

LAURENT (cont'd)

I've never been a good hospital visitor. I'm the sort who brings the patient grapes and then eats them. What an awful thing, Jean-Do. You of all people. Everybody's talking about it. I was in Café de Flore last night - no, the night before - the usual crowd. I don't know who it was but I heard someone say, 'Did you know that Jean-Do Bauby is now a complete vegetable?' And someone else said, 'Yes, I heard, a complete vegetable.'

And I wanted to say, 'I'm going to see him and I bet you he's not, I've heard his mind is working perfectly.'

He breaks off. He's out of JEAN-DO'S eyeline. But JEAN-DO swivels his eye to find LAURENT looking helpless and forlorn.

VOIX DE JEAN-DO
(indigné)

Un légume ? Un légume ? Qui a dit que j'étais un légume ? Qui ?

LAURENT

JEAN-DO'S VOICE
(outraged)

A vegetable? A vegetable? Who said I was a vegetable? Who?

LAURENT
I'm an idiot! Christ, I'm sorry. I hope

Que je suis con ! Excuse-moi.
J'espère que je t'ai pas blessé.
Mais tu me connais...

I haven't upset you. But you
know me -

He turns away and gazes at the sea.

VOIX DE JEAN-DO

(indigné)

Ils n'ont pas dit quelle sorte de légume ?
Une carotte, une patate, un cornichon,
quelle sorte de légume ?

JEAN-DO'S VOICE

(outraged)

Did they say what sort of
vegetable? A carrot, a potato, a
pickled cucumber, what sort of
vegetable?

LAURENT

(jetant un coup d'oeil à Jean-Do)
Il va falloir que j'y aille.

LAURENT

(glancing at JEAN-DO)

I'll have to be getting back soon.

VOIX DE JEAN-DO

Je t'en prie, je ne te retiens pas.

JEAN-DO'S VOICE

Go please, get back.

LAURENT

En venant, je suis monté à plus de 180 sur
l'autoroute.

LAURENT

Coming here on the autoroute I did
over a 180.

VOIX DE JEAN-DO

Je ne sais pas ce que je suis comme légume
d'après eux, mais en tout cas, je parie que j'ai un
Q. I plus élevé
que ce crétin du Flore. Allez au diable, tiens, toi et
lui !

JEAN-DO'S VOICE

Whatever sort of vegetable they
say I am I bet I've still got a higher
IQ than that bum in the Café.
The hell with you and the hell with
him.

Long silence.

LAURENT

Je vais peut-être y aller ? Je veux pas te fatiguer.

LAURENT

Should I go? I don't want to tire you.

VOIX DE JEAN-DO

Oui, c'est ça, vas-y, va. Un légume,
un légume ? Je suis fatigué.

JEAN-DO'S VOICE

Yes, go, go on, go. A vegetable, a
vegetable? I am tired.

LAURENT

(appelant l'infirmière)

Je vais m'en aller.

(à Jean-Do)

Au revoir. Tu veux que je revienne
te voir ?

LAURENT

(calling to the NURSE)

I'm leaving now.

(to JEAN-DO)

Good-bye, Jean Do. Would you like
me to come again?

Silence.

LAURENT smiles crookedly, picks up his crash-helmet. Walks away leaving a view of the lonely sea.

VOIX DE JEAN-DO
(Sarcastique)
C'est ça, reviens vite. J'adore
ton casque.

JEAN-DO'S VOICE
(sarcastically)
Can't wait. Love your helmet.

ON THE BLINK:

26 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - NIGHT

VERY CLOSE ON JEAN-DO'S EYE AS IT OPENS.

HIS POV: On the TV: constant color bars and a high pitch tone. Moonlight streams through the window; the drapes have been left open. His wall filled with photos. The ceiling. The clock on the wall reads 2:27 am.

Swipe of the lighthouse occasionally illuminates the room.

VOIX DE JEAN-DO
Il viendra bien un infirmier avant la fin du monde.

JEAN-DO'S VOICE
A nurse will be in before the world
comes to an end.

CLOSE ON JEAN-DO'S EYE AS IT CLOSES.

BLACK screen and the constant sound of the TV.

CLOSE ON JEAN-DO'S EYE AS IT OPENS.

HIS POV: The same as before. The clock on the wall 3:49 am.

BLACKNESS. The constant high tone of the TV finally ends.

His POV opens to A NURSE who is leaving the room after finally having turned off the TV. The clock on the wall 4:34 am.

On the dark TV screen, partially lit by the moon, JEAN-DO can see his own reflection.

VOIX DE JEAN-DO (suite)
Aujourd'hui, il me semble que toute mon existence

JEAN-DO'S VOICE (cont'd)
Today it seems to me that my
whole life was nothing but a string

n'aura été qu'un enchaînement de petits
ratages,
les femmes que je n'ai pas su aimer,
les chances que je n'ai pas su saisir, les moments
de bonheur que j'ai laissés s'envoler.
Une course dont je connaissais à l'avance le
résultat mais où j'aurais omis de parier sur le
gagnant.

of small near misses: the women I
was unable to love,
the chances I failed to seize, the
moments of happiness I allowed to
drift away. A race whose result I
knew beforehand but in which I
failed to bet on the winner.

CLOSE ON HIS EYE AS IT CLOSES

BLACKNESS. The sound of footsteps.

His POV opens to: The clock on the wall 5:01 am. A NURSE turns on the TV.
An early morning program is beginning. Dawn light on the window.

CLOSE ON JEAN-DO'S EYE AS IT CLOSES

ON THE CLOSING:

27 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

HENRIETTE enters the room and sits, her manner stern.

HENRIETTE
Est-ce que vous vous sentez d'humeur plus
coopérative ?
(rien, puis un battement)
Bien, je ne m'excuserai pas.
pour ce que je vous ai dit. Tout ce que j'ai dit, je le
pensais. Alors je ne veux plus entendre parler de
mourir. C'est compris ?
(un battement, elle s'assied à
côté de lui)
Bien. Jean-Do.
Pensez à quelque chose que vous
voulez me dire. Clignez une fois quand vous serez
prêt.
(un moment, puis un battement)
Je commence.
(lentement)
E - S - A - R - I - N - T - U - L -
O - M

VOIX DE JEAN-DO
(un battement)

HENRIETTE
Are you feeling any more co-
operative?
(nothing, then a blink)
Good. I'm not going to apologise for
what I said. I meant every word of
it. So I don't want any more of that
nonsense about dying.
Understood?
(one blink; she sits beside him)
Right. Jean-Do. Think of something
to say. Blink once when you're
ready.

(after a moment, a blink)
I'll begin.
(slowly)
E - S - A - R - I - N - T - U - L -
O - M

JEAN-DO'S VOICE
(a blink)

HENRIETTE
M.
E-

VOIX DE JEAN-DO
(un battement)

HENRIETTE
E.
E - S - A - R

VOIX DE JEAN-DO
(un battement)
Oui.

HENRIETTE
E - S - A - R - I - N - T - U - L -
O - M - D - P - C

VOIX DE JEAN-DO
(un battement)
Oui.

HENRIETTE
C.
E - S - A - R - I

VOIX DE JEAN-DO
(un battement)

HENRIETTE
I. Merci. Merci ?
(elle le regarde et sourit)
Merci ?

VOIX DE JEAN-DO
(un battement) Oui.

HENRIETTE
Est ce que je peux vous appeler
Jean-Do ?

VOIX DE JEAN-DO
(un battement) Oui.

HENRIETTE
M.
E-

JEAN-DO's VOICE
(a blink)

HENRIETTE
E.
E - S - A - R

JEAN-DO's VOICE
(a blink)
Yes.

HENRIETTE
E - S - A - R - I - N - T - U - L -
O - M - D - P - C

JEAN-DO's VOICE
(a blink)
Yes.

HENRIETTE
C.
E - S - A - R - I

JEAN-DO's VOICE
(a blink)

HENRIETTE
I. Thank. Thank you?
(looks at him, smiles)
Is that what you're saying? Thank
you?

JEAN-DO's VOICE
(a blink)
Yes.

HENRIETTE
Can I call you Jean-Do ?

JEAN-DO's VOICE
(a blink)
Yes.

ON THE BLINK:

28 - INT. BUTTERFLY CHRYSALIS / EXT. A FIELD OF WILD FLOWERS - DAY

A Dark and blurry image. Still for a moment. Then, movement. A shudder. An awakening, mysterious and auspicious.

The chrysalis begins to crack open and bright day light burns the screen. Slowly the image adjusts.

Summer landscape. Golden, idyllic, breathtaking colors. The flowers sway in a gentle breeze.

The Camera suddenly takes flight. It flies, hovers, floats, soars above the dancing wild flowers. We hear the amplified sound of butterfly's wings flapping. And after some moments of this beautiful and spectacular sight:

HENRIETTE
E - S - A - R - I - N - T - U - L -
O - M - D - P - C

HENRIETTE'S VOICE
E - S - A - R - I - N - T - U - L -
O - M - D - P - C

HENRIETTE'S VOICE reciting the alphabet becomes a soft, constant background accompaniment to what follows, and with her changing tempi and rhythms it is like a musical accompaniment. The Butterfly's wings flapping as percussion.

VOIX DE HENRIETTE (suite)
À quoi pensez-vous ?

VOIX DE JEAN-DO
Je viens de m'apercevoir qu'à part mon œil, il y a
deux choses qui ne sont pas paralysées.

VOIX DE HENRIETTE
Lesquelles ?

HENRIETTE'S VOICE
(cont'd)
What are you thinking now?

JEAN-DO'S VOICE
I've only just realized that there are
only two things apart from my eye
that aren't paralysed.

HENRIETTE'S VOICE
And they are?

The Camera settles on a flower close to the calm water where a Butterfly, of glorious colors, sees it's own reflection.

VOIX DE JEAN-DO
Mon imagination.

JEAN-DO'S VOICE
My imagination.

VOIX DE HENRIETTE
Et ?

HENRIETTE'S VOICE
And?

VOIX DE JEAN-DO
Ma mémoire. L'imagination et la mémoire sont
mes deux seuls moyens de m'évader de mon
scaphandre.

JEAN-DO'S VOICE
My memory.
Imagination and memory are the
only way I can escape my diving
bell.

THE BUTTERFLY takes flight.

VOIX DE HENRIETTE
Scaphandre.

HENRIETTE'S VOICE
Your diving bell?

The BUTTERFLY'S **POV soars** and swoops into the sky. HENRIETTE'S
recital of the alphabet more dominant now.

29 - EXT. SKI SLOPE - DAY

VOIX DE JEAN-DO
Je peux imaginer n'importe quoi,
n'importe qui, n'importe où.

JEAN-DO'S VOICE
I have realized I can imagine
anything, anyone,
anywhere,

Insert images (stock)

VOIX DE JEAN-DO (suite)
Je peux construire des châteaux en Espagne,
conquérir la Toison d'Or,

JEAN-DO's VOICE (cont'd)
I can build castles in Spain, steal
the Golden Fleece,

A woman opens up the bed sheets to the camera

VOIX DE JEAN-DO (suite)
rendre visite aux femmes que j'aime...

JEAN-DO's VOICE (cont'd)
visit the women I love,

JEAN-DO and a WOMAN on the beach as in "from here to ETERNITY"

VOIX DE JEAN-DO (suite)
Me faire caresser par les vagues à la Martinique,
me prosterner devant Ozymandias, roi des rois...

JEAN-DO's VOICE (cont'd)
let the sea wash over me on the
isle of Martinique, bow
before Ozymandias, king of
kings -

IMAGES OF EGYPTIAN DESERT

VOIX DE JEAN-DO (suite)
... je peux imaginer n'importe quoi, absolument
n'importe quoi.

JEAN-DO'S VOICE (cont'd)
- I can imagine anything, anything
at all.

Sudden silence.

VOIX DE JEAN-DO (suite)
Maintenant je veux me souvenir de moi tel que
j'étais. Beau, nonchalant, glamour. Et séduisant en
diable. Oui, glamour et très beau, du moins
certains le pensaient.

JEAN-DO'S VOICE (cont'd)
And now I want to remember
myself as I was. Handsome,
debonair, glamorous. And
devilishly attractive - Yes,
glamorous and very handsome,
at least some people thought so-

PICTURES OF MARLON BRANDO

VOIX DE JEAN-DO (suite)
Ca c'est Marlon Brando. Ca c'est moi...

JEAN-DO'S VOICE (cont'd)
**That's Marlon Brando. That's
me...**

The butterfly's POV continues flying, revealing snow-capped mountains. The
alphabet music continues.

A black dot comes haring down the slope. The butterfly's POV gets closer. It's
a man skiing.

CLOSER - THE SKIER - JEAN-DO

He's wearing goggles with orange lenses and a ski cap. He smiles with
exhilaration as he makes the descent.

He swerves to a halt, raising snow. He pushes his glasses on to his forehead
and pulls off his ski cap. He smiles while he catches his breath.

VERY CLOSE - JEAN-DO

As he was, aged 42, at his peak, splendid, fit, tanned:

And as JEAN-DO, the skier, laughs joyously.

30 - INT. ELEVATOR, NAVAL HOSPITAL - DAY

JEAN-DO'S REFLECTION IN THE ELEVATOR, full on, a dreadful sight in his
wheelchair, a rug covering his lap, his head lolling, his one eye staring at
himself, the other clumsily stitched closed.

HENRIETTE stands behind him, watching him.

The elevator doors part; his image disappears. Jean-Do is wheeled into the shot by HENRIETTE. As they walk away, the elevator closes.

31- EXT. HALLWAY, HOSPITAL - DAY

JEAN-DO is wheeled by HENRIETTE in a CORRIDOR.

The repetition of the letters is sung to the tune of Bach.

VOICE OVER

VOIX DE JEAN-DO
J'ai décidé de ne plus jamais me plaindre.

VOIX DE HENRIETTE
Très bonne idée.

VOIX DE JEAN-DO
J'ai besoin que vous me rendiez un service.

VOIX DE HENRIETTE
Un service ?

JEAN-DO'S VOICE
I've decided I'll never feel sorry
for myself again.

HENRIETTE'S VOICE
Very good idea.

JEAN-DO'S VOICE
I need you to do me a favour.

HENRIETTE'S VOICE
a favour?

ON HIS BLINK:

32 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Henriette is on the phone.

HENRIETTE
Je voudrais parler à Betty Mialet.

VOIX DE BETTY
Je vous écoute.

HENRIETTE
Je m'appelle **Henriette ROI**. Je suis orthophoniste
à l'Hôpital Maritime de Berck-sur-Mer. Je vous
appelle de la part de Jean-Dominique Bauby. C'est
un de mes patients.

VOIX DE BETTY
Jean-Do ? Comment va-t-il ?

HENRIETTE
Is this Betty Mialet?

BETTY's voice
Yes, this is she.

HENRIETTE
My name is **Henriette ROI**. I'm a
therapist at Berck-sur-Mer Naval
hospital. I'm calling on behalf of
Jean-Dominique Bauby. He's one
of my patients.

BETTY'S VOICE
Jean-Do? How is he?

Henriette looks at Jean-Do and puts her head close to Jean-Do's so he can hear in the conversation.

HENRIETTE
Ça va, mais...

HENRIETTE
Ça va, mais...

INTER CUT WITH:

33 - INT. OFFICE, ROBERT LAFFONT PUBLISHING – DAY

BETTY
(l'interrompant)
C'est affreux, on m'a dit **qu'il était complètement paralysé.**

BETTY
(interrupting)
It's too terrible, I
hear he's a **completely paralysed**
-

A woman in her late 30s, CLAUDE MENDIBIL, lets herself into the office, and Betty signals her to have a seat. Claude is a brunette, attractive, discreetly dressed in dark colors but with flair. She has a reserved, modest quality and a hint of unexplained sadness.

VOIX DE HENRIETTE
Ça n'est pas tout à fait exact.
Il se demandait si vous pourriez faire quelque chose pour lui.

HENRIETTE'S VOICE
That's not absolutely accurate. He wonders if you would do him a favour -

BETTY
(à Claude)
Une minute.
(à HENRIETTE)
Bien sûr, tout ce qu'il voudra.

BETTY
(to Claude)
One moment.
(to HENRIETTE)
Of course, anything, anything -

VOIX DE HENRIETTE
Il dit qu'il a signé un contrat avec vous pour un livre. C'est exact ?

HENRIETTE'S VOICE
He says he has a contract with you for a book. Is that right?

BETTY
Il a dit ça ?
Il parle, je croyais qu'il ne pouvait pas parler.

BETTY
He said that?
He can speak, I thought he couldn't speak -

VOIX DE HENRIETTE
Il parle. D'une certaine façon. Je vous expliquerai plus tard.
À propos du livre...

HENRIETTE'S VOICE
He can. In a way. I'll explain later.
About this book -

BETTY
Oui, il a un contrat avec nous, mais vu les circonstances...

BETTY
Yes, he's got a contract with us, but now, given the circumstances -
HENRIETTE'S VOICE
(interrupting)
He wants to honor his contract -
BETTY

VOIX DE HENRIETTE
(l'interrompant)
Il voudrait **le faire, l'écrire...**
BETTY
Je vous demande pardon ?

HENRIETTE
(regarde Jean-Do en souriant)
Il veut écrire un livre.

BETTY
Vous ne parlez pas sérieusement.

Claude looks at Betty with amazement.

VOIX DE HENRIETTE
Je vous assure que si. Mais est-ce que vous
pensez que vous pourriez trouver quelqu'un qui
écrivait
sous sa dictée ? (bref silence)
Quelqu'un de patient... et...
(elle s'interrompt)
Vous êtes toujours là ?

BETTY
(regardant Claude, pétrifiée)
Oui, oui, je suis là.

VOIX DE HENRIETTE
Vous comprenez ? Il faudrait quelqu'un qui...

BETTY
(l'interrompant)
Oui, je comprends. Je vous rappelle.

I beg your pardon?

HENRIETTE
(looking and smiling at Jean-Do)
He wants to write the book.

Betty
(to HENRIETTE)
You can't be serious -

HENRIETTE'S VOICE
I assure you, it is, but do you think
you can find someone to take his
dictation?
(brief silence)
Someone who's patient and -
(breaks off)
Are you still there?

BETTY
(looking at Claude transfixed) Yes,
yes, I'm still here.

HENRIETTE'S VOICE
You understand? It has to be
someone -

BETTY
(interrupting)
Yes, I understand. I'll get back to
you.

Betty slowly replaces the receiver. Claude looks up and smiles. Betty just stares at her.

34 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Close on CLAUDE. As the camera pulls back we discover HENRIETTE sitting with her by the bed. Claude is holding the alphabet.

HENRIETTE

HENRIETTE'S VOICE
Betty Mialet said Claude **MENDIBIL**

Betty Mialet dit que Claude **MENDIBIL** est une envoyée du ciel. Elle dit que c'est un miracle qu'elle se soit justement trouvée dans son bureau quand j'ai appelé. Elle a affirmé que c'était la personne rêvée pour ce travail.

CLAUDE
(souriant)

Betty exagère toujours.
Il faudra que je m'exerce encore.
Je vais travailler avec HENRIETTE.

HENRIETTE
Quand vous voulez.

was sent from eaven. She said it was a miracle her being in the office just when I called. She said no one could be more perfect.

CLAUDE
(a smile)
Betty always exaggerates.
Claude (cont'd)
I will have to practise some more.
I'll work with HENRIETTE -

HENRIETTE
Any time -

In the background their voices recite the alphabet. **MUSIC**

VOIX DE JEAN-DO
Ça viendra vite.

CLAUDE
J'espère, parce que je voudrais...
Je voudrais être utile.

Elle s'interrompt, marque une pause gênée.

HENRIETTE
Claude a pris une chambre d'hôtel
à Berck. Vous devriez décider comment vous allez vous organiser.

JEAN-DO'S VOICE
It won't take long -

CLAUDE
I hope not because I want to - I want to help.

She breaks off. Awkward pause.

HENRIETTE
Claude has taken a room in a hotel in Berck. Perhaps you ought to discuss a routine.

The recital of the alphabet begins to fade.

You hear there dialogue on top of the letters **E-S-A...** **MUSIC**

VOIX DE JEAN-DO
L'infirmière me réveille à cinq heures du matin, je penserai à ce que je veux écrire et je l'apprendrai par cœur. Vous n'aurez qu'à venir à huit heures.

CLAUDE
D'accord.

HENRIETTE

JEAN-DO'S VOICE
The nurses wake me at five a.m. I'll think of what I want to write then I'll memorize it. You can come at eight -

CLAUDE
Yes -

HENRIETTE

<p>Je vous laisse.</p> <p>VOIX DE JEAN-DO Je vous dicterai ce que j'ai préparé.</p> <p>CLAUDE Entendu.</p> <p>VOIX DE JEAN-DO Merci.</p> <p>Un court silence.</p> <p>CLAUDE Je ferai de mon mieux.</p> <p>VOIX DE JEAN-DO J'en suis persuadé. On peut commencer demain ?</p>	<p>I leave you.</p> <p>JEAN-DO'S VOICE I'll dictate it to you.</p> <p>CLAUDE Of course.</p> <p>JEAN-DO'S VOICE Thank you.</p> <p>Brief silence.</p> <p>CLAUDE I'll do my best for you.</p> <p>JEAN-DO'S VOICE I know you will. Can we begin my book tomorrow?</p>
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35 - EXT. STOCK FOOTAGE - DAY/NIGHT

Various images of endless deserts, Brazilian rainforests, other landscapes, giant surf, and icebergs falling into sea, keep changing like in a slide show as

THE BUTTERFLY darts, hovers and soars in the foreground.

HENRIETTE'S VOICE begins to recite the alphabet and, after a moment, CLAUDE'S VOICE joins in, a duet, arrhythmical and sometimes cacophonous.

THE BUTTERFLY alights on a flower.

(VOICE OVER OF JEAN-DO: "Now I can go anywhere I want.")

36 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

JEAN-DO's POV of his window. A wan glow announces the break of day.

<p>VOIX DE JEAN-DO</p> <p>Derrière le rideau de toile mitée une clarté laiteuse annonce l'approche du petit matin. J'ai mal aux talons, la tête comme une enclume, et une sorte de scaphandre qui m'enserme tout le corps.</p>	<p>JEAN-DO'S VOICE</p> <p>Through the frayed curtain of my window, a wan glow announces the break of day. My heels hurt, my head weighs a ton, and something like a giant invisible diving-bell holds my whole body prisoner.</p>
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A NURSE comes in and opens the curtains.

THE WINDOW. Rain.

CLAUDE writes.

VOIX DE JEAN-DO (suite)
Ma tâche consiste maintenant à rédiger les carnets
de voyage immobile d'un naufragé
échoué sur les rives de la solitude.

JEAN-DO'S VOICE (cont'd)
My main task now is to compose
these bedridden travel notes from a
castaway on the shores of
loneliness.

CLOSE ON JEAN-DO

37 - INT. MAIN HALL, HOSPITAL - DAY

CLAUDE wheels JEAN-DO down the hall towards the open double doors, their reflections in the glass-fronted cupboards. Jean-Do looks at the **vitrine** that depicts Empress Eugenie.

VOIX DE JEAN-DO
À l'origine, l'Hôpital Maritime a été fondé pour
accueillir les enfants souffrants de
tuberculose.

JEAN-DO'S VOICE
This Naval Hospital has in its time
been a home to children with
tuberculosis,

A GLIMPSE OF EUGENIE, WEARING A HAT WITH YELLOW RIBBONS, A STRIPED DRESS, AND A SILK PARASOL, FLOATING DOWN THE HALL.

INSERT: STOCK FOOTAGE OF THE HOSPITAL

VOIX DE JEAN-DO (suite)
Il y avait une grosse ferme, une école et un lieu où,
selon la légende, le grand Diaghilev
répéta son Ballet Russe.

JEAN-DO'S VOICE
a fat farm, a school, a place
where, so legend has it, the great
Diaghilev rehearsed his Ballet
Russe.

A SHOT OF NIJINSKY JUMPING.

VOIX DE JEAN-DO (suite)
On raconte que c'est ici que Nijinsky effectua son
fameux saut, s'élevant à trois mètres dans
les airs. Plus personne, ici, ne bondit dans les airs.

JEAN-DO'S VOICE (cont'd)
They say it was here that Nijinsky
leapt twelve feet into the air. No
one here now leaps into the air.

PATIENTS ON THEIR GURNEYS AND WHEELCHAIRS.

VOIX DE JEAN-DO (suite)
Aujourd'hui, ici, il n'y a que des vieux, affaiblis ou,
comme moi, rigides et muets. Un bataillon
d'éclopés.

JEAN-DO'S VOICE (cont'd)
These days we are all elderly,
enfeebled or, like me, rigid and
mute. A battalion of cripples.

38 - EXT. 2ND FLLOR TERRACE , HOSPITAL - DAY

Early summer sunshine. CLAUDE wheels him along the empty terrace which resembles Antonioni's "la Ventura". He glimpses corners of the building, a section of the grand façade.

VOIX DE JEAN-DO
Mais j'aime qu'on m'emmène à l'endroit que j'ai
surnommé Cinecitta, une terrasse
perpétuellement déserte, une enfilade de balcons
donnant sur un paysage dont il émane
le charme poétique et décalé des décors de
cinéma.

JEAN-DO'S VOICE
But I like being wheeled to the
place I call Cinecitta, a perpetually
deserted terrace, a vast series of
balconies that open onto a
landscape heavy with the poetic
and off-beat charm of a movie set.

39 - EXT. SUBURBAN BERCK - LONG SHOT - DAY

Seen through a haze.

HELISHOT OF THE HOSPITAL

VOIX DE JEAN-DO
Et j'aime voir les faubourgs de Berck, ils ont l'air
d'une maquette pour train électrique.

JEAN-DO'S VOICE
And I enjoy seeing the suburbs of
Berck that look like a model train
lay-out.

CLAUDE continues to write.

40 - EXT. SHORE & SEA - DUSK

JEAN-DO and CLAUDE by the sea, enjoy the view. In the distance, buildings, and nearer, the sea.

VOIX DE JEAN-DO
Au pied des dunes, quelques baraques
donnent l'illusion d'un village
fantôme du Far West.
Quant à la mer, son écume est si blanche qu'elle
Paraît sortir du rayon des effets spéciaux.

JEAN-DO'S VOICE
A handful of buildings at the foot of
the sand dunes give the illusion of a
ghost town in a Western.
As for the sea itself it foams such
an incandescent white that it might
be the product of the special-effects

department.

41 - EXT. 2ND FLOOR TERRACE- DUSK TO NIGHT

JEAN-DO is in his wheelchair on the terrace as the sun is setting and the light slowly fades. CLAUDE is taking dictation.

The lighthouse can be seen in the distance.

VOIX DE JEAN-DO

Mais ce que je préfère par-dessus tout, c'est le phare, élancé, robuste et rassurant avec sa livrée à rayures rouges et blanches.

Je me place sous la protection de ce symbole fraternel, qui veille sur les marins mais aussi les malades que le destin a fait dériver aux confins de la vie.

JEAN-DO'S VOICE

But my favorite sight of all is the lighthouse, tall, robust, reassuring in red and white stripes.

I place myself under the protection of this brotherly symbol, guardian not just of sailors but of the sick whom fate has cast to the far edge of life.

CLAUDE closes her notebook. It's the end of a workday. She leaves Jean-Do alone to enjoy the view.

The lighthouse beam switches on, and the light sweeps across Jean-Do's face.

VOIX DE JEAN-DO

Bien emmitouflé, je peux m'attarder ici jusqu'à la tombée de la nuit. Je regarde le soleil se coucher et le phare qui reprend le flambeau.

JEAN-DO'S VOICE (cont'd)

Warmly wrapped up, I can linger here until nightfall, watch the sun set and the lighthouse take up the torch.

The beams continue to sweep. As the light passes,

CUT:

42 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Blackness.

VOIX D'HOMME

Mais qu'est-ce que c'est que ça ?

A MALE VOICE

Christ. What's that?

Silence.

JEAN-DO'S eyes open to see two men in overalls backing into the room carrying packages. JOUBERT, aged about 45, is the one who asked the question. The other, FOURNEAU is aged 20.

They put down their boxes and turn to see JEAN-DO.

They freeze and look at him horrified.

FOURNEAU
(murmurant)
C'est un homme ou une femme ?

JOUBERT
Un homme. Je crois.
(prenant son courage
à deux mains)
Excusez-moi, vous avez commandé
un téléphone à amplificateur vocal ?

FOURNEAU
(a whisper)
Is it a man or a woman?

JOUBERT
A man. I think.
(plucking up courage)
Excuse me, but did you order a
speaker-phone?

JEAN-DO blinks.

FOURNEAU
Il t'a fait un clin d'oeil.
VOIX DE JEAN-DO
Ouais, j'ai le gay locked-in syndrome
et je suis fou de ton pote.

JOUBERT
(fort)
C'est vous qui avez commandé un téléphone.

FOURNEAU
He winked at you.
JEAN-DO'S VOICE
Yes, I've got gay locked in
syndrome, and I am nuts
about your friend.

JOUBERT
(loudly)
Did you order a phone with a
speaker?

JEAN-DO blinks again.

FOURNEAU
On se tire d'ici.

FOURNEAU
Let's get out of here -

HENRIETTE comes quickly through the door.

HENRIETTE
Qui vous a permis d'entrer ?
Qu'est-ce que vous faites ici ?

JOUBERT

HENRIETTE
Who let you in? What are you
doing?

JOUBERT
We're from Telecom France.

France Télécom.
Quelqu'un a commandé un téléphone.

HENRIETTE
C'est vrai, mais il fallait d'abord vous adresser à la réception.

JOUBERT
Y avait personne.

HENRIETTE
Installez-le sur la table, s'il vous plaît, merci.
(ils déballet le matériel;
à Jean-Do)
On va prévenir votre entourage
que vous avez le téléphone. Ils prendront rendez-vous pour
vous appeler. On s'assurera qu'il y ai quelqu'un avec vous.
(de mémoire)
E - S - A - R - I - N - T - U - L -
O - M
(un battement)
M.
E -
(un battement)
E.
Merci ?

Someone ordered a
speaker-phone.

HENRIETTE
Yes, we did. You should have gone to Reception first.

JOUBERT
There was no one there.

HENRIETTE
Just install it by the table, please.
Thank you.
(they begin to unpack the
equipment; to JEAN-DO)
We'll let people know you've got a phone now. They'll have to book a time for their calls.
We'll make sure someone's with you.
(by heart)
E - T -
(a blink)
T.
E - T - A - O - I - N - U - S - H -
(a blink)
H.
Thank you?

A blink. She smiles. JOUBERT and FOURNEAU watch and listen fascinated.

JOUBERT
Excusez-moi, Madame, il peut pas parler ?

HENRIETTE
Ne parlez pas de lui comme s'il n'était pas là. Demandez-le lui.

JOUBERT
Excuse me, madame, can't he speak?

HENRIETTE
Don't talk about him as if he weren't here. Ask him.

JOUBERT thinks about it but then decides to get on with his work.

FOURNEAU, intrigued by JEAN-DO, hovers.

FOURNEAU
(à HENRIETTE)

FOURNEAU
(to HENRIETTE)
Madame, excuse me, but, if he

Madame, excusez-moi, mais s'il ne peut pas parler, qu'est-ce qu'il va faire d'un téléphone ?

can't speak
what's he want a phone for?

She ignores him.

JOUBERT
Peut-être qu'il passe des coups
de fil anonymes.

JOUBERT
Perhaps he's a heavy breather.

JOUBERT makes heavy breathes.

They laugh. HENRIETTE looks at them **protectively** but JEAN-DO'S VOICE can also be heard laughing,

Jean-do closes his eyes.

43 - INT. NAVAL HOSPITAL - DAY

Empty hallways, empty swimming pool, empty therapy area.

VOIX DE JEAN-DO
Dimanche, je redoute les dimanches.
Pas d'orthophoniste, pas de kiné, pas de visiteurs,
une équipe réduite au minimum.

JEAN-DO'S VOICE
Sunday. I dread Sunday.
No therapists, no visitors, a
skeleton staff.

MARIE walks down an otherwise empty **hallway**.

VOIX DE JEAN-DO (suite)
Le dimanche est une longue traversée
du désert.

JEAN-DO'S VOICE (cont'd)
Sunday is a long stretch of desert.

IMAGE OF DESERT

We hear chapel bells tolling.

44 - EXT. PATH TO CHAPEL - DAY

JEAN-DO is being wheeled by MARIE, unseen, along a bumpy, cobbled path, open to the sky, that leads to the chapel.

VOIX DE JEAN-DO
Mais aujourd'hui, Marie a noblement suggéré de
m'emmener à la messe. J'ai tenté de lui
expliquer que je n'étais

JEAN-DO'S VOICE
But today, Marie nobly suggests
she takes me to Mass. I have tried
to explain to her that I am not a
religious man. This cuts no ice

pas croyant. Il n'y a rien eu à faire. "Ça vous fera du bien."

with her. 'It will do you good,' she says.

They approach the chapel doors. The service is in progress.

45 - INT. CHAPEL - DAY

JEAN-DO is wheeled in and remains at the back. MARIE moves in beside him and sits.

The priest, an elderly man, FATHER LUCIEN, is saying Mass.

There are not many in the congregation

VOIX DE JEAN-DO

Je suppose que ce n'est pas entièrement vrai de dire que je ne suis pas religieux. Partout dans le monde des gens prient pour moi.

JEAN-DO'S VOICE

I suppose it isn't quite true to say I'm not religious. All over the world people are praying for me.

INSERT IMAGE OF CELESTE PRAYING

VOIX DE JEAN-DO (suite)

A commencer par ma fille, Céleste, qui prie pour moi tous les soirs.

Et Marie, bien sûr. Les esprits les plus divers ont été invoqués pour me venir en aide.

JEAN-DO'S VOICE (cont'd)

Top of the list is my daughter, Céleste, who prays for me every night. And Marie, of course. The most diverse deities have been enlisted to help me.

INSERT IMAGE OF MONKS CHANTING

VOIX DE JEAN-DO (suite)

Il paraît qu'au Népal on psalmodie un mantra pour moi. Dans une chapelle bretonne, on brûle des cierges.

JEAN-DO'S VOICE (cont'd)

In Nepal, I'm told, they chant a mantra for me. In a Breton chapel they burn candles,

INSERT IMAGE OF A CAMEROON HOLY MAN

VOIX DE JEAN-DO (suite)

Et au Cameroun, un sorcier a demandé pour moi la mansuétude des dieux africains, je lui ai confié mon oeil droit. A tous. Et je ne puis nier que j'ai participé à l'élaboration de ce vaste réseau spirituel de soutien à ma pauvre existence.

Ça n'a sans doute rien d'admirable, c'est même peut-être un peu hypocrite, mais je suis

JEAN-DO'S VOICE (cont'd)

and a Cameroon holy man has procured for me the goodwill of Africa's gods: I have assigned him my right eye. All of them. And I can't deny that I have attempted to organise this vast spiritual energy to support my existence.

It may not be admirable, it may even be a touch hypocritical, but I'll try anything.

prêt à tout.

IMAGE OF MILLIONS PEOPLE PRAYING

The Communion bell rings. FATHER LUCIEN elevates the Host.

JEAN-DO watches MARIE crossing herself, eyes closed, devout in prayer.

CUT:

46 - INT. CHAPEL - DAY

The service is over, the congregation filing out, passing by JEAN-DO to shake hands with FATHER LUCIEN on the way out.

MARIE
On va les laisser partir.
Le Père Lucien aimerait vous parler.

VOIX DE JEAN-DO
(sur son visage)
Ah, ah ! C'était donc ça.

MARIE
We'll let them go. Father Lucien
wants a word with you.

JEAN-DO'S VOICE
(on his face)
A-ha! The hidden agenda.

FATHER LUCIEN, in the entrance, shakes hands with the last member, and then comes to JEAN-DO.

He and MARIE exchange a look of understanding.

PÈRE LUCIEN
Je suis très heureux de vous voir ici, Jean-
Dominique. Je vous ai rendu visite il y a
quelques jours. J'avais apporté le
Saint Sacrement pour vous administrer la
communion, mais vous dormiez.

MARIE
E - S - A - R - I - N - T - U - L -
O - M - D - P - C - F - B - V - H
- G - J

JEAN-DO cligne.

MARIE (suite)
J ?

FATHER LUCIEN
I'm very pleased to see you here,
Jean-Dominique. I came to visit
you a few days ago. I brought the
Blessed Sacrament to give you
Communion. But you were asleep.

MARIE
E - S - A - R - I - N - T - U - L - O - M
- D - P - C - F - B - V - H
- G - J
Jean-Do blinks.

MARIE (cont'd)
J?

Jean-Do blinks.

JEAN-DO cligne. Il cligne à nouveau deux fois.

MARIE (suite)

Je ?

E - S - A - R - I - N - T - U - L -

O - M - D

JEAN-DO cligne.

MARIE (suite)

(devinant)

Je dormais ?

(au Père Lucien)

Je dormais.

(une pause)

Il dormait.

PÈRE LUCIEN

Voulez-vous recevoir la Sainte

Communion maintenant ?

(pas de réaction)

Voulez-vous que je vous bénisse ?

(pas de réaction)

Seigneur, aie pitié de Jean-Dominique
qui est cruellement touché dans sa chair.

Aide son corps à guérir, fais que son esprit reste
allègre et aide-le à trouver la foi. Au nom du
Père, du Fils et du Saint Esprit,
Amen.

He makes the Sign of the Cross over JEAN-DO.

MARIE starts the alphabet which soon fades.

VOIX DE MARIE

(Jean-Do cligne par intermittence.)

Mon Père, je voulais vous dire qu'il y a des
moines, à Bordeaux, qui me consacrent
régulièrement
leurs prières.

PÈRE LUCIEN

(content)

Vraiment ? C'est bien...

MARIE

(lisant)

MARIE(cont'd)

Je?

E - S - A - R - I - N - T - U - L -

O - M - D

Jean-Do blinks.

MARIE (cont'd)

(guessing)

I was asleep?

(to Father Lucien)

I was asleep.

(pause)

He was asleep.

FATHER LUCIEN

Would you like me to give you

Holy Communion now?

(no response)

Would you like me to say a

blessing over you?

(no response)

'Heavenly Father, have mercy on
Jean-Dominique, who is cruelly
afflicted. Help his body to heal,
keep his spirits buoyant, and help
him to find faith, through your son,
Jesus Christ, our lord.

MARIE'S VOICE

(seeing Jean-Do blink every so
often)

Father, I'd like you to know there
are monks in Bordeaux who
regularly dedicate their prayers to
me -

FATHER LUCIEN

(pleased)

Do they, indeed -

MARIE

(reading)

But the results have been
unremarkable.

Mais ça n'a pas donné de résultats
extraordinaires.

PÈRE LUCIEN
Nous devons être patients.

VOIX DE MARIE
(sur JEAN-DO qui cligne
de la paupière)
Oui, c'est **aussi** ce que disent les médecins. Mais,
à propos de ces moines.

PÈRE LUCIEN
Oui ?

FATHER LUCIEN
We must be patient -

MARIE'S VOICE
(on Jean-Do blinking)
Yes, the doctors say that, too. But
about these monks.

FATHER LUCIEN
Yes?

INSERT IMAGE OF JEAN-DO IN HIS HOSPITAL BED, EYES OPEN IN
DISTRESS, WE HEAR A LOUD RINGING

VOIX DE MARIE
Récemment, sept frères du même ordre
ont été égorgés à Java par des fanatiques
islamistes et pendant plusieurs jours j'ai eu mal
aux oreilles. Qu'en pensez-vous ?

MARIE's VOICE
Recently, seven of their brothers
had their throats cut by Islamic
extremists in Java and my ears
hurt for several days. What do you
make of that?

BACK IN THE CHAPEL

PÈRE LUCIEN
(un peu interloqué)
Je ne sais pas bien.
(il s'assied à côté de
Jean-Do)
Mais, Jean-Dominique, je voudrais
vous proposer quelque chose. Dans
quelques semaines je vais emmener
des fidèles en pèlerinage à Lourdes.
Notre chère Marie et moi, nous avons pensé que
vous voudriez peut-être vous joindre
à nous.

FATHER LUCIEN
(a little nonplussed)
I'm not sure.
(sits beside JEAN-DO)
But Jean-Dominique, I want to
suggest something to you.
In a few weeks time, I shall be
leading a pilgrimage to the shrine
of Our Lady of Lourdes. Dear
Marie and I thought you might
want to be part of it -

CLOSE ON JEAN-DO

VOIX DE JEAN-DO
Lourdes ?

PÈRE LUCIEN
Il y a eu des guérisons miraculeuses.

JEAN-DO'S VOICE
Lourdes?

FATHER LUCIEN
There have been some miraculous
cures.

VOIX DE JEAN-DO
Non, mon Père. Je ne pense pas.
Je suis déjà allé à Lourdes.

JEAN-DO'S VOICE
No, Father. I've been to Lourdes -

47 - EXT. MOUNTAIN PASS, PYRENEES - DAY

A convertible driving rather too fast under a grey sky.

Magnificent, dramatic scenery.

CLOSER - JEAN-DO & JOSÉPHINE IN THE CONVERTIBLE

They're driving at speed. Music in the car is loud. (U2 Baby Light My Way)

JEAN-DO, a little younger, and dressed in an earlier style, is in the passenger seat and, at the wheel, an attractive young woman, wrapped up against the wind, JOSÉPHINE.

JOSÉPHINE
Je ne ferai pas demi-tour, c'est ma
voiture, je vais où je veux.

JEAN-DO
(l'interrompt)
Tu as dit que tu voulais passer un
week-end cochon...

JOSÉPHINE
Je n'ai jamais dit ça.

JEAN-DO
On ne va pas à Lourdes pour passer un week-end
cochon, ce n'est pas franchement le lieu.

JOSÉPHINE
Tu ne penses qu'à ça.

JEAN-DO
Ben...

JOSÉPHINE
Je veux voir la Sainte Vierge !

JEAN-DO
Mais non. **Je ne te crois pas.**

JOSÉPHINE

JOSÉPHINE
I am not turning back, it's my car,
I'll drive where I like -

JEAN-DO
(overlapping)
You said you wanted a dirty week-
end -

JOSÉPHINE
I never said any such thing -

JEAN-DO
We can't have a dirty week-end in
Lourdes, it doesn't seem right -

JOSÉPHINE
You've got a one-track mind -

JEAN-DO
Well...

JOSÉPHINE
I want to see the Madonna!

JEAN-DO
You don't – **I don't believe you.**

JOSÉPHINE
**And I want to drink blessed
water**

Et je veux boire de l'eau bénite.

JEAN-DO
Pity ! Non...

JEAN-DO
Pitié ! Non...

47A - INT. HOTEL ROOM, LOURDES – DAY

JEAN-DO would like to lay down; JOSEPHINE wants to go out in the streets. He notices the window, the fabric on the wall and on the ceiling.

48 - EXT. NARROW STREET, LOURDES - DAY

Filled with an unbroken column of mostly paraplegics in wheelchairs shepherded by nuns, priests and volunteers.

Along the side, trying to push their way through, JEAN-DO and JOSÉPHINE. She is dressed all in pink: sneakers, jeans and sweatshirt.

JOSEPHINE
Je vais aller m'acheter des bouteilles pour
l'eau.

JOSEPHINE
I'm going to buy some bottles for
the water.

JEAN-DO and JOSÉPHINE walk alongside the helpless and the badly handicapped.

They have to stop to wait for a jam to clear.

JEAN-DO smiles at a paraplegic who sticks his tongue out. JEAN-DO, deeply embarrassed, turns away.

And Ave Marias are chanted **in the speakers.**

CLOSER - JEAN-DO & JOSÉPHINE

The chant and prayers continuing.

JEAN-DO
Joséphine, je ne reste pas ici,
j'en ai marre.

JOSÉPHINE
T'as tort, ça ferait beaucoup de bien
à un mécréant comme toi.

JEAN-DO
Joséphine, there's no way I'm
going on with this.

JOSEPHINE
You're wrong, it could do a sinner
like you a lot of good –

JEAN-DO
Oh, je sais pas, ça pourrait être
dangereux. Imagine un type en bonne santé
qui arrive
en pleine apparition. Un miracle et il se retrouve
paralysé.

A dozen heads turn to see them

JOSÉPHINE
Tu es immonde.

JEAN-DO
Merci.

JOSÉPHINE
En plus, tu blasphèmes.

JEAN-DO
Merci encore. Vas-y toute seule.

JEAN-DO
Don't be so sure, it might be
dangerous. What if someone in
perfect health happened to be
here when the Madonna
appeared? One miracle, and he'd
end up paralyzed.

JOSÉPHINE
You're an imbecile.

JEAN-DO
Thank you -

JOSÉPHINE
And a blasphemer -

JEAN-DO
Again thank you. You can go by
yourself -

And he leaves her, struggling through the wheelchairs, and

49 - EXT. SIDEWALK CAFÉ DE LA GROTTÉ, LOURDES - EVENING

**JEAN-DO waits alone, finishing his drink and reading. She approaches
with plastic bags full of stuff.**

JOSÉPHINE
Tu ne sais pas ce que tu as raté.

JEAN-DO
Ça, c'est vrai. **En effet, ton visage a beaucoup
changé, toute transfigurée.**

JOSÉPHINE
C'était très émouvant. Et la
basilique est extraordinaire.
Elle est immense.

JEAN-DO
**Je sais. J'ai eu le temps de me farcir tout le
guide. J'ai lu qu'on pouvait y faire rentrer
douze Jumbo Jets.** Et quand on est au
fond, il faut des jumelles pour voir le prêtre.

JOSÉPHINE
You don't know what you missed -

JEAN-DO
That's true. **In fact, your face has
changed a lot, you're
transfigured.**

JOSÉPHINE
It was very moving. And the
Basilica is amazing. It's huge -

JEAN-DO
**I know. I had time to read the
whole guide book. I read that it
could take a dozen Jumbo jets.**
And if you're at the back you need
binoculars to see the priest.

JOSÉPHINE
Viens on va faire du shopping.

JOSÉPHINE
Come on. Let's go shopping.

She gets up and goes into a souvenir shop. Jean-Do follows her and looks into the store which is filled with kitsch, a jumble of religious medals, Swiss cuckoo clocks, cheese platters and in the centre a bust of the Madonna with a halo of blinking lights.

JEAN-DO
Oh, tu ne vas pas encore acheter
des souvenirs, je t'en prie, tu as
si mauvais goût...

JEAN-DO
Oh please, Joséphine, don't buy
any souvenirs, you've got such bad
taste

50 - INT. SOUVENIR STORE, LOURDES - EVENING

JOSEPHINE gasps.

JOSÉPHINE
Regarde ! J'ai trouvé ma Vierge

JOSÉPHINE
Look! Here's my Madonna!

JEAN-DO
(entrant dans le magasin)
N'y pense même pas.

JEAN-DO
(entering the store)
Forget it-

JOSÉPHINE
Je ne veux plus entendre parler de toi...

JOSÉPHINE
I don't want anything more to do
with you -

JEAN-DO
(sortant son portefeuille)
D'accord, d'accord, je te l'offre.

JEAN-DO
(taking out his wallet)
Okay, okay, I'll give it to you as a
present -

JEAN-DO, sour faced, is counting out money while the SHOPKEEPER demonstrates the winking lights.

VENDEUR
Madame a l'oeil. Cette Sainte Vierge est unique au
monde. Et elle a été bénie par le Cardinal.

SHOPKEEPER
Madame has a wonderful eye.
This Madonna is the only one of its
kind in the whole world. And it has
been blessed by the Cardinal.

JOSÉPHINE
(émue)
Oh quel bonheur, merci.

JOSÉPHINE
(moved)
How wonderful. Thank you.

AUTRE VENDEUR
Il nous reste des 318 ?

VENDEUR
J'en sais rien regarde en stock...

JEAN-DO
On s'est déjà vus quelque part...

VENDEUR
Ah non je ne crois pas monsieur.

ANOTHER SHOPKEEPER
Do we have 318 left ?

SHOPKEEPER
I don't know. Look into the stock...

JEAN-DO
We met before...

SHOPKEEPER
No, I don't think so, sir.

JEAN-DO, not so impressed, hands over the money.

51 - INT. SMALL HOTEL ROOM, LOURDES - NIGHT

The Madonna, lights winking, sits on the dressing table.

In bed, side by side, JEAN-DO, sullen, and JOSÉPHINE gazing at the bust in reverie. They are both naked.

Bob Dylan's "Like a Rolling Stone" is the music score.

After a moment:

JEAN-DO
Je ne peux pas faire l'amour avec elle qui me regarde.

JOSÉPHINE
Je suis d'accord.
JEAN-DO

Ce n'était pas une constatation mais une réclamation. Laisse-moi l'éteindre.

JOSÉPHINE
Non.
(avec un sourire illuminé)
La seule au monde. Bénie par le Cardinal.

Un court silence. JEAN-DO prend une décision.

JEAN-DO
Joséphine, quand on sera rentrés à Paris, va falloir qu'on se sépare.

JOSÉPHINE
(imperturbable, ne le

JEAN-DO
I can't make love to you with her looking at me.

JOSÉPHINE
I agree.

JEAN-DO
I wasn't stating a fact, I was making a complaint. Let me turn her off -

JOSÉPHINE
No.
(a sickly, sentimental smile)
The only one in the whole world. Blessed by the Cardinal.
Brief silence. JEAN-DO comes to a decision.

JEAN-DO
Joséphine, when we get back to Paris we're going to have to split up.

regardant même pas)
À cause **d'elle** ?

JEAN-DO
Non. À cause de tout.

JOSÉPHINE
D'accord. Tu as raison. C'est ce qu'il y a de mieux
à faire.
(elle lui tourne le dos et se glisse entre les draps)
Éteint la lumière. Mais pas ma Vierge.

JOSÉPHINE
(unperturbed, not even looking at
him)
Because of **her**?

JEAN-DO
No. Because of everything.

JOSÉPHINE
I agree. You're right. It's for the
best.
(turns her back on him, slides
down under the bedclothes)
Turn off the lights. But not my
Madonna.

He does so.

The room is dark but for the winking lights of the Madonna.

Josephine seems to be asleep immediately, **but her eyes stay open.**

Exasperated, he gets out of bed and as he starts to dress

52 - EXT. SHOPPING STREET, LOURDES - NIGHT

Bob Dylan's "Like a Rolling Stone" carries over to this scene.

JEAN-DO walks alone along the street.

Youths drink beer and guzzle hamburgers. Pilgrims, many of them
handicapped, walk in groups led by priests and nuns with lighted candles.

He comes to the souvenir shop and stops dead.

SOUVENIR SHOP WINDOW

There in the centre, the identical Madonna with its lights winking.

The Madonna blinks away.

53 - INT. REHAB CENTRE - DAY

JEAN-DO'S POV of himself in a large brightly painted room once used as a
ballet studio with mirrors and barres lining the walls.

JEAN-DO is tethered to a board raised to a vertical position. He sees himself
and either side of the board stand MARIE and HENRIETTE.

Reflected in the background, the room, filled with PATIENTS of all ages in splints, on crutches, using Zimmer frames, others trying out artificial limbs, still others in harnesses of varying complexity. Noisy and echoing.

Bob Dylan's music morphs into:

JEAN-DO
La - la - la...

HENRIETTE
(prononçant le son L)
La - la - la - allez Jean-Do.

MARIE
Si vous apprenez le son L,
vous saurez avaler.
(provocante)
Et vous pourrez dire Lourdes.
La - la.
(Il lutte.)
La - la.
(il émet une sorte de gargouillis)
Presque.

HENRIETTE
Encore.

JEAN-DO
(y parvenant)
La- la.

HENRIETTE
Bien. Encore.

JEAN-DO
La.

MARIE
Dix fois et on vous laisse
vous reposer.

JEAN-DO
La - la - la...

JEAN-DO
La-la-la...

HENRIETTE
(making the L sound)
La -la-la... Come on, Jean-Do.

MARIE
If you learn the L sound you'll learn
to swallow.
(barbed)
And you'll learn to say Lourdes,
too. La - la -
(he struggles)
La - la -
(he makes a gurgling sound)
Nearly -

HENRIETTE
Again -

JEAN-DO
(managing)
La - la -

HENRIETTE
Good. Again.

JEAN-DO
La -

MARIE
Ten times and then we'll let you
rest -

JEAN-DO
La - la - la -

54 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

ON THE TV SET a mindless QUIZ GAME.

CLAUDE enters with papers.

CLAUDE
Je peux éteindre ?
(un battement, elle
éteint la télévision)
Vous recevrez votre coup de fil
dans dix minutes.
(elle s'assied à côté du lit)
J'ai tapé le passage, vous voulez
que je vous le lise ?

CLAUDE
All right to turn this off? (a blink;
she turns off the TV)
The call will be coming in about ten
minutes.
(she sits beside the bed)
I've typed up the passage. You
want me to read it to you?

She starts the alphabet.

VOIX DE JEAN-DO
Non, je veux le lire moi-même.
Un livre n'est réel que quand on
le lit.

JEAN-DO'S VOICE
No, I want to read it. A book is only
real when it's read.

She holds up a page of typescript for JEAN-DO to read.

INSERT - THE TYPESCRIPT

Just long enough to read the first few words:

'The last time I saw my father was, I think - '
"La dernière fois que j'ai vu mon père, je crois que c'était..."

VOIX DE JEAN-DO
La dernière fois que j'ai vu mon père
je crois que c'était...

JEAN-DO'S VOICE (cont'd)
The last time I saw my father was, I
think...

55 - INT. PAPINOUS APARTMENT, PARIS - DAY

A LARGE MIRROR reflecting JEAN-DO gazing at photos stuck haphazard into the ornate gold frame. He's mixing lather in a bowl with a shaving brush.

Among the PHOTOGRAPHS: a boy in a turn-of-the-century sailor suit, a pretty woman in her 20s holding a baby, more recently in colour a girl in riding gear, (Céleste) and another of a boy (Jean-Do) aged 11, in black and white on a miniature golf course.

VOIX DE JEAN-DO
... une semaine avant mon attaque.
Il n'allait pas bien.

PAPINOU
Laisse-moi tranquille, Qui en a à foutre que je sois
rasé ou pas.

VOIX DE JEAN-DO
Moi.

JEAN-DO'S VOICE
...a week before my stroke. He was
unwell -

PAPINOU'S
Leave me be, who cares what I
look like?

JEAN-DO's VOICE
I do.

JEAN-DO puts aside the bowl and takes a large towel from a radiator where it's been warming.

He approaches his father, known as PAPINOU, seated hunched in a red armchair and wearing a dressing gown.

PAPINOU is 92 years old, but still astonishingly handsome with a plume of white hair crowning his tall frame.

JEAN-DO wraps him in the towel.

PAPINOU
Je suis terrifié.

JEAN-DO
Par quoi ?

PAPINOU
À l'idée que tu me rases.

JEAN-DO
Pourquoi ?

PAPINOU
Tu as toujours été tellement maladroit.

Papinou
I'm terrified.

JEAN-DO
Of what?

PAPINOU
You shaving me.

JEAN-DO
Why?

PAPINOU
You were always so damned
clumsy.

MME. BAUBY, aged about 60, looks in.

Mme BAUBY
Café ?

PAPINOU
Non.

Mme. BAUBY
Coffee?

PAPINOU
No.

JEAN-DO
Non, merci.

Mme BAUBY
Ne le fatigue pas. Il n'est pas bien.

She goes.

JEAN-DO
Comment peut-on fatiguer quelqu'un
en le rasant ?

PAPINO
Demande-lui.
(il marque une pause)
Ta mère était plus jolie.

JEAN-DO
C'est pas difficile.

JEAN-DO collects the bowl and shaving brush.

PAPINO
Ne sois pas désobligeant avec
ma femme. Elle s'occupe
de moi comme d'un bébé.

JEAN-DO
(en le savonnant
avec le blaireau)
Quoi, elle te nourrit toutes
les quatre heures ?

PAPINO
Très drôle. Tu te souviens de ta
mère ?

JEAN-DO
Tu me poses toujours la même question
et c'est toujours la même
réponse: pas vraiment.

He massages the lather in with his fingers.

JEAN-DO
No, thanks.

MME. BAUBY
Don't tire him.
He's not well.

JEAN-DO
How can a shave tire you?

PAPINO
Ask her.
(after a moment)
Your mother was prettier.

JEAN-DO
That wouldn't be difficult.

PAPINO
Don't be rude about my wife. She
looks after me like a baby.

JEAN-DO
(while he applies the lather with a
brush)
You mean she feeds you every four
hours?

PAPINO
Very funny. Do you remember your
mother?

JEAN-DO
You always ask me that and I
always say the same thing:
not really.

PAPINOU
Qu'est-ce que tu lis en ce moment ?

JEAN-DO
Je relis le Comte de Monte Cristo

PAPINOU
Pourquoi ?

JEAN-DO
Parce que j'ai envie d'en écrire une
transposition moderne.

PAPINOU
Du Comte de Monte Cristo ?

He gives PAPINOU the final lather.

JEAN-DO
La vengeance restera le moteur de l'intrigue mais
je situerai l'action à notre époque.
Et Monte Cristo sera une femme.
La Comtesse de Monte Cristo.

PAPINOU
J'ai pas envie de le lire.

JEAN-DO
Je l'ai pas encore écrit. Mais j'ai
un contrat avec un éditeur. Et il y a
un personnage qui me fascine.
Il m'obsède, vraiment, mais je ne sais pas
pourquoi ? Tu te souviens de Noirtier de
Villefort ?

PAPINOU
What are you reading at the
moment?

JEAN-DO
Re-reading. The Count of Monte
Cristo.

PAPINOU
Why?

JEAN-DO
Because I'm thinking of writing a
modern version.

PAPINOU
Of the Count of Monte Cristo?

JEAN-DO
Vengeance will still be the driving
force but I'm setting it in today's
world. And Monte Cristo will be a
woman. The Countess of Monte
Cristo.

PAPINOU
I don't want to read it.

JEAN-DO
I haven't written it yet.

JEAN-DO (cont'd)
But I've got a contract with a book
publisher. And there's a character
who fascinates me. Obsesses me,
really, but I don't know why. Do
you remember Noirtier de
Villefort?

He finishes covering PAPINOU'S face in lather and takes up a razor.

PAPINOU
Non. Si tu me coupes, je te fais
un procès.

JEAN-DO
Ne bouge pas.

PAPINOU
Je vais t'appeler Sweeney Todd.

PAPINOU
No. If you cut me, I'll sue.

JEAN-DO
Keep still.

PAPINOU
I'm going to call you Sweeney
Todd.

JEAN-DO
Merci.

PAPINO
Tu sais qui était Sweeney Todd ?

JEAN-DO
Oui.

PAPINO
C'était un barbier anglais.

JEAN-DO
Je sais.

PAPINO
Il hachait menu ses clients avant
d'en faire des pâtés en croûte.
Typiquement anglais.
Aucun sens de la gastronomie.

JEAN-DO
Tiens-toi tranquille, Papinou, ou je
vais finir par te couper.

He shaves him.

PAPINO
Le médecin est venu hier.

JEAN-DO
Et ?

PAPINO
Il a dit que je vivrai au moins jusqu'à cent ans.

JEAN-DO
Parfait, on fera une grande fête.

PAPINO
Sans moi. Qui a envie de vivre jusqu'à cent ans ?
C'est du baratin de toubib. Les toubibs
sont les plus grands baratineurs du
monde. Avant les politiciens.
(Jean-Do rajoute du savon
et continu à le raser)

JEAN-DO
Thanks.

PAPINO
You know who Sweeney Todd
was?

JEAN-DO
Yes.

PAPINO
He was an English barber -

JEAN-DO
I know -

PAPINO
- who made minced meat of his
customers and turned them into
meat pies. Typically English.
They've never known what good
food is.

JEAN-DO
Be quiet, Papinou, or I will cut you.

PAPINO
The doctor came yesterday.

JEAN-DO
And?

PAPINO
He says I'll live to be a hundred.

JEAN-DO
Good. I'll give you a great party.
We'll celebrate.

PAPINO
I won't attend. Who wants to live to
be a hundred? That's just doctors'
bullshit. Doctors are the biggest
bullshitters on the planet.
Politicians come second.
(JEAN-DO adds lather and
continues the shave)
Don't tell a soul. I still miss your
mother.

Ne le répète à personne. Ta mère me manque toujours.

JEAN-DO
Je ne le répèterai pas. C'est notre secret.

PAPINO
Tu aurais dû épouser Céline.

JEAN-DO
Qu'est-ce que ça aurait changé ?

PAPINO
Tu ne l'aurais pas quittée aussi facilement.
Et tes enfants...

JEAN-DO
On est obligés de parler de ça ?

PAPINO
Je sais de quoi je parle. Personne n'a eu autant d'aventures que moi. Enfin, peut-être Casanova. Avoir une maîtresse n'est pas une raison pour quitter la mère de ses enfants. Il n'y a plus de valeurs de nos jours.
(Jean-Do rit)
Ce n'est pas drôle, c'est vrai. Et amène-moi les enfants. Céline me les amènes, tu devrais aussi.

JEAN-DO
Je t'en prie, changeons de sujet.

He wipes off the lather, takes up a bottle of cologne.

PAPINO
Qu'est-ce que c'est que ça, Sweeney ?

JEAN-DO
Un aphrodisiaque.

PAPINO
Tu veux que je sente la cocotte.

JEAN-DO
I won't. It's our secret.

PAPINO
You should have married Céline.

JEAN-DO
What difference would that have made?

PAPINO
You wouldn't have left her so easily. And your children -

JEAN-DO
Do we have to talk about this?

PAPINO
I know what I'm talking about. No one had more affairs than I did. Well, perhaps maybe Casanova, but no one else. Having an affair with another woman is no reason for leaving the mother of your children. There are no standards anymore.

(JEAN-DO laughs)
It's not funny, it's true. And bring your children to see me. Céline brings them, you should -

JEAN-DO
Please, change the subject -

PAPINO
What you putting on me, Sweeney?

JEAN-DO
An aphrodisiac.

PAPINO
You want me to smell like a tart.

JEAN-DO

JEAN-DO
C'est Eau Sauvage de Christian Dior.

PAPINO
C'est bien. Les filles vont se jeter sur moi.

JEAN-DO
Elles le feraient certainement si
elles avaient l'occasion de te sentir.

Christian Dior. Eau de Sauvage.

PAPINO
Good. That'll make the girls come
running.

JEAN-DO
I'm sure they would, if they had the
chance to smell you.

He applies the cologne. PAPINO winces, feels his face.

PAPINO
Laisse-moi me regarder.

PAPINO
Let me look at myself.

JEAN-DO helps him to his feet and guides him to the mirror. He examines the
shave.

PAPINO (suite)
Pas mal. Mon Dieu, on n'en fait plus
des comme moi.
(regardant Jean-Do dans le miroir)
Je voulais te dire quelque chose.

JEAN-DO
Quoi ?

PAPINO
J'ai oublié.

JEAN-DO
Ça te reviendra.

PAPINO
Je n'en suis pas si sûr. Plus rien
ne me revient. Tout est perdu.
Bientôt, moi aussi je serai perdu.
Je veux m'asseoir. Je suis fatigué.

PAPINO (cont'd)
Not bad. My God, they don't make
them like me anymore.
(looking at JEAN-DO in the mirror)
I wanted to tell you something.

JEAN-DO
What?

PAPINO
Can't remember.

JEAN-DO
It'll come back.

PAPINO
I'm not so sure. Nothing comes
back anymore. Everything's lost.
Soon, I'll be lost. I want to sit
down. I am tired.

JEAN-DO guides him back to the chair and as PAPINO is about to sit, he
stops. They are close to each other.

PAPINO (suite)
Je me souviens de ce que je voulais
te dire.

JEAN-DO
Je t'écoute.

PAPINO
(cherchant ses mots)
Jean-Dominique, je suis très fier de toi.
Vraiment. Je suis très fier.

PAPINO (cont'd)
I remember what I wanted to say to
you.

JEAN-DO
I'm listening.

PAPINO
(struggling to find the words)
Jean-Dominique, I am very proud
of you. I really am, you have made
me very proud indeed.

PAPINO sits. JEAN-DO is still, just looks at him.

EXTREME CLOSE-UPS OF HIS FATHER'S FEATURES

VOIX DE JEAN-DO
Il ne m'avait jamais dit ça avant. Jamais. C'est
sans doute pour ça que ses mots me
hantent.
La reconnaissance du père. J'ai trouvé ça
réconfortant à l'époque, je trouve ça encore
plus réconfortant aujourd'hui. Nous sommes
tous des enfants,
nous avons tous besoin de reconnaissance.

PAPINO (suite)
Autre chose.

JEAN-DO
Quoi ?

Une pause.

PAPINO
J'ai oublié.
Il rit.

VOIX DE JEAN-DO
(il a une révélation)
Moi, je me souviens !

JEAN-DO'S VOICE
He had never said that to me
before. Ever. And I suppose
that's why it haunts me.
A father's approval. I found it
comforting then, and I find it even
more comforting now.
What children we all are, we all
need approval-
PAPINO sits heavily.

PAPINO
And something else.

JEAN-DO
Yes?

After a moment:

PAPINO
Can't remember -
He chuckles.

JEAN-DO's VOICE
(a revelation)
But I remember!

56 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

JEAN-DO'S POV OF CLAUDE holding up the last of the typewritten pages.

CLAUDE
De quoi ? De quoi vous vous souvenez ?

CLAUDE
What? What do you remember?

Claude picks up her notebook and starts writing

VOIX DE JEAN-DO
La mémoire est comme un grand puzzle
auquel il manque des pièces.

JEAN-DO'S VOICE
... memory is like a jigsaw puzzle
with pieces missing.
JEAN-DO'S VOICE (cont)
I want to see my children

VOIX DE JEAN-DO (suite)
Je veux voir mes enfants.

Jean-Do blinks his dictation.

VOIX DE CLAUDE
Une mouche toute noire.

CLAUDE's voice
A very black fly...

57 - INT. REHAB CENTRE - DAY

EXTREME CLOSE UP OF JEAN-DO'S EYE WIDE OPEN.

A big black Fly sits on his POV.

VOIX DE JEAN-DO
Une mouche toute noire se pose sur mon nez. Je
tortille la tête pour la désarçonner.
Elle se cramponne. Les Olympiades de lutte
gréco-romaine sont un jeu d'enfant comparées à
ça.

JEAN-DO'S VOICE
A very black fly settles on my
nose. I waggle my head to unseat
him. He digs in. Olympic wrestling
is child's play compared to this.

His field of vision is to his right, seeing the other patients doing their exercises and therapy.

Also present in the background, DR. LEPAGE and DR. COCHETON with NURSES talking to patients and observing their progress.

Slowly, JEAN-DO'S POV turns and, as he does so, HENRIETTE and MARIE come into view, standing over him, watching, amazed.

He turns his head a full 45° to his left and sees in a mirror close to him, his own image, tethered to his board, a fly on his nose. HENRIETTE, MARIE and again, beyond him, much of the room and the other patients.

HENRIETTE swats the fly from his nose.

VOIX DE JEAN-DO (suite)

Merci.

MARIE

Quand est-ce que vous avez commencé à faire ça ?

HENRIETTE

E - S - A - R - I - N - T - U - L -

O - M

(un battement)

M.

E - S - A

(un battement)

A.

E - S - A - R - I

(un battement)

I.

E - S - A - R - I - N

(un battement, devinant)

N.

Maintenant ?

Il cligne de la paupière.

MARIE

C'est un miracle !

JEAN-DO, vous bougez
la tête ! Vous êtes incroyable.
(appelant)
Dr. Lepage.

JEAN-DO's VOICE (cont'd)

Thanks.

MARIE

When did you start doing that?

HENRIETTE

E - S - A - R - I - N - T - U - L - O -

M

(he blinks)

M.

E - S - A

(blinks)

A.

E - S - A - R - I

(blinks)

I.

E - S - A - R - I - N

(blinks)

N.

(a blink; she guesses)

Just now?

He blinks.

MARIE

This is a miracle!

Jean-Do, you can turn your head!

You're amazing.

(calling)

Dr. Lepage -

JEAN-DO'S POV turns and sees Dr. Lepage as he joins them.

DR. LEPAGE

Bonjour.

DR. LEPAGE

Good morning.

JEAN-DO'S POV slowly turns from side to side.

VOIX DE JEAN-DO

Un miracle ! Il n'a dit bonjour qu'une fois !

JEAN-DO's VOICE

A miracle! He only said good morning once!

DR. LEPAGE
Ah, ah ! ça progresse, ça progresse.

VOIX DE JEAN-DO
Ah, j'aime mieux ça.

DR. LEPAGE
Et la langue ?

DR. LEPAGE
A-ha! Progress, progress.

JEAN-DO's VOICE
That's better.

Dr. LEPAGE
How's the tongue?

HENRIETTE and MARIE bend over him and MARIE opens his mouth, all this seen in the mirror.

HENRIETTE
Enroulez la langue, Jean-Do.

Il bouge la langue relativement bien.

MARIE
J'étais sûre que vous y **alliez y arriver.**

DR. LEPAGE
Donc la parole peut progresser.

HENRIETTE
Le mouvement de la langue est capital
alors il y a de l'espoir. D'ici peu vous récitez tout
l'alphabet, pas vrai, Jean-Do ?

JEAN-DO émet un grognement qui signifie oui.

MARIE
**A partir de maintenant, on va travailler très dur
pour vous permettre de manger normalement.**

HENRIETTE
Roll your tongue, Jean-Do.

He moves his tongue rather well.

MARIE
I knew you would do it.

DR. LEPAGE
So his speech can go further.

HENRIETTE
The movement of the tongue is
crucial so there's hope. You'll be
saying the whole alphabet before
long, won't you, Jean-Do?

Jean-Do grunts what could be
taken as a yes.

MARIE
**We're going to work really hard
now for you to be able to eat
normally.**

58 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - NIGHT

ON THE TV a football game.

THE MALE NURSE is adjusting JEAN-DO'S feeding apparatus, attaching a tube of brownish liquid to a tube that leads into JEAN-DO'S stomach.

INFIRMIER
Un bon repas bien nourrissant.
Je reviendrai tout à l'heure voir où vous en êtes.

THE MALE NURSE
A nice nourishing meal. I'll come
back later and see how you're

(il termine le branchement)
Bon appétit.

COMMENTATEUR SPORTIF
(avec un enthousiasme
croissant)
Lupin récupère le ballon, passe à
Renaud - il va marquer -
il a une ouverture – il va marquer...

doing.
(he makes the final adjustments)
Bon appetit.

TV COMMENTATOR'S VOICE
(mounting excitement)
Lupin has the ball, beautiful pass,
crosses to Renaud - he's going to
score - he's got an open net - he's
going to score -

But at this climactic moment, THE MALE NURSE switches off the TV and leaves the room.

VOIX DE JEAN-DO
(regardant le sonde gastrique)
Bon appétit. Me souhaiter bon appétit, c'est
comme souhaiter Joyeux Noël le 15 août.
Marie a intérêt à se dépêcher avec
ses prières.

Je veux avaler. Je veux
manger. Mais où ? De quoi j'ai envie
ce soir ?

JEAN-DO'S VOICE
(looking at the feeding tube)
Bon appetit. Saying that to me is
like saying Merry Christmas to
someone on August 15th. Marie
better hurry up and have all her
prayers answered.
I want to swallow, I want to eat. But
where? And what shall I have
tonight?

Jean-Do continues to eye the brownish liquid in the tube, and then closes his eyes.

59 - INT. GRAND PARIS RESTAURANT LE DUC - NIGHT

From a high angle we see SIX WAITERS carrying platters filled with assorted gourmet dishes. Like dancers in a minuet, they glide in the spacious, ornate room.

The camera takes flight and we hear the fluttering of wings. It floats from tray to tray, mimicking a butterfly in a field of flowers.

The camera settles on a large platter of oysters on a bed of ice, lemons, brown bread and butter, which is being offered to JEAN-DO, wearing casual chic, the only customer.

He **samples creamy clams and raw salmon** while sipping a glass of champagne.

JEAN-DO takes up a shell, unhooks the oyster with a fork, slides it into his mouth. He closes his eyes as the oyster slips down his throat. He smiles. He opens his eyes.

He looks across the room, and sees CLAUDE looking beautiful. Their eyes meet, and he invites her over to savor his treats. He immediately slides an oyster into her mouth. He is able to show his charm, generosity, and his connoisseurship by sharing his feast.

Each taste that JEAN-DO will experience seems to be an overwhelming experience, sending him into ecstasies of silent delight and profound pleasure.

THE SOMMELIER approaches with a bottle of Chablis. JEAN-DO examines the label, nods. THE SOMMELIER pours for him to taste which he does and nods again.

CLAUDE happily watches JEAN-DO enjoy his feast.

THE WAITERS, as if choreographed, serve him a medley of gastronomic pleasures with expertise, elegance and theatricality.

WAITERS wheel a serving station on which rests a silver salver with a grilled sole.

One presents it for JEAN-DO's approval. JEAN-DO, nods, sips his wine, and watches the man expertly and speedily fillet the fish and serves it to them.

JEAN-DO with child-like anticipation sprinkles a little salt, squeezes lemon and then eats elegantly and delicately, always making sure Claude is also enjoying.

Jean-Do and Claude toast.

A WAITER serves them a magnificent **grilled striped bass**. JEAN-DO makes the first cut and the knife slides down the **fish** as if going through butter. Then he tucks in hungrily eating at terrific speed.

An enormous cheese tray is produced. JEAN-DO points to five assorted cheese which are served to him. He eats and drinks.

He eats an enormous, exaggerated soufflé and drinks a sweet wine.

JEAN-DO
Quelle coïncidence de se rencontrer ici.

CLAUDE
Moi aussi, je trouve ça incroyable.
J'ai l'impression que c'était hier que j'ai entendu
votre nom pour la première fois.

JeaN-DO
What a coincidence to find you
here.

CIAUDE
It's amazing to me too. It seems
like it was just yesterday when I
first heard your name.

60 - EXT. PARIS STREET, LEFT BANK - DAY

Sunshine. People, cars, bustle.

Somewhere a phone is ringing.

Claude walks purposefully down the street.

The phone continues to ring.

She turns into a house with a sign: Éditions Robert Laffont

61 - INT. OFFICE, ROBERT LAFFONT PUBLISHING – DAY

BETTY
Oui, je comprends. Je vous
rappelle.

BETTY
(interrupting)
Yes, I understand. I'll get back to
you.

Slowly she replaces the receiver.

CLAUDE looks up and smiles. BETTY just stares at her.

CLAUDE
Bonjour.
(déconcertée par le
regard fixe de Betty)
Il y a quelque chose qui ne va pas ?
(Betty la fixe toujours du regard)
Vous m'aviez dit de passer aujourd'hui, vous vous
souvenez ? Vous m'avez dit que vous
auriez
peut-être un livre pour moi. Je
tombe mal ? Je me suis trompée de jour ?
Pourtant je suis certaine que vous...

BETTY
Non, non, c'est le bon jour et le moment est
absolument parfait. À vrai dire, le timing est
même assez extraordinaire. Vous croyez au destin
?

CLAUDE
Pardon ?

BETTY
Le destin, le hasard...

CLAUDE
Good morning -
(disconcerted by BETTY'S stare)
Something wrong?
(BETTY continues to stare)

You said to come in today,
remember?
You said you may have a book for
me to edit. Is it a bad time? Have I
come on the wrong day?
I'm sure you said -

BETTY
No, no, it's the right day and it's
absolutely the perfect time. In fact,
the timing is quite extraordinary. Do
you believe in fate?

CLAUDE
I'm sorry?

BETTY
Fate, coincidence...

CUT BACK TO:

62 - INT. GRAND PARIS RESTAURANT LE DUC – NIGHT

CLAUDE
... le destin, la volonté divine,
les coïncidences, la chance, le hasard ?
(Claude hausse les épaules
et lui adresse un sourire complice)
Jean-Dominique Bauby, ça vous dit
quelque chose ?

CIAUDE
... destiny, divine will, serendipity,
chance, azar?
(CLAUDE shrugs, smiles
crookedly)
Does the name Jean-Dominique
Bauby mean anything to
you?

JEAN-DO AND CLAUDE laugh as they sip coffee and cognac and eat petit fours in absolute bliss.

The sound of a steady, high pitch alarm.

63 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - NIGHT

It's the feeding machine beeping. The tube of brownish liquid is almost empty. Jean-Do slowly closes his eyes.

CUT:

64 - EXT. GROUND FLOOR TERRACE, HOSPITAL - DAY

A bright summer day.

VOIX DE CÉLINE
Chéri ?

CÉLINE'S VOICE
Sweetheart?

JEAN-DO'S in his wheelchair and has a view of the sea, the dunes and the lighthouse. Sound of distant laughter. And a plane overhead.

JEAN-DO slowly swivels his head to see CÉLINE standing a short distance away, holding the hands of their **three** children, THÉOPHILE, 10, and CÉLESTE, 8, and **HORTENSE, 6**.

All **four** are apprehensive but CÉLINE is more her old self now, exuding energy and vitality. She wears dark glasses and looks wonderful in fashionable summery clothes. She carries a voluminous beach bag.

The children stand and stare at him.

CÉLINE squeezes a smile.

CÉLINE
Bonjour. Bon, ben... nous voilà.
(Silence gêné)
C'est la fête des Pères.
Bonne fête des pères.

CÉLINE
Hello. So. Here we are.
(awkward silence)
It's Father's Day today. Happy
Father's Day.

CÉLINE lets go of their hands. Neither of the children move, just stare at JEAN-DO, shocked and uncomprehending.

Then THÉOPHILE bursts into tears. CÉLINE immediately holds him to her and comforts him but CÉLESTE runs to JEAN-DO and smothers him in noisy kisses.

CÉLESTE
C'est mon papa, c'est mon papa,
c'est mon papa !
(elle s'arrête, recule et le
regarde avec un sourire
angélique) J'ai monté un nouveau poney hier. Il
s'appelle Pompon. J'ai eu le droit de sauter.
Je suis pas tombée.

CÉLESTE
You're my Pop, you're my Pop,
you're my Pop -
(stops, steps back, stands gazing
at him with an angelic smile)
I rode a new pony yesterday. His
name is Pom-pom. They let me
take the jumps. I didn't come off.

She continues to smile while THÉOPHILE shudders in the aftermath of tears. With a little nudging from CÉLINE he gathers courage to go closer to JEAN-DO.

C.U. OF JEAN-DO'S FACE

VOIX DE JEAN-DO
Je suppose que même une ébauche,

JEAN-DO's VOICE
I guess that even a rough sketch, a

une ombre, un bout de papa,
c'est encore un papa.

shadow, a tiny fragment of
a dad is still a dad.

THEOPHILE stands beside CÉLESTE just staring. Then he takes out a handkerchief from his pocket and wipes JEAN-DO'S mouth.

THÉOPHILE
Tu baves.

THÉOPHILE
You're drooling -

65 - EXT. PATH TO THE BEACH - DAY

CÉLINE, unseen, wheels JEAN-DO along the path towards the beach and the sea. The **three** children walk beside him, THÉOPHILE silent, but occasionally dabbing JEAN-DO'S mouth with a handkerchief, CÉLESTE singing softly.

VOIX DE JEAN-DO
La fête des Pères. Mon fils essuie
la salive qui s'écoule de mes lèvres
closes. Jusqu'ici nous n'avions jamais inscrit ce
rendez-vous forcé à notre calendrier affectif. Mais
je suppose qu'il y a une première fois pour tout.
Locked -in syndrome. Pourtant, je suis rempli de
joie
à les voir vivre, bouger, rire...

JEAN-DO'S VOICE
Father's Day. My son wiping the
saliva that escapes my closed lips.
We have never before fitted this
made-up holiday into our emotional
calendar. But I suppose there's a
first time for everything. Locked-in
syndrome. Yet, I'm filled with joy
seeing them living, moving,
laughing -

66 - EXT. SAND DUNE & BEACH - DAY

The family are settled in the embrace of a dune open to the sun but protected from the wind, a promenade café nearby.

There are other people in wheelchairs on the beach and bathers in the sea.

VOIX DE JEAN-DO
À Berck, le fauteuil roulant est aussi banal que la
Ferrari à Monte-Carlo.

JEAN-DO's VOICE
At Berck, wheelchairs are as
commonplace as Ferraris
at Monte Carlo.

THÉOPHILE, CÉLESTE AND **HORTENSE** are changed for swimming and rush down to the sea, screaming excitedly.

CÉLINE

CÉLINE
(calling after the children)

(criant à l'adresse des
enfants)
N'allez pas trop loin.

Don't go in too far.

She watches them for a moment then hitches her skirt into her panties and
suns her legs. She turns her attention to JEAN-DO. He can see his own
distorted reflection in her sunglasses.

CÉLINE (suite)

**J'ai parlé avec Claude. Elle m'a
dit que le livre avançait bien. Je n'en reviens
pas que tu l'écrives.**

**Je continue à penser que tu es
l'homme le plus surprenant que j'ai jamais
rencontré.**

(elle sourit)

J'ai vu que tu pouvais tourner la tête.

**(il remue la tête lui faisant
une démonstration)**

**(elle fouille dans son sac,
en sort l'alphabet, le cahier
et un stylo)**

Tu as eu beaucoup de visiteurs.

**Ah, Laurent est venu...
(tâtant le terrain)**

(lisant)

Des gens du bureau.

Anne-Marie uh uh...

(lisant le carnet)

Elle est pas venue.

(feignant l'innocence)

Elle est pas venue.

(deux battements)

Non.

**Je croyais qu'elle était follement amoureuse de
toi.**

CÉLINE (suite)

De toute façon, ça la regarde.

(un battement)

CÉLINE (cont'd)

**I've talked to Claude. She says
the book's going well. I can't
believe you're writing it. I still
think you're the most
surprising man I've ever
known.**

(she smiles)

**I see you can move your head.
(he shakes his head, showing off)**

**(rummages in her bag, finds the
alphabet, note book and pen
and reading from the book)**

**You've had lots of visitors.
Oh, Laurent came...**

(reading)

People from the office.

Anne-Marie uh huh... (reading)

She hasn't.

CÉLINE (cont'd)

(innocent)

She hasn't been here.

(two blinks)

CÉLINE (cont'd)

**I thought she was supposed to
be madly in love with
you.**

CÉLINE (cont'd)

I suppose that's her business.

(un battement)

She looks out towards the children having a good time in the sea. JEAN-DO no longer sees himself.

CÉLINE (suite)
Les enfants sont formidables, non ?

CÉLINE (cont'd)
The kids are great, aren't they?

She turns back to him and he sees himself again.

CÉLINE (suite)
Je les ai emmenés voir Papinou.
Il les adore.
(une pause)
Je trouve qu'elle devrait venir te voir.
Ça ne me paraît pas bien qu'elle
reste à l'écart.

CÉLINE (cont'd)
I took them to see Papinou. He absolutely adores them.
(a moment)
I think she ought to come and visit you. It seems wrong to me that she stays away –

VOIX DE JEAN-DO
(à lui-même)
S'il te plaît, arrête.

Jean-Do's Voice
(to himself)
Please no more

CÉLINE
Tu veux que j'essaye l'alphabet ?
(un battement)
Je me suis entraînée avec Diane -
elle t'embrasse - mais je suis pas
très douée.
Tu es prêt ?
(un battement)

Céline.
Would you like me to try the alphabet?
(a blink)
I've been practising with Diane - she sends her love - but I'm not very good -
You ready?
(a blink)

She begins the alphabet but it soon fades into the alphabet mantra as she reads Jean-Do's words from her notebook.

E- S- A- R- I- N- T- U- L- O- M
 (un battement)
M ?
 (un battement)
M.
E-
 (un battement)
E ?
 (un battement)
ME-
E-S-A-R
 (un battement)
R ?
 (un battement)
E-S-A-R-I-N-T-U-L-O-M-D-P-C
 (un battement)
C ?
 (un battement)
Merci ?
 (lisant)
Merci de les avoir
amenés, maintenant ils savent
ce que c'est que d'avoir un zombie
en guise de père.

Fais pas ça, Jean-Do.

Wide shot. CÉLINE recites the alphabet.

VOIX DE JEAN-DO
En commençant mon régime
une semaine avant mon attaque
je n'imaginais pas un résultat aussi radical.

Céline laughs.

CÉLINE (suite)
T'es bête.
 (lisant)
Merci.

She smiles.

VOIX DE CÉLESTE
Maman, maman, maman !

CÉLINE turns and once more his reflection is lost.

E- S- A- R- I- N- T- U- L- O- M
 (one blink)
M?
 (one blink)
M.
E-
 (one blink)
E?
 (one blink)

ME-
E-S-A-R

 (one blink)
R?
 (one blink)
E- S- A- R- I- N- T- U- L- O- M- D-
P- C
 (one blink)
C?
 (one blink)
Merci?
 (reading)

Thank you for bringing them.
Now they know what it's like to
have a zombie for a father.

Don't, Jean-Do -

Jean-Do's Voice
When I began a diet a week
before my stroke, I never
dreamed of such dramatic
results.

CÉLINE (cont'd)
You're a fool.
 (reading)
Thanks.

CÉLESTE'S VOICE
Mama, mama, mama!

The children come rushing back, find towels and dry themselves.

THÉOPHILE
On peut avoir une glace ?

ThÉOPHILE
Can we have ice-creams?

A sudden, hoarse rattle from JEAN-DO. They turn to him, alarmed.

CÉLINE
Ça va ?
(un battement)
Tu es sûr ? Tu veux que je te
ramène ?

CÉLINE
You all right?
(a blink)
You sure? Should I take you back?

Two blinks.

The children continue to dry themselves.

Jean-DO sees legs and hands.

While helping them CÉLINE glances at him occasionally.

CLOSE ON JEAN-DO'S FACE

VOIX DE JEAN-DO
(à lui-même)
Ce bruit était un sanglot. Ce serait
trop long de vous dire que je retiens
mes larmes. Il n'y a pas de mots pour
exprimer le chagrin qui m'envahit.

Moi, leur père, je n'ai même plus le simple droit de
passer la main dans leurs cheveux, de
pincer leurs nuques duveteuses, de serrer fort
contre moi
leurs petits corps lisses et tièdes.

JEAN-DO'S VOICE
(to himself)
That sound was the sound of me
crying. It would take too long to tell
you that I am holding back my
tears. There are no words to
express the grief that surges over
me.
I, their father, have lost the simple
right to ruffle their hair, clasp their
downy necks, hug their small,
lithe, warm bodies tight against
me.

The song, "Anything," by The Animals begins.

CÉLINE
Tenez.

CÉLINE
Here.

She gives CÉLESTE money from her purse and she runs off.

THÉOPHILE looks at JEAN-DO, then approaches cautiously.

THÉOPHILE
Tu veux faire un pendu ?

THÉOPHILE
You want to play Hangman?

VOIX DE JEAN-DO
Je lui répondrais volontiers qu'il me
suffit déjà de faire le paralysé.

JEAN-DO'S VOICE
I'd like to tell him I have enough
trouble playing quadriplegic.

A blink.

THÉOPHILE
Maman, papa veut faire un pendu
avec moi. Faut que tu nous aides.
(il s'approche de Jean-Do)
Je voulais pas venir mais maintenant
je suis content.

THÉOPHILE
Mama, Pop wants to play
Hangman with me. You have to
help -
(comes close to JEAN-DO)
I didn't want to come but I'm glad
now.

QUICK FLASHCUT:

67 - INT. CAR- DAY

CLOSE THEOPHILE, panic rising, as he scrambles out of the car and runs back down the hill.

68 - EXT. SAND DUNE & BEACH - DAY

THÉOPHILE, finishing an ice-cream, has completed the gallows, the rope, the body, the arms, the noose and has now only the two legs left to fill in. Beside this drawing are five dashes for the word, the second dash has an 'A' and the last a 'Y'.

CÉLINE, her glasses reflecting JEAN-DO, recites the alphabet for JEAN-DO to guess a letter.

Beyond on the dune, CÉLESTE does cartwheels and handstands.

CÉLINE
E - S - A - R - I - N - T - U - L - O - M
(un battement)
M ?

THÉOPHILE
(joyeux, il dessine une jambe)
Non. La jambe gauche. Plus qu'une.
Vas-y, vas-y.

CÉLINE
E - S - A - R - I - N
(un battement)
N ?

Céline
E - T -
(a blink)
T ?

THÉOPHILE
(excited, draws the rope)
No. The left leg. One more, only
one more. Go on, go on -

CÉLINE
E - T - A - O - I - N -
(a blink)
N ?

THÉOPHILE
Non !
(il dessine la seconde jambe)
T'es pendu, papa ! T'es pendu ! J'ai
gagné !

CÉLINE
C'était quoi le mot ?

THÉOPHILE
Heureux.

THÉOPHILE
No!
(he draws the second leg)
I win! You're hanged, Pop! You're
hanged!

CÉLINE
What was the word?

THÉOPHILE
Happy.

Suddenly CÉLESTE bursts into song: 'Poor Little Rich Girl', standing on the dune, facing the others as though she were on a stage. She cartwheels and cavorts while she sings.

CÉLINE
Je ne sais pas d'où elle sort tous
ces vieux tubes. Je crois que
c'est Papinou qui les lui apprend.

THÉOPHILE
Elle fait son intéressante, papa.
Dis-lui d'arrêter.

CÉLINE
Elle s'amuse.

THÉOPHILE
Elle fait son intéressante.

CÉLINE
Bravo, Céleste !

CÉLINE
I don't know where she learns
these old songs. I think Papinou
teaches her.

THÉOPHILE
She shows off, Pop. Tell her to
stop.

CÉLINE
She's having fun -

THÉOPHILE
She's showing off -

CÉLINE
Well done, Céleste!

Not far away the chapel clock chimes.

After a moment:

THÉOPHILE
On peut rentrer ?

THÉOPHILE
When can we go home?

The clock finishes chiming.

Silence but for the sound of the sea and distant laughter.

CÉLINE put a towel around them and change them on the beach.

CÉLINE
Céleste, c'est
l'heure de rentrer.

CÉLINE
Céleste, time to go home soon.

The children **go to play** leaving JEAN-DO and CÉLINE alone.

JEAN-DO swivels his head to see the tide receding and some bathers far out, just dots. Other are leaving the beach, trudging homeward.

He turns his head to her. CÉLINE takes hold of his inert hand and holds it tightly.

He sees himself and then he sees tears running down from behind her glasses.

Animals song ends.

69 - EXT. PATH BACK TO THE HOSPITAL - DUSK

CÉLINE, unseen, pushes JEAN-DO in the wheelchair. Ahead of him, CÉLESTE does cartwheels. Beside him, walks THÉOPHILE.

CÉLESTE turns to JEAN-DO.

CÉLESTE
Papa, papa, chante-moi la
chanson du kangourou.

THÉOPHILE
Papa peut pas chanter, idiote.

CÉLESTE
Je vais la chanter.

VOIX DE CÉLINE
Pas maintenant, Céleste.

CÉLESTE
Pop, Pop, sing the Kangaroo song
-

THÉOPHILE
Pop can't sing, stupid -

CÉLESTE
I'll sing it -

CÉLINE'S VOICE
Not now, Céleste -

But CÉLESTE, walking backwards, sings:

CÉLESTE
Le Kangourou a sauté le mur,

CÉLESTE
'The Kangaroo escaped the Zoo.
'Goodbye zoo!' cried Kangaroo,

*Le mur du zoo,
Mon Dieu qu'il était haut,
Mon Dieu qu'il était beau.*

Cleared the wall with one clean
jump, Leaped
across with a great big thump - '

And she turns and cartwheels ahead of them.

THÉOPHILE
C'est qu'une crâneuse.

THÉOPHILE
She's a show off -

He takes JEAN-DO'S hand and hold it tightly.

70 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DUSK

THE NURSES are making JEAN-DO comfortable in his bed watched by CÉLINE, THÉOPHILE, CÉLESTE AND HORTENSE.

When the NURSES retreat:

CÉLINE
Allez embrasser papa.

Céline
Kiss Pop goodbye -

CÉLESTE
Oh !

CÉLESTE
Oh!

CÉLINE
Quoi ?

CÉLINE
What?

CÉLESTE
J'ai oublié de lui donner le poisson.

CÉLESTE
I forgot to give him the fish.

CÉLINE
Il est dans mon sac. Je te le donne.

CÉLINE
In my bag. I'll find it.

She rummages in her bag.

THÉOPHILE
(fièrement)
T'as toujours mon **dessin.Regarde!**

THÉOPHILE
(proud)
You've still got my **drawing- Look!**

CÉLINE produces a drawing of a fish with blue-lashed eyes and multicoloured scales, its shape like the symbol for infinity. She hands it to CÉLESTE who holds it up for JEAN-DO to see.

CÉLESTE
Tu le trouves beau ?

CÉLINE
E - S - A - R - I - N - T - U - L -
O - M
(un battement)
M.
E - S - A
(un battement)
A.
E - S - A - R - I - N - T - U - L -
O - M - D - P - C - F - B - V - H
- G
(un battement, devinant)
Magnifique ?

CÉLINE (SUITE)
(un battement, Céleste
s'illumine)
Tu veux que je l'accroche ?
Je vais le mettre à côté du
dessin de Théo.

A blink. She pins it to his wall.

CÉLINE (suite)
Dites au revoir.

Each in turn kiss JEAN-DO, CÉLINE last.

CÉLESTE
Au revoir.

THÉOPHILE
Au revoir.

CÉLINE
Au revoir, mon chéri, je reviendrai
bientôt.

They make for the door but THÉOPHILE returns to the bed.

THÉOPHILE (un soupir)

CÉLESTE
Do you like it?

CÉLINE
E - S - A - R - I - N - T - U - L - O - M
(a blink)
M.
E - S - A
(a blink)
A.
E - S - A - R - I - N - T - U - L - O -
M - D - P - C - F - B - V - H -
G
(a blink; guessing)
Terrific?
(a blink; céleste beams)

CÉLINE (cont)
You want me to pin it up? I'll put it
next to Théo's **drawing** -

CÉLINE (cont'd)
Say goodbye -

CÉLESTE
Bye -

THÉOPHILE
Bye -

Céline
Goodbye, sweetheart, I'll come
again soon -

THÉOPHILE
(a whisper)

Moi aussi, je reviendrai bientôt.

I'll come again soon, too.

CÉLINE squeezes a smile and they go.

The dying sun streams in through the window.

JEAN-DO gazes at the drawing of the fish.

VOIX DE JEAN-DO
Voilà ce que j'appelle une belle
journée.

JEAN-DO'S VOICE
Now that's what I call a wonderful
day.

71 - EXT. TERRACE, HOSPITAL - AFTERNOON

VOIX DE JEAN-DO
**Est ce que je m'apitoie sur mon
sort ?**

JEAN-DO'S VOICE
**(Did I break my promise?) Am I
feeling sorry for myself?**

Jean-Do turns his head towards her.

CLAUDE
Non. Vous étiez sincèrement heureux.

CLAUDE
No. You were genuinely happy.

Claude begins to take dictation. Jean-Do blinks. The alphabet accompaniment begins. The dialogue has a parallel life that is not in sync with their actions.

VOIX DE JEAN-DO
D'accord, vous avez raison, parlons
d'autre chose.
Maintenant je comprends
pourquoi Betty vous trouvait parfaite
pour moi. Vous ne parlez jamais de
vous. Vous êtes patiente, consciencieuse,
attentionnée, intelligente.

JEAN-DO'S VOICE
Okay, you're right, let's leave it.
I can understand now why Betty
said you were so perfect for me.
You never talk about yourself.
You're patient, conscientious,
caring, bright -

She rubs the sun cream on his forehead.

CLAUDE
Arrêtez, je n'aime pas les compliments.

CLAUDE
Stop it, I don't like compliments.

VOIX DE JEAN-DO
J'aimerais en savoir plus sur votre vie.
VOIX DE CLAUDE
Il n'y a rien à savoir. C'est une vie. Je vais vous
mettre de la crème, vous êtes en train de
prendre un coup de soleil.

JEAN-DO'S VOICE
I'd like to find out more about your
life.

CLAUDE'S VOICE
Nothing to find out. It's a life. I'm
going to put some sun cream on
you. You're getting burnt.

Claude stops putting cream on him, and rummages through her bag for a
cigarette, and walks out of frame.

VOIX DE JEAN-DO
Mariée ? Des amants ? Des enfants ?
(elle sourit)
Une femme mystérieuse.

JEAN-DO'S VOICE
Married? Lovers? Children?
(she smiles)
A woman of mystery.

VOIX DE CLAUDE
C'est tout moi.

CLAUDE'S VOICE
That's me.

JEAN-DO looks at CLAUDE again.

Claude smokes a cigarette.

VOIX DE CLAUDE
Quel est le titre du prochain chapitre ?

CLAUDE's voice
**What's the next chapter of the
book?**

She looks at the water.

BLINK, BLACK:

SCENE CONTINUES IN:

72 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL – DAY

VOIX DE JEAN-DO
Je veux me rappeler comment tout cela
m'est arrivé.

JEAN-DO'S VOICE
I want to remember how all this
happened to me.

VOIX DE CLAUDE
Demandez à quelqu'un.

CLAUDE's VOICE
Ask someone.

Claude sits down and takes dictation again.

VOIX DE JEAN-DO
Non. La seule chose qui me revient c'est que
Théophile était là. Et qu'il avait peur.
Je voulais lui demander de quoi il se souvient mais
je ne l'ai pas fait. J'ai eu peur que ça l'effraye
encore plus.

VOIX DE CLAUDE
Vous voulez que je me renseigne ?

VOIX DE JEAN-DO
Non. Je ne sais pas pourquoi, j'ai
l'impression qu'il est important que
je m'en souviene moi-même.

CLAUDE
D'accord.

JEAN-DO'S VOICE
No. The only memory I have is of
Théophile being there. And he was
frightened.
I wanted to ask him what he
remembered but I didn't. I thought it
might frighten him even more.

CLAUDE'S VOICE
You want me to find out?

JEAN-DO'S VOICE
No. For some reason I think it's
important that I remember.

CLAUDE
Okay.

She smiles crookedly.

(THIS SCENE WAS MOVED and edited to play in this part of the script)

The phone rings. CLAUDE reaches out and presses the appropriate button.

CLAUDE (suite)
Chambre 119.

VOIX DE PAPINOÙ
(au bout du fil)
Qui est là ?

CLAUDE
Claude Mendibil. Je suis avec
Jean-Do.

VOIX DE PAPINOÙ
C'est son père à l'appareil.

CLAUDE
Oui, nous attendions votre appel.

VOIX DE PAPINOÙ
Alors, qu'est-ce que je fais ?
Je parle, c'est tout ?

CLAUDE (cont'd)
Room 119.

PAPINOÙ'S VOICE
(filtered)
Who's that?

CLAUDE
I'm Claude Mendibil. I'm sitting with
Jean-Do.

PAPINOÙ'S VOICE
(filtered)
This is his father speaking.

CLAUDE
Yes, we were expecting your call.

PAPINOÙ'S VOICE
(filtered)
So what do I do? Just talk?

CLAUDE

CLAUDE
Oui, Jean-Do vous répondra.
Vous m'entendrez réciter l'alphabet et ensuite...

VOIX DE PAPINO
Oui, oui, Céline m'a expliqué.

CLAUDE
Alors allez-y Monsieur Bauby.

VOIX DE PAPINO
Il m'entend ?

CLAUDE
Oui.

VOIX DE PAPINO
Jean-Dominique ? C'est Papinou.
Je suis assis devant la fenêtre ouverte pour
essayer de respirer. La chaleur
est accablante.
Comment vas-tu ?
Ou est-ce que c'est une question idiote ?

Yes but Jean-Do will be able to
answer. You'll hear me saying the
alphabet and then -

PAPINO voice
Yes, yes, yes, Céline told me -

CLAUDE
Just talk, Monsieur Bauby.
PAPINO'S VOICE
(filtered)
Can he hear me?

CLAUDE
Yes.

PAPINO'S VOICE
(filtered)
Jean-Dominique? This is Papinou.
I'm sitting in the apartment,
windows open, trying to get some
air. The heat is appalling.

How are you or is that a damn fool
question?

73 - INT. PAPINO'S APARTMENT, PARIS - DAY

PAPINO, now rather well-groomed and smartly dressed in summery
clothes, sits with the receiver to his ear, a cup of coffee on the table beside
him.

VOIX DE CLAUDE
(au bout du fil, rapidement)
E - S - A - R - I - N - T - U - L -
O
(une pause)
E - S - A - R - I - N - T - U
(une pause, devinant)

Oui, c'est une question idiote.

CLAUDE'S VOICE
(at speed)
(filtered)
E - S - A - R - I - N - T - U - L - O
(pause)
E - S - A - R - I - N - T - U
(pause; she guesses)

Yes, it's a damn fool question.

PAPINO
(fighting tears)
I - I miss you.

PAPINOU
(ravalant ses larmes)
Tu... tu me manques.

VOIX DE CLAUDE
E - S - A - R - I - N - T
(une pause)
E - S - A - R - I - N - T - U - L -
O
(une pause)
E - S - A - R - I
(une pause, elle devine)
Toi aussi.

CLAUDE'S VOICE
(filtered)
E - S - A - R - I - N - T
(pause)
E - S - A - R - I - N - T - U - L - O
(pause)
E - S - A - R - I -
(pause, she guesses)
I miss you.

PAPINOU puts the cup down and gazes out of the window.

74 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

JEAN-DO has trouble holding back his tears.

VOIX DE PAPINOU
(au bout du fil)
Mais bon Dieu, c'est impossible de tenir une
conversation comme ça. J'oublie tout ce que je
voulais dire Non, non, je me souviens. Je t'ai
envoyé un cadeau. C'est une surprise.
(il boit une gorgée de café)
Céline m'a amené les enfants.

Ils
veulent venir te voir mais je crois
qu'elle a peur que ce soit trop dur
pour eux.

CLAUDE
(répondant pour Jean-Do)
Ils sont déjà venus.

VOIX DE PAPINOU
Je ne savais pas. C'est bien. Tu te
souviens de ta mère, Jean-Do ?

PAPINOU's voice
(filtered)
God Almighty, this is an impossible
way to conduct a conversation.
Everything goes out of my mind.
No, no, I've remembered. I'm
sending you a present. It's a
surprise.
(he sips coffee)
Céline brought the children to see
me.

They want to visit you but I think
she's frightened it might upset them
too much.

CLAUDE
(answering for Jean-Do)
They've already been here.

PAPINOU'S VOICE
I didn't know. That's great. Do you
remember your mother, Jean-Do?

75 - INT. PAPINOU'S APARTMENT - DAY

VOIX DE CLAUDE
(au bout du fil)
Pas vraiment.

CLAUDE'S VOICE
(filtered)
Not really.

PAPINOÙ smiles.

PAPINOÙ
Ah oui, j'ai pensé à quelque chose.

PAPINOÙ
Oh yes, I had a thought.

MUSIC

76 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL – DAY

VOIX DE PAPINOÙ
(au bout du fil)
J'ai pensé à nous. On est dans
le même bateau. Je suis coincé
dans cet appartement. Je ne peux
pas monter et descendre les esca-
liers. Essaie un peu de descendre quatre étages à
92 ans. Tu vois, nous sommes tous les deux des
Locked-in Syndrome. Toi prisonnier de ton corps,
moi, de mon appartement.
(il rit doucement)
Jean-Dominique, n'oublie pas, dans
le tiroir en haut à droite de mon
secrétaire, il y a une lettre. Ce sont mes dernières
volontés. Elle est dans un dossier marqué
"Divers".
(au bord des larmes)
Il faut que je te quitte.

PAPINOÙ'S VOICE
(filtered)
About us. We're in the same boat.
I'm stuck in this apartment. I can't
get up and down the stairs. You try
four flights of stairs when you're
ninety-two years old. So you see,
we're both locked-in cases. You in
your body and me in my
apartment.
(he chuckles)
Jean-Dominique, remember, in the
top right-hand drawer of my writing
desk there's a letter. In it are my
last wishes. It's in a file marked
'Miscellaneous'.
(tearful)
I must stop now -

77 - INT. PAPINOÙ'S APARTMENT - DAY

Papinou stifles a sob.

VOIX DE CLAUDE
E - S - A - R - I - N - T - U - L -
O - M - D - P
(une pause)
E - S - A - R - I - N - T - U - L
(une pause)

CLAUDE's voice
(filtered)
E - S - A - R - I - N - T - U - L - O - M
- D - P
(pause)
E - S - A - R - I - N - T - U - L
(pause)
E -

E -
VOIX DE CLAUDE (suite)
(elle devine)
Ne pleure pas.

CLAUDE'S VOICE (cont)
(she guesses)
Don't cry.

PAPINOOU struggles to find a handkerchief in his pocket.

78 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

On Jean Do.

VOIX DE PAPINOOU
(au bout du fil)
C'est facile à dire.
(avec passion)
Tu es mon fils, nom de Dieu ! Au revoir, Jean-
Dominique. J'oubliais, c'est bientôt
ton anniversaire. Je rappellerai.
Bon anniversaire

PAPINOOU's voice
(filtered)
That's easy for you to say.
(with great passion)
You're my son, for Christ's sake -
Good-bye, Jean-Dominique. I
forgot, it's almost your birthday. I'll
call again. **Happy birthday.**

VOIX DE CLAUDE
E - S - A - R - I - N - T - U - L -
O - M

CLAUDE's voice
E - S - A - R - I - N - T - U - L - O - M

Jean-Do blinks.

VOIX DE CLAUDE (suite)
E -

CLAUDE'S VOICE (cont'd)
E -

PUSH INTO EXTREME CLOSE UP OF JEAN-DO'S EYE AS IT BLINKS

79 - INT. PAPINOOU'S APARTMENT - DAY

VOIX DE CLAUDE
E - S - A - R
(une pause)
Merci.

CLAUDE's voice
(filtered)
E - S - A - R
(a pause)
Thank you.

PAPINOOU replaces the receiver and sobs uncontrollably, wiping his eyes.

VOIX DE JEAN-DO
Ça ne doit pas être facile

JEAN-DO's VOICE
It can't be easy for him to speak to

de parler à un fils dont on sait
trop bien qu'il ne lui va pas répondre.

a son who he knows will never
reply.

80 - EXT. A DARK GREEN SEA- DAY

Jean-Do is floating in his diving bell.

VOIX D'INFIRMIER
Vous êtes là, Jean-Do ?

THE MALE NURSE's VOICE
Are you there Jean-Do?

81 - INT. MAIN HALLWAY, NAVAL HOSPITAL- DAY

A male nurse is trying to get Jean-Do's attention.

VOIX DE JEAN-DO
Parfois, je ne sais plus.

JEAN-DO's VOICE
At times I don't know anymore.

They are stopped in front of the stained-glass window.

INFIRMIER
Jean-Do, je vais vous laisser ici
une minute. Je reviens tout de suite.

MALE NURSE
Jean-Do I'm going to leave you
here for a second. I'll be
right back.

Jean-Do blinks.

The nurse leaves Jean-Do gazing at a bust of the Empress Eugenie enclosed
in a vitrine that reflects his own deformed image. Wheelchairs and gurneys
come and go.

VOIX DE JEAN-DO
Non seulement je suis exilé, paralysé, muet, à
moitié sourd, privé de tous les plaisirs
et réduit à une existence de méduse, mais en plus,
je suis affreux à voir.

JEAN-DO's VOICE
Not only am I exiled, paralyzed,
mute, half deaf, deprived of all
pleasures, and reduced to the
existence of a jellyfish, but I am
also horrible to behold.

Il arrive un moment où l'accumulation de
catastrophes
finit par provoquer un fou rire nerveux
incontrôlable -
quand, après un dernier coup du sort, on décide
traiter tout ça comme une plaisanterie.

There comes a time when the
heaping up of calamities brings on
uncontrollable nervous laughter-
when, after a final blow from fate,
we decide to treat it all as a joke.

Down the hallway, Empress Eugenie, wearing a hat with yellow ribbons and carrying a silk parasol, and a chattering flock of ladies-in-waiting, approach Jean-Do and appears behind him in the glass.

Eugenie runs her fingers through his hair.

EUGÉNIE
(doucement)
Lève-toi. Tu peux te lever, tout va bien.

Eugenie
(gently)
Get up. You can stand up, it's ok.

A musician begins to play.

Jean-Do's face moves, Eugenie touches his face, and she encourages him to stand up, which he does.

Close on Jean-Do, back in his wheelchair, tears in his eyes. The nurse returns and moves the wheelchair down the hallway.

82 - INT. CORRIDOR LEADING TO REHAB - DAY

JEAN-DO is being wheeled by the MALE NURSE, down the corridor.

A little way along THE FEMALE NURSE stands by the doors to the rehab centre and she's smiling **as if she was containing a surprise.**

VOIX DE JEAN-DO
Bonjour. Qu'est-ce qui se passe ?

JEAN-DO'S VOICE
Hello. What's going on?

When JEAN-DO reaches the FEMALE NURSE:

VOIX DE L'INFIRMIER
Bon. Maintenant !

THE MALE NURSE'S VOICE
Right. Now!

THE FEMALE NURSE throws open the door and JEAN-DO is wheeled through.

83 - INT. REHAB CENTRE - DAY

In the mirrored room the other PATIENTS, NURSES, CLAUDE, HENRIETTE, MARIE, DR. COCHETON, all with their eyes on JEAN-DO. He can see them, of course, and he can see himself. As he appears:

TOUS
Joyeux anniversaire, joyeux

All
(in French)
'Happy Birthday to you,

anniversaire, joyeux anniversaire
Jean-Do, joyeux anniversaire !

Happy birthday to you,
Happy Birthday, dear Jean-Do,
Happy Birthday to you!

The PATIENTS stand beaming at him. Some applaud. JEAN-DO makes a choking sound.

VOIX DE JEAN-DO
ça y est, je pleure.

JEAN-DO'S VOICE
I'm crying again -

THE PATIENTS and DR. COCHETON turn away and ignore him to continue with therapy and exercises.

JEAN-DO is wheeled towards HENRIETTE, CLAUDE and MARIE and they wish him Happy Birthday. Each in turn kisses him on the forehead.

HENRIETTE
Nous avons un cadeau
pour vous.

MARIE
Moi je vous offre une journée sans
planche verticale.

HENRIETTE
Mon cadeau est totalement
différent.

HENRIETTE
We have a birthday present for you
-

MARIE
I'm giving you the day off from the
vertical board.

HENRIETTE
And my present is something
entirely different.

She goes behind the chair and starts to wheel him close to a mirror.

She swivels the chair so he faces the mirror.

THE MIRROR

HENRIETTE sits on JEAN-DO'S left. Both face the mirror full on. CLAUDE and MARIE watch.

HENRIETTE (suite)
Mon cadeau, pour votre quarante-
troisième anniversaire, c'est de vous
faire réciter l'alphabet en entier, en commençant
par A. D'accord ?
(un battement)
A.
(il émet un son , elle sourit)

HENRIETTE (cont'd)
My present is that, today, on your
43rd birthday, you're going to say
the entire alphabet, beginning with
A. All right?
(a blink)
A.
(he makes a sound; she smiles)
Good. B. Force your lips together
tightly.

Bien. B. Serrez fort les lèvres.

JEAN-DO
(approximativement)
B - b - b.

HENRIETTE
Parfait. C. Sifflez. La langue derrière
les dents

JEAN-DO
(son fort et incontrôlé)
Ssssss.

JEAN-DO
(an approximation)
B-b-b-b.

HENRIETTE
Great. C. Just hiss. Tongue on the
teeth -

JEAN-DO
(loudly and uncontrolled)
Ssssss -

The hiss alerts PATIENTS near by. They begin to watch.

HENRIETTE
Excellent. D. La langue derrière
les dents du haut.

JEAN-DO
Da - da.

HENRIETTE
E. Rapprochez un peu les coins des lèvres
(il émet un son)
Bien. F. Les dents du haut sur la
lèvre inférieure.

JEAN-DO
Sssh.

HENRIETTE
Non. Les dents sur la lèvre. Comme ça.
(elle lui montre)

JEAN-DO
Ffff

HENRIETTE
Oui. Maintenant, G. Ga - ga,
à l'arrière du palais.
(un grognement, elle
sourit à nouveau)
Ok. On y travaillera. H.
Expirez simplement - Ha - ha.

JEAN-DO

HENRIETTE
Excellent. D. Tongue on the ridge
of the upper teeth.

JEAN-DO
Da - da -

HENRIETTE
E. Tongue on lower teeth and
push.
(he makes a sound)
Good. F. Upper teeth on the lower
lip.

JEAN-DO
Sssh -

HENRIETTE
No. Teeth on lip. Like this -

(she shows him)
That's it. Try.
JEAN-DO
Ffff -

HENRIETTE
Yes. Now, G. Ga - ga - back of the
palate.
(a groan; smiles again)
Okay, we'll work on that. Aich, just
breathe out - ha - ha -

JEAN-DO

Ha.

Ha -

DR. COCHETON and more PATIENTS begin to gather behind them.

HENRIETTE
Parfait. I. La langue pousse derrière les dents du
bas.
(il émet un son approximatif)
On y arrivera. J. Comme si vous
alliez éternuer.
(un son approximatif)
Presque. K. La langue collée au
palais le plus possible.

JEAN-DO
Ka - ka.

HENRIETTE
Excellent. L. Ça c'est trop facile
pour vous.

JEAN-DO
La.

HENRIETTE
Mmmm.

HENRIETTE
Perfect. I.
(an approximation)
We'll get there. Jay. As if you're
going to sneeze -
(an approximation)
Almost. Now, kay. Tongue up in the
mouth as high as you can -

JEAN-DO
Ka - ka -

HENRIETTE
Excellent. L. That's too easy for
you.

JEAN-DO
La.

HENRIETTE
Mmmm.

Some of the PATIENTS begin to say the letters with him.

JEAN-DO
Mmmm.

HENRIETTE
Parfait. Nnnn.

JEAN-DO
Nnnn.

HENRIETTE
O. Laissez tomber la mâchoire.
(son approximatif)
P. Lèvres closes, projetez l'air.

JEAN-DO

JEAN-DO
Mmmm.

HENRIETTE
Perfect. Nnnn.

JEAN-DO
Nnnnn.

HENRIETTE
O. Drop the jaw.
(an approximation)
P. Closed lips. Make the breath
explode.

JEAN-DO

Pphhh.

He dribbles and she wipes him.

HENRIETTE
(souriant)
Maintenant Q. Comme le K.

JEAN-DO
Ka - ka.

HENRIETTE
R. Un chien qui grogne.

JEAN-DO
Rrrrr.

HENRIETTE
Maintenant, S. Comme le C.

JEAN-DO
Sssss.

HENRIETTE
ça aussi, c'est trop facile pour
vous. T. Comme le D mais plus
doux.

JEAN-DO
Deee. Teee.

HENRIETTE
Bien ! U.
Ooooh ! Ou, comme dirait Marie
envoyez-moi un baiser.

THE PATIENTS join in.

JEAN-DO et LES PATIENTS
Oooooooh.

Much laughter.

Pphhh.

HENRIETTE
(a smile)
Now Q. Like the ka.

JEAN-DO
Ka - ka -

HENRIETTE
R. A dog growling.

JEAN-DO
Rrrrr.

HENRIETTE
Now S. Like the C.

JEAN-DO
Ssssss.

HENRIETTE
That's also too easy for you. T. Like
the D but softer.

JEAN-DO
Deeee. Teeee.

HENRIETTE
Good! U. Oooh! Or, as Marie would
say, blow a kiss.

JEAN-DO & PATIENTS
Oooooooh -

HENRIETTE
V. Les dents sur la lèvre
inférieure. Ve.

JEAN-DO
Ve. Ve.

HENRIETTE
Presque. W. Poussez le son
à travers les lèvres. Wha.
(son approximatif)
X. Vous mettez le I, le K et le S ensemble.

LES PATIENTS
Ikssss.

JEAN-DO
Ikssss.

UN PATIENT
Bravo !

HENRIETTE
**C'est le meilleur X que vous ayez fait jusqu'à
maintenant.** Plus
que deux. Y. Ya, ya.
SUITE
(son approximatif)
Et le dernier. Z. Zzzz. Un insecte
qui bourdonne. La langue derrière
les dents serrées. Zzzz.

JEAN-DO
Zzzz.

She beams.

HENRIETTE
Vous avez réussi, Jean-Do !
Bon anniversaire.

VOIX DE JEAN-DO
J'ai réussi !

HENRIETTE
Vee. Teeth on lower lip. Vee.

JEAN-DO
Ve. Ve.

HENRIETTE
Nearly. W. Push the sound through
the lips. Wha.
(an approximation)
X. Put E, K and S together.

The PATIENTS
Eksssss -

JEAN-DO
Eksss.

A PATIENT
Bravo!

HENRIETTE
**This is the best X you've done till
yet.** Two more. Y. Yeah, yeah.
(an approximation)
The last one. Z. Zzzz. An insect
buzzing. Tongue to the closed
teeth. Zzzz.

JEAN-DO
Zzzzzzzzz.

HENRIETTE
You've done it, Jean-Do! Happy
birthday.

Jean_Do's voice
I did do it ! didn't I ?

Cheers, applause, banging of crutches, from THE PATIENTS.

CLAUDE
Jean-Do, cet après-midi je vous emmène faire un
voyage surprise.
Bon anniversaire.

CLAUDE
Jean-Do, I have a surprise trip for
you this afternoon. Happy
Birthday.

JEAN-DO'S mouth twitches. It's a smile, and

84 - EXT. A FIELD OF PUFFY CLOUDS - DAY

The butterfly soaring, swooping, floating against a sky of puffy clouds.

85 - EXT. ABOARD A SMALL FISHING BOAT - DAY

FROM THE SKY WE SEE:

Boats with outboard motors, some towing water-skiers, weave patterns.

A fishing boat, at good speed, moves across the water. On it are JEAN-DO
and CLAUDE.

JEAN-DO'S POV - HOSPITAL & SHORE

Against the sky, the hospital. He is seeing it, seated in his wheel-chair, from a
little way out at sea. The great sprawling building, the beach packed with little
specks of carefree bathers, the sea and the cloudless sky.

He turns his head to find CLAUDE with, as usual, her note book. They are on
the deck of a small fishing boat.

THE FISHERMAN at the tiller.

TWO MALE NURSES near the prow, smoking cigarettes. They have a
cassette player which plays pop music (Lou Reed's "Pale Blue Eyes".)

VOIX DE JEAN-DO
Merci. C'est absolument parfait.

JEAN-DO'S VOICE
Thank you. Nothing could be more
perfect.

She smiles.

CLAUDE
Je me suis dit que cela vous ferait
du bien de changer un peu d'horizon.

CLAUDE
I thought an outing with a new vista
would do you good.

Un battement.

He blinks.

CLAUDE (suite)
Fermez les yeux, j'ai une autre surprise
pour vous.

CLAUDE (cont'd)
Close your eyes, I have another
surprise for you.

He closes his eyes. The screen goes dark.

VOIX DE CLAUDE
Vous pouvez les ouvrir.

CLAUDE's voice
Okay, now open them.

JEAN-DO opens his eyes to see CLAUDE sitting opposite him, a book in her hands. On the worn jacket THE COUNT OF MONTE CRISTO by ALEXANDRE DUMAS'.

CLAUDE
Ce n'est pas une édition originale mais il est assez
ancien.

CLAUDE
It's not a first edition, but it's pretty
old.

She begins to recite the alphabet - and make notes - which insists itself and fades as necessary.

VOIX DE JEAN-DO
Merci beaucoup.

JEAN-DO's VOICE
Thank you so much.

CLAUDE
Vous voulez que je vous en lise un
passage ?

CLAUDE
Would you like me to read
something to you?

VOIX DE JEAN-DO
Chapitre 59.

JEAN-DO'S VOICE
Chapter 59.

She turns to it.

VOIX DE JEAN-DO (suite)
La coïncidence me fait peur.

JEAN-DO'S VOICE (cont'd)
The coincidence frightens me –

CLAUDE (lit)
« tous deux (...) avaient pris place à ses
côtés »

CLAUDE (she reads)
'They took their places either side
of the paralytic....

ON JEAN-DO

CLAUDE (lisant) /VOIX DE JEAN_DO
(de mémoire)

**"M. Noirtier, assis dans son grand fauteuil à
roulettes, où on le plaçait le matin et
d'où
on le tirait le soir, assis devant une glace qui
réfléchissait tout l'appartement et lui
permettait de voir, sans même tenter un
mouvement devenu impossible (...),La vue et
l'ouïe étaient les deux seuls sens qui
animassent encore, comme deux
étincelles,cette matière humaine déjà au trois
quarts façonnée pour la tombe."**

CLAUDE's voice (reading)/ JEAN-
DO'S VOICE
(from memory)

**Monsieur Noirtier was sitting in
an arm-chair, which moved upon
castors, in which he was
wheeled....Sight and hearing
were the only senses
remaining....In short, his whole
appearance produced on the
mind the impression of a living
corpse.**

She looks up and picks up her notebook.

VOIX DE JEAN-DO
Qu'est-ce que vous en dites ?
C'est moi tout craché.

CLAUDE
Mais non.

VOIX DE JEAN-DO
Mais si. Noirtier est le premier cas de locked-in
syndrome apparu en littérature et le seul, à
ma connaissance.

CLAUDE
Peut-être, mais c'est un personnage
sinistre, Jean-Do, il fait frémir. Regardez.

JEAN-DO'S VOICE
How about that? That's me to a T.

CLAUDE
Nonsense –

JEAN-DO'S VOICE
Oh, yes. Noirtier is literature's first
case - and the only one, as far as I
know - of locked-in syndrome.

CLAUDE
Yes, but he's a sinister character,
Jean-Do, he makes one shudder.
Look -

She holds up the book which has a black and white illustration.

INSERT - ILLUSTRATION

The deformed, monstrous Noirtier, seated in his chair.

VOIX DE JEAN-DO
Moi aussi je fais frémir.

VOIX DE CLAUDE
Ce n'est pas vrai.

JEAN-DO'S VOICE
I make people shudder, too.

CLAUDE's voice
You don't -

JEAN-DO'S VOICE

VOIX DE JEAN-DO
Comme Noirtier dans sa chaise à
roulettes qui ne communique qu'avec
les yeux. Il me hante.

VOIX DE CLAUDE
N'y attachez pas trop d'importance.

VOIX DE JEAN-DO
Admettez quand même que c'est une
coïncidence extraordinaire.

VOIX DE CLAUDE
Je l'admets.

Like Noirtier in his wheel chair,
communicating only with his eyes.
He haunts me.

CLAUDE's voice
Don't make too much of it.

JEAN-DO'S VOICE
Come on, admit it, it's an
extraordinary coincidence.
CLAUDE's voice
I admit it.

JEAN-DO'S eyes turn to see the water-skier towed by at speed. The skier waves.

VOIX DE JEAN-DO
Je n'aurais jamais dû envisager de ré-écrire.
Dumas. On ne badine pas avec les chefs-
d'oeuvre. C'est le destin. 'est une leçon, vous
comprenez ?

JEAN-DO'S VOICE
I should never have contemplated
rewriting Dumas. Don't tamper with
a masterpiece. It was fate. It's a
lesson, you see.

86 - EXT. A DARK GREEN SEA - DAY

Jean-Do's diving bell pulls Claude down in the opaque, green, bottomless ocean.

VOIX DE JEAN-DO
Je ne savais pas que Noirtier était l'homme
l'homme que j'allais devenir. Mon scaphandre
vous a entraînée avec moi au fond de l'océan.

JEAN-DO's VOICE
I didn't know Noirtier was the man I
was going to become. My diving
bell has dragged you down to the
bottom of the sea with me.

CUT BACK TO:

87 - EXT. ABOARD A SMALL FISHING BOAT – DAY

CLAUDE
Jean-Do, je n'ai jamais connu
d'endroit aussi beau que vos pensées.
Et si vous m'entraînez au fond de la mer avec
vous, vous êtes aussi parfois mon papillon.

CLAUDE
Jean-Do, there is no place I have
ever been, that is more beautiful
than your thoughts. And if
sometimes I am at the bottom of
the sea with you, you are also my
butterfly.

CLOSE ON JEAN-DO'S FACE

LE PÊCHEUR
Mademoiselle ?

THE FISHERMAN
Mademoiselle?

JEAN-DO swivels to see him.

CLAUDE
Oui ?

CLAUDE
Yes?

LE PÊCHEUR
Je crois qu'il faudrait rentrer maintenant.

THE FISHERMAN
I think we should be getting back
now.

CLAUDE
D'accord.

CLAUDE
Okay.

The boat starts to manoeuvre.

VOIX DE JEAN-DO
Quand nous aurons fini ce livre,
Nous en écrivons un autre sur un coureur de fond.
On sait jamais, peut-être que je me mettrai à
courir.

JEAN-DO'S VOICE
After we finish this book, we'll write
another one about a long-distance
runner. You never know. Perhaps
I'll become like him.

She laughs softly.

She stands, goes to the wooden rail and gazes out at the shore.

Jean-Do turns to see her. The hospital and shore are looming towards them,
the chapel bell begins to toll.

88 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

CÉLINE is by his bedside with a stack of opened and unopened letters.

CÉLINE opens an envelope and takes out a letter.

CÉLINE
Et celle-ci est de Roberta Bosson.
C'est une photographe, non ?
(un battement, elle lit)
"Cher Jean-Do, encore un de ces
dimanche à ne rien faire et il pleut. Hier, j'ai cueilli
des roses, au crépuscule, et chacune d'elles
m'a fait penser à vous. Je voulais que vous

CÉLINE
And this is from Roberta Bosson.
She's a photographer, isn't she?
(a blink; she reads)
'Dear Jean-Do, it's one of those
lazy Sunday afternoons and it's
raining. Yesterday, I picked roses
at dusk, and each one somehow
reminded me of you. And I wanted

le sachiez.
Affectueusement, Roberta."
(elle en ouvre une autre)
Henri.
(elle lit)
"Jean-Do, je sais que tu fais semblant. C'est
encore pour te faire remarquer. Je te prie de
cesser immédiatement et de revenir faire
ton boulot au journal."
(elle sourit et en prend une autre)
CÉLINE (suite)
C'est l'écriture de Papinou.
(elle l'ouvre)
Il écrit "Ceci est un cadeau".
C'est une photo.

you to know that. With love,
Roberta.'
(she opens another)
From Henri.
(reading)
'Jean-Do, I know you're
shamming. You just want to draw
attention to yourself. Please stop
immediately, come back to the
office and edit your magazine.'
(smiles, takes up another)
This is Papinou's handwriting.
(she opens it)
He writes, 'This is a present'. It's a
photograph -

She shows it to JEAN-Do

THE PHOTOGRAPH

The one seen in Papinou's apartment of JEAN-DO aged 8 on a miniature golf course.

VOIX DE CÉLINE
Il y a une inscription au dos

CÉLINE'S VOICE
There's something on the back.

The photograph is turned over. On it is written:

JEAN-DO, aged 8, BERCK-SUR-MER

The sound of the telephone ringing.

CÉLINE flicks the switch.

CÉLINE
La chambre de Jean-Dominique Bauby.

VOIX DE FEMME
(un peu décontenancée)
Qui êtes-vous ?

CÉLINE
Céline Desmoulins.
Et vous ?

VOIX DE FEMME
Mon Dieu... Inès.

CÉLINE
Jean-Dominique Bauby's room.
A WOMAN'S VOICE
(a little startled)
Who are you?

CÉLINE
It's Céline de Desmoulins. Who are
you?

THE WOMAN'S VOICE
My God. Inès.

CÉLINE realises who it is.

CÉLINE
(à Jean-Do, d'une voix
étranglée)
C'est elle.

CÉLINE
(to JEAN-DO, a hoarse whisper)
It's her.

She turns to look at the photos on the wall, concentrating on one of a young, beautiful woman.

VOIX DE FEMME
Oui, c'est "elle". J'ai entendu.

The wOMAN'S VOICE
Yes, it's 'her' – I heard that.

CÉLINE
(à son interlocutrice)
Alors ?

CÉLINE
(to the phone)
Well?

VOIX DE FEMME
Je veux parler à Jean-Do.

THE WOMAN'S VOICE
I want to speak to Jean-Do.

CÉLINE
Il ne peut pas parler. Il faut que
je fasse l'intermédiaire.

CÉLINE
He can't speak. You have to speak
through me -

VOIX DE FEMME
(l'interrompant)
Je sais qu'il ne peut pas parler, je
voulais dire...

THE WOMAN'S VOICE
(overlapping)
I know he can't speak, I just meant
-

CÉLINE
Mais il vous entend.

CÉLINE
But he can hear you -

VOIX DE FEMME
Je ne peux pas parler devant vous.

THE WOMAN'S VOICE
I can't speak with you there -

CÉLINE
Vous n'avez pas le choix, il n'y a
personne d'autre.

CÉLINE
You have to, there's no one else.

VOIX DE FEMME
On m'avait dit que l'orthophoniste serait là.

THE WOMAN'S VOICE
They told me the therapist would
be there -

CÉLINE
Eh bien, elle n'est pas là.

CÉLINE
Well, she isn't -

VOIX DE FEMME
Ne faites pas la maligne avec moi, Céline, s'il
vous plaît.

THE WOMAN'S VOICE
Don't be clever with me, please,
Céline -

CÉLINE

CÉLINE
Just say what you have to say.

Dites ce que vous avez à dire, c'est tout.

Brief silence.

VOIX DE FEMME
Jean-Do ?

CÉLINE
Il vous écoute.

VOIX DE FEMME
(difficilement)
Mon chéri. Je sais que j'ai dit que je viendrais. Je suis arrivée jusqu'à la gare et puis j'ai fait demi-tour. Je n'y arrive pas. Je t'en prie, pardonne-moi.
(elle change de ton, presque désespérée)
Céline, vous ne pouvez pas sortir de la chambre un moment ? J'ai des choses personnelles à dire, je n'ai pas envie de les dire devant vous.

CÉLINE
Je ne peux pas le laisser.
(plusieurs battements)
Attendez, Jean-Do veut dire quelque chose.
E - S - A - R - I - N - T - U
(un battement)
U.
E - S - A - R - I - N
(un battement)
N. E -
(un battement, deux battements)
Une. E - S - A - R - I - N - T - U - L - O - M
(un battement)
M.
E - S - A - R - I
(un battement)
I.
E - S - A - R - I - N
(un battement)
N.
(devinant)
Une minute ?
(un battement, elle se lève rageusement)

THE WOMAN'S VOICE
Jean-Do?

CÉLINE
He's listening.

THE WOMAN'S VOICE
(with difficulty)
Darling. I know I said I'd come but I got as far as the train station and then turned back. I just can't face it. Please, please forgive me.
(change of tone, almost desperate)
Céline, can't you just go out of the room for a moment? I have personal things to say, I don't want to say them in front of you.

CÉLINE
I can't leave him.
(several blinks)
Wait a moment, Jean-Do wants to say something.
(at speed)
E - S - A - R - I - N - T - U
(a blink)
E - S - A - R - I - N
(a blink)
N. E -
(a blink. Then two blinks)
One. E - S - A - R - I - N - T - U - L - O - M
(a blink)
M -
(a blink)
E - S - A - R - I
(a blink)
I.
E - S - A - R - I - N
(one blink)
N.

One sec?
(she gets up angrily)

Je sors. Une minute.

I'm leaving the room. For one second.

She goes out but leaves the door open and her shadow can be seen. She may or may not be listening.

VOIX DE FEMME

Jean-Do, tu es seul ?
(un bref silence)

Mon amour, je t'aime plus que jamais. J'ai envie de te voir mais je ne veux pas te voir dans cet état là. Je veux penser à toi comme tu étais. J'espère que tu t'en sortiras. Tu me manques. Tu me manques tellement. Je me sens seule sans toi, c'est insupportable. Je sais que tu es le seul qui peux comprendre. Je pense à toi tout le temps...

(bref silence)

Je sais que tu as toute ta famille autour de toi.

(bref silence)

Veux-tu que je vienne ?

THE WOMAN'S VOICE

Jean-Do are you alone now?
(brief silence)

Sweetheart, I love you more than ever. I want to see you but I don't want to see you as you are now. I only want to think of you as you were. I hope you'll be fine. I miss you, I miss you so much. I feel lonely

without you, it's unbearable. I know you are the only one who can understand. You're in my thoughts all the time.

(brief silence)

I know you have your whole family with you.

(brief silence)

Do you want me to come?

CÉLINE returns.

CÉLINE

Je suis revenue là.
(silence)

Tu veux dire quelque chose, Jean-Do ?

CÉLINE

I'm back **now**.
(silence)

You want to say anything, Jean-Do?

VOIX DE JEAN-DO

(un battement)

Yes.

JEAN-DO's VOICE

(one blink)

Yes.

CÉLINE

(dans le haut-parleur)

Il veut dire (elle recite l'alphabet)

E - S - A - R - I - N - T - U - L - O - M - D - P -
C

(un battement)

C ?

E - S - A - R - I - N - T - U - L - O - M - D - P -
C - F - B - V - H

(un battement)

H ?

E - S - A

(un battement)

A ?

Céline

(into the speaker)

He wants to say, (she recites)

E - S - A - R - I - N - T - U - L - O
- M - D - P - C

(one blink)

C ?

E - S - A - R - I - N - T - U - L - O
- M - D - P - C - F - B - V - H

(one blink)

H ?

E - S - A

(one blink)

A ?

E - S - A - R - I - N - T - U - L - O
- M - D - P - C - F - B - V - H -

G - J - Q

E - S - A - R - I - N - T - U - L - O - M - D - P -
C - F - B - V - H - G - J - Q
 (un battement)
Q ?
 (un battement)
Chaque ?
 (un battement)
E - S - A - R - I - N - T - U - L - O - M - D - P -
C - F - B - V - H - G - J
 (un battement)
J ?
E - S - A - R - I - N - T - U - L - O
 (un battement)
O ?
E - S - A - R - I - N - T - U
 (un battement)
U.
Jour ?
 (un battement)
E - S - A - R - I - N - T - U - L - O - M - D - P -
C - F - B - V - H - G - J
 (un battement)
J ?
E -
 (un battement)
Je ?
 (un battement)
E - S - A - R - I - N - T
 (un battement)
T ?
E - S - A
 (un battement)
A ?
E - S - A - R - I - N - T
 (un battement)
T ?
E - S - A - R - I - N - T
 (un battement)
T ?
E -
 (un battement)
E - S - A - R - I - N
 (un battement)
N ?
Attend ?
 (un battement)
Chaque jour je t'attends...

(one blink)
Q ?
 (one blink)
Chaque ?
 (one blink)
E - S - A - R - I - N - T - U - L - O
- M - D - P - C - F - B - V - H -
G - J
 (one blink)
J ?
E - S - A - R - I - N - T - U - L - O
 (one blink)
O ?
E - S - A - R - I - N - T - U
 (one blink)
U.
Jour ?
 (one blink)
E - S - A - R - I - N - T - U - L - O
- M - D - P - C - F - B - V - H -
G - J
 (one blink)
J ?
E -
 (one blink)
Je ?
 (one blink)
E - S - A - R - I - N - T
 (un battement)
T ?
E - S - A
 (one blink)
A ?
E - S - A - R - I - N - T
 (one blink)
T ?
E - S - A - R - I - N - T
 (one blink)
T ?
 (one blink)
E -
 (one blink)
E - S - A - R - I - N
 (one blink)
N ?
Attend ?
 (one blink)

I wait for you each day

Silence.

89 INT. NIGHTMARE - DAY

Empty corridor and hospital rooms with stains on the floor where the patients used to be. Beds have been removed. Jean-Do looks into one of the rooms and sees:

MARIE praying. Behind her, a screen projection of Lourde's image – fireworks and a man, Fred Hughes in a hospital room, lip syncking (BOB DYLAN "Positivly 4th street")in a wheelchair.

Jean-Do's P.O.V leaves there to notice EUGENIE pushing Jean Do in his wheelchair through the corridor, and disapperaring into a room at the end. He enters as Eugenie turns the wheelchair around and reveals Dr MERCIER as NOIRTIER DE VILLEFORT staring at him. Jean-DO turns away, and sees himself as the mirror image of NOIRTIER staring back at himself.

He runs out of the room and finds himself in a large, abandoned chapel, with prosthetics moulds and other hospital detritus.

In the middle of the chapel, he sees a group of people standing around something. He approaches to find his hospital bed with no one in it just a big infinite hole. He looks up to see the faces of (CLAUDE, CÉLINE, CELESTE, THEOPHILE, HORTENSE, HENRIETTE, MARIE, DR LEPAGE, DR COCHETON + diving bell) and they look back at him, but they have no eyes. Terrified, he tries to scream and he has no mouth.

The camera faces Jean-Do, he has no mouth.

CUT TO:

Jean-Do sees himself in a five hundred seats airplane.All of the other seats on the plane are empty. A man, Roussin, approaches the seated Jean-Do.

ROUSSIN

Jean-Dominique, je suis désolé mais
si je n'ai pas une place à bord
de cet avion, je vais manquer ma
correspondance pour Hong Kong.

JEAN-DO ASSIS

(se levant de son siège)
Je vous en prie, prenez la mienne.
Je prendrai le vol suivant.

ROUSSIN

Jean-Dominique, I'm sorry, but if I
don't get a seat on this plane, I will
miss my connection to Hong- Kong.

JEAN-DO SITTING

(as he stands up)
Please, take mine. I'll take the next
flight.

(turning back at Roussin)
Oh, by the way. You're going to
Beirut not

(se retournant vers Roussin)
Au fait, **vous allez à Beyrouth, pas à Hong-Kong.**

Hong-Kong.

Jean-Do sees *Jean-Do* walk out the door of the plane in mid-flight, into the white bright sky.

GURGLING SOUND.

CUT TO:

90 - INT. JEAN-DO'S ROOM, NAVAL HOSPITAL - DAY

Water is coming out of Jean-DO's tracheotomy. He wakes up.

A bright light is hitting the lens.

CUT TO

CLOSE UP OF HIS EYE BALL

THE FEMALE NURSE is leaning over him with a pen-light in her hand.

INFIRMIÈRE
Vous vous sentez bien ?

NURSE'S VOICE
Are you alright?

He turns his eyes on the photos, the cards, the drawings on his wall.

And he sees his reflection in the framed **Sophia Loren's picture.**

VOIX DE JEAN-DO
J'ai toujours pensé que les rêves ne nous parlaient que de notre propre vie intérieure, secrète. Jamais des autres ni de l'avenir. Je ne sais pas pourquoi mais j'étais sûr que mon rêve parlait de moi. C'est peut-être une règle du coma. Comme on ne revient pas à la réalité, les rêves n'ont pas le loisir de s'évaporer. J'ai peur.

JEAN-DO'S VOICE
I've always believed dreams only tell you about your own hidden inner life. Never about other people or the future. I wish I knew why but for some reason I knew my dream was about me. Swimming up from the mist of coma. You never really return to reality so your dreams don't have the luxury of evaporating. I'm afraid.

DISSOLVE TO

91 - INT. REHAB CENTRE - DAY

JEAN-DO on the vertical board in the upright position reflected in a mirror. The room is more or less empty but for one young man with an artificial leg exercising.

Somewhere, music is playing: an aria from Mozart's 'Don Giovanni'.

VOIX DE JEAN-DO

Ce sentiment de fatalité ne me quittait pas. Il a
fallu ce que
je ne peux décrire que comme un miracle pour me
remonter le moral. Il est dangereux
de croire aux miracles personnels, après on a
tendance à se sentir important. Néanmoins, je
suis obligé de dire qu'en l'occurrence je crois
qu'un miracle a eu lieu.

JEAN-DO'S VOICE

The feeling of doom wouldn't leave.
It took what I can only describe as
a miracle to lift my spirits. It's
dangerous to believe in personal
miracles. They tend to make one
feel self-important. Nevertheless, I
must report that I believe
something miraculous did occur -

92 - EXT. A FIELD OF WILD FLOWERS - DAY

The sun is setting as the BUTTERFLY comes to rest on a flower, its wings fluttering.

The wings make a beating sound like a drum or a heartbeat, loud and insistent.

VOIX DE JEAN-DO
Je me suis mis à chanter.

JEAN-DO'S VOICE
I began to sing.

93 - INT. REHAB CENTRE - DAY

JEAN-DO reflected full on in a mirror, HENRIETTE and MARIE either side of him.

In the background, patients and nurses.

HENRIETTE & MARIE sing with him, softly and sweetly.

JEAN-DO
(chantant d'une voix
presque inintelligible)
SUITE

*"Le Kangourou a sauté le mur,
le mur du zoo, Mon Dieu qu'il était
haut, mon Dieu qu'il était beau."*

JEAN-DO

(singing not really intelligibly)
'The Kangaroo escaped the Zoo.
"Goodbye zoo!" cried Kangaroo,
Cleared the wall with one clean
jump, Leaped
across with a great big thump.'

He pants. They beam at him.

MARIE
C'est une belle chanson.

MARIE
It is a beautiful song.

JEAN-DO grunts, then twitches a smile.

94 - INT. ELEVATOR, NAVAL HOSPITAL - EVENING

A MALE NURSE and JEAN-DO descending. He can see himself in the **brass**.

Faint, the sound of what may be a drum beat.

VOIX DE JEAN-DO
Je grogne. Je chante. Mon audition laisse à
désirer
et parfois je crois entendre
les battements de mon cœur mais je me dis que
c'est le son des ailes du papillon. Oui, je fais
des progrès indéniables, j'ai
peut être même l'oreille des papillons.
Je peux contempler l'avenir. Bientôt, l'été finira et
j'entamerai mon premier automne dans cet
hôpital. Nulle part ailleurs.

JEAN-DO'S VOICE
I grunt. I sing.
My hearing isn't great and
sometimes I think I hear my heart
beating but I tell myself it's the
sound of butterfly's wings. Yes, I
am making indomitable progress
and I may even have butterfly
hearing.
I can look forward to the future.
Soon the summer will come to an
end and I will begin my first
autumn in this hospital. Nowhere
else.

95 - INT. LONG HOSPITAL CORRIDOR - EVENING

THE MALE NURSE wheels JEAN-DO down the corridor.

INSERT SHOTS OF ROOM 119. HIS BED. THE REHAB CENTRE. HIS
WHEELCHAIR. THE CORRIDORS.

The sound of pop music from somewhere.

VOIX DE JEAN-DO
Ma vie est ici. Une éternelle répétition. Ici

JEAN-DO'S VOICE
My life is here. A constant
repetition. In this place.

VOIX DE JEAN-DO (suite)
Étais-je aveugle et sourd, ou bien **fallait-il**
nécessairement la lumière d'un malheur pour
m'éclairer sur ma vraie nature ?

JEAN-DO'S VOICE (cont'd)
Had I been blind and deaf, or **did it**
take the harsh light of disaster **for**
me to find my true nature?

Their images in the glass-fronts flicker by.

96 - EXT. 2ND FLOOR TERRACE, HOSPITAL - EVENING

JEAN-DO is wheeled on to the extension of the terrace. The pop music louder.

The end of summer but still warm. The light fading.

VOIX DE JEAN-DO

Et aujourd'hui, j'ai de la visite, et je vais peut-être
bien faire mon intéressant, comme Céleste,
pour que tout Paris sache quel indomptable
légume je suis.

JEAN-DO'S VOICE

And today I have a visitor and I
may show off, like Céleste, so that
everyone in Paris can be told what
an indomitable vegetable I am.

As they turn the corner and the lighthouse comes into view he sees LAURENT dancing casually with MARIE to pop music from a cassette player (a Mambo version of "Ne Me Quitte Pas." or Brigitte Bardot's "Harley Davidson", or "**La Esquina habanera**").

CLAUDE sits at a table correcting typescript.

Seeing JEAN-DO, LAURENT and MARIE stop. CLAUDE looks up.

LAURENT

Enfin ? Jean-Do, comment va ?
(JEAN-DO grogne)

Il parle ! Jean-Do, tu parles.

HENRIETTE

C'est pas tout, il chante.

LAURENT

Non !

MARIE

(baissant le volume)

Allez, Jean-Do, chantez pour Laurent.

LAURENT

At last! Jean-Do, how goes it?
(JEAN-DO grunts)

He's speaking! Jean-Do, you're
speaking.

HENRIETTE

Better than that, he can sing a
song.

LAURENT

No!

MARIE

(turning down the volume)
Come on, Jean-Do, sing for
Laurent -

JEAN-DO

JEAN-DO
(un grognement)
Hin - hin

CLAUDE
S'il vous plaît, Jean-Do, chantez
pour moi, alors.

VOIX DE JEAN-DO
J'ai dit, d'accord.

LAURENT
Il a toujours été têtu. T'as toujours été Une vraie
tête de lard, hein mon vieux ? Toujours si je
veux, quand je veux, hein ?
(se rapprochant trop de Jean-Do)
Tu me manques. Il fallait que je revienne. Mais on
m'a dit que tu étais...

(a grunt)
Uh-uh.

CLAUDE
Please, Jean-Do, sing for me, then
-

JEAN-DO's VOICE
I said okay.

LAURENT
He was always an obstinate fellow.
You were always a stubborn
bastard, weren't you? Everything
in your own time, am I right?
(coming to close to JEAN-DO)

I miss you. I had to come again.
But I heard you were -

He breaks off. The lights has faded. The lighthouse beam explodes and starts to revolve.

MARIE
Dites-nous, Laurent. Comment
est-il vraiment ?

LAURENT
C'est un amoureux des livres.

CLAUDE
Oui.

LAURENT
Un amoureux des femmes.
(les autres rient doucement)
Un amoureux des voitures, de la bonne
bouffe. Il mange comme un goinfre et
ne prend jamais un gramme.
Et toujours dans les meilleurs restaurants.
(il s'agenouille à côté de Jean-Do)
Je pense beaucoup à toi Jean-Do.
Et à ta décapotable rouge, tu te souviens ? Et un
caractère... nom de dieu quel soupe au lait !
Il démarrait au quart de tour avant que j'aie eu le
temps de dire Berck.

MARIE
Tell us, Laurent. What's he really
like?

LAURENT
Book lover -

CLAUDE
Yes -

LAURENT
Woman lover.
(the other laugh softly)
Car lover. Food lover. Eats like a
pig but never puts on weight.

And always the best restaurants.
(he crouches down beside JEAN-
DO)
I think about you a lot, Jean-Do.
And your red convertible. You
remember? And quick-tempered?
Christ, your temper. He would fly
off the handle before I could say
Berck-sur-Mer.

(aux autres)
Ça fait vingt-cinq ans que je supporte d'être
son ami.
(il sourit)

VOIX DE JEAN-DO
(grognant sa chanson)
*"Le Kangourou a sauté le mur,
le mur du zoo, Mon Dieu qu'il était
haut, mon Dieu qu'il était beau."*

(to the others)
We've been friends for more than
twenty-five miserable years -
(smiles)

JEAN-DO'S VOICE
(grunting his song)
'The Kangaroo escaped the Zoo.
'Goodbye zoo!' cried Kangaroo,
Cleared the wall -

He makes a choking sound.

CLAUDE
Ça va ?

LAURENT
Il chante.

CLAUDE
Are you all right - ?

LAURENT
He's singing -

JEAN-DO shakes his head from side to side, the choking sound more harsh and frightening.

MARIE
(alarmée)
Non. **Il chante pas.**

HENRIETTE
(elle aussi alarmée)
Allez chercher le Dr. Cocheton.

MARIE
(alarmed)
No. He's not singing.

HENRIETTE
(also alarmed)
Find Dr. Cocheton -

The sound of an ambulance bell.

97 - INT/EXT. AMBULANCE (TRAVELLING) & PARIS STREETS - NIGHT

Rain. The sound of the ambulance bell loud.

JEAN-DO in the back of the ambulance, well wrapped up, seated in his wheelchair, looking through the window at the heavy traffic in Paris streets, and the buildings.

He is reflected in the pane. He has an oxygen mask over his nose and a tube attached to the corner of his mouth. AN ATTENDANT keeps an eye on him.

VOIX DE JEAN-DO
J'ai une pneumonie. Juste au moment où je

JEAN-DO'S VOICE
I have pneumonia. And just when I
thought -

croyais...

98 - EXT. A DARK GREEN SEA - DAY

The diving bell floating aimlessly in the murky water.

99 - INT/EXT. AMBULANCE & PARIS STREETS - NIGHT

As before: JEAN-DO'S reflection gazing at the passing scene of **Paris lights**.

VOIX DE JEAN-DO
Comme un marin voit disparaître
la côte d'où il s'est lancé, je vois mon passé qui
s'estompe, qui se réduit de plus en plus aux
cendres du souvenir.
(apercevant soudain quelque chose)
Mon Dieu !

JEAN-DO'S VOICE
Like a sailor who watches the
shore gradually disappear, I watch
my past recede. But more and
more of it is reduced to the ashes
of memory.
(suddenly seeing something)
My God!

The ambulance has slowed down in traffic opposite a high-rise ultra-modern building with the Elle logo.

A couple, a man and a woman, stand outside, smoking cigarettes.

VOIX DE JEAN-DO (suite)
C'est là que je travaillais. Et le café à côté, c'est
celui où je descendais boire un coup.
Et ce couple, je les connais mais je ne me
souviens plus de leurs noms.
(Il grogne)

JEAN-DO'S VOICE (cont'd)
That's where I worked. And the
café next door where I'd drop in for
a coffee.
And that couple, I know them, but I
can't remember their names.
(he grunts)

Something else catches his attention and he cranes and twists desperately to see.

A car, a BMW, draws up and out steps a man. PAUL rushes to him to shield him as he hurries into the building.

VOIX DE JEAN-DO (suite)
C'est ma voiture ! Ma nouvelle voiture.

JEAN-DO'S VOICE (cont'd)
That's my car! Oh Christ, my new
car -

He gasps.

100 - EXT. APARTMENT BLOCK, PARIS - DAY

INES is at the balcony. JEAN-DO emerges from the building, casually dressed against the cold. He greets Paul, the **driver**, who hands him his keys.

JEAN-DO
Bonjour, Paul.

JEAN-DO
'Morning, Paul.

PAUL
Bonjour Monsieur.

PAUL
'Morning, Monsieur.

JEAN-DO approaches his new BMW, stops and gazes at it admiringly.

JEAN-DO
Ca c'est une bagnole !

JEAN-DO
Now that's what I call a car!

PAUL
Oui, Monsieur Bauby. Je suis sûr
qu'elle doit être très agréable à conduire.

PAUL
Oui Monsieur Bauby. I'm sure it
drives beautifully.

JEAN-DO
Ça c'est sûr.

JEAN-DO
Sure does.

He gets into the car.

101 - INT. BMW - DAY

JEAN-DO in the driver's seat.

JEAN-DO
(prenant une profonde inspiration)
Sentez-moi ce cuir. Il n'y a rien de meilleur.

JEAN-DO
(inhaling deeply)
Smell that leather. There's nothing
like it.

With the pleasure of a child, JEAN-DO admires the fascia and the controls. Then he starts the engine.

102 - EXT. PARIS STREETS - DAY

THE BMW travelling.

103 - INT/EXT. BMW & PARIS OUTSKIRTS - DAY

JEAN-DO at the wheel, glowing. Less traffic. Opens it up on the road.

104 - EXT. DRIVE & SMALL COUNTRY HOUSE - DAY

THE BMW enters the drive and makes its way to the entrance of the house and stops.

JEAN-DO gets out.

Almost immediately, from the house rush THÉOPHILE HOLDING HIS BACPACK. CÉLESTE and **HORTENSE**.

THÉOPHILE, CÉLESTE , **HORTENSE**
Papa, papa, papa, papa !

THEOPHILE, CÉLESTE,
HORTENSE
Pop, Pop, Pop, Pop -

They run into his arms and he hugs them tightly. He glances up.

CÉLINE stands in the doorway.

JEAN-DO
(gêné)
Bonjour

JEAN-DO
(awkward)
Hello.

CÉLINE
Bonjour. Le ramène pas trop tard
dimanche.

CÉLINE
Hello. Don't bring him back too late
on Sunday.

THÉOPHILE
(admirant la voiture)
Waouw !

ThÉOPHILE
(admiring the car)
Wow!

CÉLESTE
Le week-end prochain, c'est
mon tour !

CÉLESTE
Next week-end's my week-end -

JEAN-DO
Absolument.

JEAN-DO
Absolutely -

THÉOPHILE
On va au théâtre ?

ThÉOPHILE
Are we going to a theatre?

JEAN-DO
Bien sûr. Et après, on va dîner.

JEAN-DO
We certainly are. And dinner
afterwards.

THÉOPHILE
Des huîtres ?

ThÉOPHILE
Oysters?

JEAN-DO
Autant que tu pourras en manger.

JEAN-DO
As many as you can eat.

He gives CÉLESTE and **HORTENSE** a hug and waves half-heartedly to CÉLINE.

THÉOPHILE
Salut, maman. Je peux m'asseoir devant ?

JEAN-DO
C'est la meilleure place.

THÉOPHILE
'Bye, Mom. Can I get in the front?

JEAN-DO
That's the best seat.

105 - EXT. COUNTRY ROADS - DAY

THE BMW cruising smoothly. Music playing on the car radio.

"Day in the Life" by the Beatles.

106 - INT. BMW - DAY

JEAN-DO at the wheel, THÉOPHILE, beside him, loving every second.

107 - EXT. GENTLE HILL

The BMW comes to the brow and then descends.

108 - INT. BMW - DAY

CLOSE JEAN-DO. A flicker of concern in his eyes. He holds the wheel a little more tightly.

109 - EXT. RAILWAY CROSSING - DAY

The barriers are down. The BMW has to stop and wait.

110 - INT. BMW - DAY

JEAN-DO is beginning to feel more unwell but doesn't quite know what the matter is.

THÉOPHILE
J'espère que c'est un TGV.

THÉOPHILE
Hope it's the TGV -

111 - EXT. RAILWAY CROSSING - DAY

A TGV flashes by. The barrier is raised.

VOIX DE THÉOPHILE
Waouw ! Vite !

Théophile'S voice
Wow ! Fast !

112 - INT. BMW - DAY

JEAN-DO doesn't move. Beads of sweat break out on his forehead. Sound of breathing. He's holding on to the wheel and trying to breathe rhythmically.

THÉOPHILE
Allez, papa.

THÉOPHILE
Come on, Pop -

JEAN-DO reacts and the car moves forward.

113 - EXT. ANOTHER GENTLE HILL - DAY

The music continuous.

THE BMW ascending. It suddenly stops.

114 - INT/EXT. BMW - DAY

JEAN-DO is beginning to rock very slightly, his colour draining.

THÉOPHILE
Qu'est-ce que tu as ?

ThÉOPHILE
What's the matter?

JEAN-DO
Il faut qu'on s'arrête. Je ne me
sens pas bien.

JEAN-DO
We have to stop. I don't feel well -

CLOSE THÉOPHILE, terrified.

JEAN-DO (suite)
On est où ?

JEAN-DO (cont'd)
Where are we?

THÉOPHILE

THÉOPHILE

Près de chez tante Diane.

JEAN-DO
C'est vrai ?

THÉOPHILE
On est passé devant le chemin
de sa maison, il y a même pas une minute.

JEAN-DO
Cours, Théo. Cours la chercher.

THÉOPHILE
(terrifié)
Papa...

JEAN-DO
Vite.

Near Aunt Diane's -

JEAN-DO
Are we?

THÉOPHILE
We passed the turn to her house,
just back there -

JEAN-DO
Run, Théo. Run and get her.

THÉOPHILE
(terrified)
Pop -

JEAN-DO
Quickly -

CLOSE THÉOPHILE, panic rising, as he scrambles out of the car and runs back down the hill.

JEAN-DO'heart beating while he's alone waiting. He looks around at the empty fields and sees he's in the middle of nowhere.

JEAN-DO closes his eyes in pain.

Hyperventilating, JEAN-DO'S face is gradually, very gradually becoming paralyzed, the cheeks drooping, the mouth twisting downwards, eyes staring. Forehead covered in sweat.

His arms are turning inward, his eyes staring. He slowly, slowly closes his eyes.

The screen goes black.

JEAN-DO OPENS HIS EYES TO SEE THÉOPHILE and his aunt, DIANE, mid-30s, standing there. DIANE is wearing a nurse's uniform.

JEAN-DO holds on tight to the steering wheel.

DIANE and THÉOPHILE struggle to get Jean-Do out of the car and into the back seat.

DIANE
Retourne à la maison, appelle ta mère.

DIANE
Run back to house, call your
mom.

The car moves off.

CLOSE - JEAN-DO CLOSES HIS EYES.

115 - INT. A DARK GREEN SEA- DAY

The diving bell sinks slowly towards the interminable **green** darkness.

BLACKNESS.

VOIX DE CLAUDE
(lisant)
J'ai le temps d'avoir une ultime pensée.

CLAUDE'S VOICE
(reading)
I had time for one last thought.

116 - INT. ROOM, PARIS CLINIC - DAY

CLOSE JEAN-DO'S EYE.

VOIX DE CLAUDE
(lisant)
"Il faut décommander le théâtre.
De toute façon, on serait arrivés en retard."

CLAUDE'S VOICE
(reading)
'I thought we'll have to cancel going
to the theatre. We'd be late
in any case.

Slowly, more is revealed: JEAN-DO'S paralyzed face, his right eye stitched closed.

He lies in a bed, with tubes, an IV pole, a monitoring screen.

The room is bare of personal effects, the walls **grey**, antiseptic.

CLAUDE sits beside him, reading from typescript.

CLAUDE
(lisant)
"Nous irons demain soir. Et
je sombre dans le coma"

CLAUDE
(rding)
'We'll go tomorrow night. And then I
sank into a coma.'

She looks up at him.

He blinks.

CLAUDE (suite)
E - S - A - R - I - N - T - U - L -
O - M - D - P - C

CLAUDE (cont'd)
E - S - A - R - I - N - T - U - L -
O - M - D - P - C

Il cligne une fois.

He blinks

CLAUDE (suite)
 E -
 Il cligne une fois.
 E - S - A - R - I - N - T - U - L
 Il cligne une fois.
 E - S - A
 Il cligne deux fois.
 CLAUDE
 Cela.
 E - S - A - R - I - N - T - U - L -
 O - M - D - P - C - F
 Il cligne une fois.
 CLAUDE (suite)
 E - S - A - R - I - N - T - U - L - O - M - D - P -
 C - F
 Il cligne une fois
 CLAUDE (suite)
 E - S - A
 Il cligne une fois.
 CLAUDE (suite)
 E - S - A - R - I
 Il cligne une fois.
 CLAUDE (suite)
 E - S - A - R - I - N - T
 Il cligne deux fois.
 CLAUDE (suite)
 Fait.
 Il cligne deux fois.
 CLAUDE (suite)
 E - S - A - R - I
 Il cligne une fois
 E - S - A - R - I - N - T - U - L
 Il cligne deux fois.
 II.

CLAUDE
 E -
 He blinks
 CLAUDE (cont'd)
 E - S - A - R - I - N - T - U - L
 He blinks once
 CLAUDE (cont'd)
 E - S - A
 He gives two blinks.
 CLAUDE
 Is. E - S - A - R - I - N - T - U - L -
 O - M - D - P - C - F
 A blink.
 CLAUDE (cont'd)
 E - S - A - R - I - N - T - U - L -
 O - M - D - P - C - F
 One blink.
 CLAUDE (cont'd)
 E - S - A -
 One blink.
 CLAUDE (cont'd)
 E - S - A - R - I
 A blink.
 CLAUDE (cont'd)
 E - S - A - R - I - N - T
 He gives two blinks.
 CLAUDE (cont'd)
 Fait.
 A blink.
 CLAUDE (cont'd)
 E - S - A - R - I
 He blinks once
 E - S - A - R - I - N - T - U - L
 He gives two blinks.
 CLAUDE (cont'd)
 II.
 CLAUDE (cont'd)
 E - S - A - R - I - N - T - U
 (one blink)
 CLAUDE (con't d)

CLAUDE (suite)
E- S - A - R - I - N - T - U
Il cligne une fois

CLAUDE (suite)
E- S - A - R - I - N
Il cligne deux fois.

CLAUDE (suite)
Un.
E- S - A - R - I - N - T - U - L
L.
E- S - A - R - I

Il cligne une fois.
(devinant)
Cela fait-il un livre ?
Il cligne une fois de la paupière.

E- S - A - R - I - N
(two blinks)

CLAUDE
Un.

E- S - A - R - I - N - T - U - L
L.
E- S - A - R - I

(One blink)

Is it a book?

He blinks

ON THE BLINK:

THE BOOK JACKET WITH THE TITLE:

LE SCAPHANDRE ET LE PAPILLON (SUPERIMPOSE SUBTITLE: THE
DIVING BELL AND THE BUTTERFLY)

JEAN-DOMINQUE BAUBY

JEAN-DO blinks. CLAUDE hands open the book.

VOIX DE **CLAUDE**
(lisant)

"Pour Théophile, Céleste et **HORTENSE**. Toute
ma
gratitude va à Claude Mendibil dont on
comprendra en lisant ces pages le rôle primordial
qu'elle a joué dans leur écriture."

CLAUDE'S VOICE
(reading)

'For my children, Théophile, Céleste
and **HORTENSE**. And my deepest
gratitude to Claude Mendibil,
whose all important contribution to
these pages will become clear as
my story unfolds.'

CLAUDE fights tears and turns away.

CÉLINE and **INES** study a small pile of news paper cuttings.

CÉLINE
Les critiques sont magnifiques,
Jean-Do ! Tu veux les
entendre ?

CÉLINE
These reviews are beautiful,
Jean-Do! You want to hear
them?

Jean-Do's falling asleep to the sound of a heart beat. He breathes uneasily.

VOIX DE JEAN-DO (deux battements) Non.		JEAN-DO'S VOICE (blinks twice) No.
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ON SECOND BLINK:

HE CLOSES HIS EYE AND DIES.

117 - EXT. ICEBERGS - DAY

**The butterfly in flight, the sound of its beating wings loud and thrilling.
Icebergs return from the sea and reforms themselves.**

**CARTON/INSERT
Jean-Dominique Bauby est mort dix jours
après la publication de son livre.**

**Superimpose caption
Ten days after the publication of
his book, Jean-Dominique
Bauby died.**

KEITH RICHARDS "Place is empty without you".

CUT.