

YOU'LL NEVER KNOW WHY

Written by

Limosin Jean Pierre

Based on "Les Morsures de L'Ombre"

by Karine Giebel / Fleuve Noir

Prix Intramuros at Cognac's Polar&Co Literary Festival 2008  
SNCF Prix du Polar Award 2009

Celluloid-dreams Hengameh Panahi  
hengameh@celluloid-dreams.com  
06 11 96 57 20

Jean Pierre Limosin  
jplim@celluloid-dreams.com  
06 03 70 30 31

1 EXT. STREET - DUSK

A man (FABRE), in his 50's, tries to escape the encroaching darkness. He slips into a café.

2 INT. CAFÉ

Fabre leans on the bar in front of the beer pump. He snatches a glass from behind the bar and pulls himself half a pint. The barman goes to stop him, the owner holds him back. Fabre takes his glass over to the back of the room.

He sits down at a table for four. He stares at the empty seat in front of him.

FABRE  
(whispering)  
Have you been waiting long? Rest  
your head on the table. I'll begin.

3 CREDITS

Slow zoom in on the face of a man asleep (BENOÎT, 35).

He starts tossing and turning in his sleep. His eyes snap open. Moonlight shines through a high cellar window. Benoît makes out a whitish wall sweating with damp.

He turns his head, which sends pain shooting down his neck.

He notices that bars have been fixed down the whole length of the room, most of them askew, from the floor to the ceiling.

He tries to stand up, falls down on his knees. He pulls himself to his feet. His neck is twisted.

He stumbles... but finally manages to grip onto the bars. He sees a wire grid door.

He turns the handle, unsuccessfully.

He turns round, sees an alcove, where a lopsided sink, shower and toilet are fixed to the wall.

He staggers over to them.

Benoît struggles to turn on the tap. The pipes give a shudder and brownish water trickles out.

He splashes his face with water. At the sound of a car, he painfully turns his head.

Headlights light up the back of the first room. The car hits the wall. The headlights go out. In the dark, a car door opens... then silence.

Benoît fumbles his way back into the room. He leans back against a wall... and tries to fall asleep, in an attempt to escape his nightmare.

BLACKOUT.

4 INT. CAR - NIGHT

Yellow headlights slice through the darkness. A fine covering of ice has left the asphalt white.

Benoît is driving carefully. He adjusts his earpiece, presses a button on his phone's keypad.

BENOÎT

... It's me, honey. I'm in the car.  
I'll be home in half an hour... Don't  
worry... Yes, I'm driving slowly... The  
little one's asleep? Great. And are  
you alright? OK, see you later  
then... Big hugs.

He takes the earpiece out and turns off his phone. He's driving down a deserted minor road. He sits back comfortably and starts driving down the middle of the road.

His headlights quickly shine over a road sign warning that he's approaching a series of dangerous bends.

As the car drives round a bend, Benoît spots a hatchback pulled over on the roadside.

He glances in his rear-view mirror.

He catches a glimpse of someone pulling their head out from under the car bonnet.

Benoît slams on his brakes and reverses back.

5 EXT. FOREST - NIGHT

LYDIA, a young redhead, watches him climb out of his car.

BENOÎT

Have you broken down?

LYDIA

It certainly looks like it, doesn't  
it?

BENOÎT

What happened?

LYDIA

I was driving along and all of a sudden, it went dead... a wire must've come loose and the car cut out.

She beckons him over, inviting him to have a look. She flicks on her lighter. Benoît leans over the engine.

BENOÎT

I see... I'll try to...

He can't slip his hand between the engine parts.

LYDIA

We need a wire with a hook on the end. Do you have any tools in your car?

BENOÎT

Only an old spade in the rear trunk.

She plunges her hand deep into the engine, feeling around for the wire.

LYDIA

It's too far down.

She pulls out her arm. Benoît notices grease marks on her white shirt. He lets his eyes drift over her low neckline.

LYDIA (CONT'D)

Goddamn wreck of a car!

BENOÎT

It's too late to call for a tow truck. Where are you heading?

LYDIA

Faisans.

BENOÎT

OK. Listen, I don't mind making a detour...

LYDIA

Thanks. I'll come and sort out my car tomorrow.

BENOÎT

We should park it up a bit better.

She lets the bonnet slam down, then opens the car door, trying to push the car whilst manoeuvring it with the driving wheel.

BENOÎT (CONT'D)  
Get in behind the wheel, it'll be easier.

She climbs in. Benoît pushes the car.

6 INT. BENOÎT'S CAR - NIGHT

Lydia is snuggled up under her coat, that is also covering her bag and her hands.

Benoît sneaks a sideways glance at her. She's an elegant young woman, with pale skin. He finds her pretty, maybe even more than that.

BENOÎT  
I've put the heating on. It'll just take a few seconds.

LYDIA  
I'm fine, I don't feel the cold.  
You?

BENOÎT  
Oh, I adapt to everything.

LYDIA  
(nodding her head)  
That's good.

He leans forward to switch on the radio. He lets his eyes drift over his passenger. The radio plays an old hit.

Benoît discretely slips off his wedding ring.

A car appears on the road in front of them. Benoît puts his lights on low beam. The other car leaves its headlights on full. The lights blind Benoît.

He flashes his headlights, to no avail. The cars pass each other. He glances in his rear-view mirror. An old-fashioned car, such as a Facel Vega, speeds away into the dark.

7 INT. BENOÎT'S CAR - NIGHT

The car drives through Faisans, a small bleak village smothered by freezing fog.

8 INT. CAR - NIGHT

Benoît has difficulty seeing through the fog. He slows down over a series of road humps.

LYDIA  
Slow right down! We're nearly  
there! Take the small lane on the  
right... There!

Benoît turns the wheel.

After swerving round the bend, the car drives down a narrow  
lane that leads up to a high gate... which opens  
automatically, much to Benoît's surprise.

Lydia pulls out a remote control from under her coat.

The car drives along a garden and pulls up in front of the  
garage of an ordinary-looking house.

BENOÎT  
There you go!

LYDIA  
Thank you very much... Really, I  
can't thank you enough. Can I make  
you a coffee?

BENOÎT  
I'd love one. But are you sure I'm  
not bothering you?

Lydia points the remote control behind her and closes the  
entrance gate.

9 INT. HOUSE - NIGHT

Lydia switches on all the lamps in the living room.

LYDIA  
(pointing to the chairs  
and the sofa)  
Take a seat!

Benoît chooses a two-seater sofa. He glances round at the  
untidy room.

LYDIA (CONT'D)  
The house is in a mess. I never  
have the time to tidy up. Would you  
like a drink before your coffee?

BENOÎT  
Depends. What do you have?

LYDIA  
A bit of everything... I can make  
you a house cocktail.

BENOÎT  
OK.

She goes into the bathroom. The mirror's been removed.

She observes Benoît through the half-open door. She nods her head, purses her lips, takes off her stained shirt and slips on a clean one.

Benoît glances at a shelf, exceptionally tidy, with files of bills, administrative papers, etc...

LYDIA

My whole life is in those files! At least one part of me is orderly...

She elegantly kicks off her shoes. He looks at her feet... She has an Egyptian foot, shaped like 63% of the population.

LYDIA (CONT'D)

I'll go and make those cocktails.

She disappears into the kitchen. Benoît glances at his watch.

BENOÎT

A coffee would be more reasonable.

He slips his wedding ring back on.

Lydia arrives, with a couple of glasses.

LYDIA

Here's your magic potion.

Benoît lifts his glass to his lips.

BENOÎT

Peach.

LYDIA

Apricot.

BENOÎT

Vodka.

LYDIA

Flavoured with bison grass.

BENOÎT

And a drop of...

LYDIA

A secret.

She clinks glasses with him.

BENOÎT

I won't stay long. My wife's waiting for me. I'm being straight with you.

LYDIA  
I like that. Let's drink to  
straightforwardness... My name's  
Lydia.

BENOÎT  
Benoît.

LYDIA  
Shall I put some music on?

BENOÎT  
I'll be off shortly.

LYDIA  
Well, at least finish your drink.

BENOÎT  
That's easy enough. It's delicious.

He drains the last drop. Lydia looks at his empty glass.

LYDIA  
I cultivate orchids.

BENOÎT  
Really?

LYDIA  
Malagasy orchids. Would you like to  
see them being leaving?

BENOÎT  
Er... Why not?

Benoît makes to stand up. He clutches his head with his hand.

BENOÎT (CONT'D)  
... I don't know what's come over  
me... I feel drained all of a  
sudden!

He manages to get up from the sofa. He sways. She goes over  
to help him.

BENOÎT (CONT'D)  
My head's spinning.

LYDIA  
Come with me.

He staggers. She holds him up, leads him over to a metal  
door, next to a video entryphone system.

She opens the door, picks up a flashlight, switches it on.

LYDIA (CONT'D)  
Be careful of the steps.



BENOÎT  
Where are we going?

LYDIA  
There where you have to go.

10 INT. BASEMENT - NIGHT

They go down several steps. Benoît starts to nod off. She shakes him awake, leads him downstairs.

BENOÎT  
Stop fooling around. I want to go home... What are you...

She lets go of him, lifts an index finger and touches Benoît's back. She pushes. He collapses on the ground. He immediately falls asleep, his cheek on the bare concrete floor.

We hear the grating of a metal wire grid door and a key being turned in a lock.

11 INT. GROUND FLOOR - NIGHT

Lydia closes the door down to the basement. She leans against the door and sings *I wanna be your dog*.

She rinses her hair under the tap... Red dye trickles in the sink.

12 EXT. FOREST - MORNING

Lydia is now a brunette. She is leaning over the hatchback's engine. Using a clamp, she grasps hold of the wire. She connects it back up.

She puts her bicycle in the rear trunk, climbs into the car and starts it up.

The hatchback drives off into the morning sun.

13 EXT/INT. TECHNICAL SERVICES WAREHOUSE - DAY

Lydia parks the hatchback on the carpark.

She punches in her time card and goes to change in the women's changing room.

Lydia is the only woman amongst a dozen technical agents. The small team listens as their foreman briefs them.

TEAM FOREMAN

Robert and Gilles, you continue  
working at Camus college.

GILLES and ROBERT nod their heads. Gilles can't take his eyes  
off Lydia.

TEAM FOREMAN (CONT'D)

Lydia. Today, you're going to the  
football stadium. Don't forget to  
take the key to the maintenance  
room where they keep the equipment.

LYDIA

I won't forget.

TEAM FOREMAN

Do a complete overhaul. There's an  
important match next weekend. It'll  
take you all day. Will you be OK?

LYDIA

I'll be fine.

GILLES

If not, I can always go with her...

TEAM FOREMAN

You scared she'll put the corner  
poles up in the centre circle?

The group chuckles.

TEAM FOREMAN (CONT'D)

I went with her last time. She  
knows the rules know.

GILLES

I only wanted to help. The machines  
are heavy.

Lydia looks over at him gratefully and shows him her biceps,  
making everyone smile and creating a good mood all round.

14 EXT. FOOTBALL STADIUM - DAY

Lydia opens the maintenance room. She takes out a machine: a  
line painter.

She switches it on, pushes it towards a line marking on the  
pitch. She turns a lever. The machine paints a beautiful  
straight line.

15 INT. BASEMENT - LATE AFTERNOON

Lydia has parked her hatchback next to Benoît's Audi in the basement.

She switches on a flashlight and locks the garage door.

She looks into the cell. Benoît is still laid in the same place he fell. Lydia glances at her watch. She bangs the flashlight against the bars. Benoît doesn't budge.

She climbs the stairs.

17 INT. GROUND FLOOR - LATE AFTERNOON

Lydia has a gun in her hand. As she passes it from one hand to the other, she feels its weight. It's heavy.

She puts it down on the kitchen table's plastic tablecloth, next to Benoît's police badge.

18 INT. POLICE STATION - LATE AFTERNOON

DJAMILA, a young plain-clothes detective in the criminal division is studying a document on a computer screen. SERGE, her young partner, catches her attention. He's on the phone, covering the receiver with his hand.

SERGE

It's Garnier's wife...

DJAMILA

I'll talk to her.

He hands over the phone.

DJAMILA (CONT'D)

Hello, Gaelle... He's not here yet... Oh, he didn't go home! Maybe he's on a case. He didn't say anything to us... As soon as he gets here, I'll tell him to call you... Bye.

He hands the phone back to Serge.

DJAMILA (CONT'D)

He didn't go home last night.

SERGE

And he should've been here two hours ago!

DJAMILA

It's not like him.

SERGE  
You think the chief's doing a bunk?

DJAMILA  
Let's go and tell the "big boys".

19 INT. TECHNICAL SERVICES - DAY

Lydia comes out of the women's changing room. She half-opens the men's changing room door. She spots Gilles. She waves him over. Gilles goes over to her.

LYDIA  
(quietly)  
You alone?

GILLES  
Yes, you can talk normally.

LYDIA  
I'm taking the line painter with me tonight.

GILLES  
What? Home?

LYDIA  
Yes. Let me know if it becomes a problem.

GILLES  
You want a hand to get it in your car?

LYDIA  
No. I manage on my own and you know that's the way I like it.

She kisses him on the cheek.

20 EXT. FOOTBALL STADIUM - DAY

Lydia is struggling to get the line painter in her car rear trunk. She tries a second time. She nearly collapses under the strain.

21 INT. BASEMENT - DAY

Benoît wakes up. He rubs his head, struggles to stand up, staggers over to the sink.

He splashes some water on his neck, goes back over to the wire grid door.

He tries to see through the darkness of the cellar. He can make out some dirty shelves full of boxes, empty bottles and jars, and crates stacked up higgledy-piggledy. He notices some intertwined wires hanging down from the ceiling.

Benoît goes over to the cellar window.

As he takes off his shoes, he notices his laces have disappeared. He throws his shoes up against the window... which is very high up.

He goes back over to the wire grid door. He takes a few steps back, then throws himself at the door. He repeats this, each time more violently.

His last attempt is extreme. The shock is brutal. He falls to his knees.

22 INT. BASEMENT - DAY

The floor of the basement... minus Benoît.

Muffled thumps. Benoît has pulled himself up to the top of the bars. He feels the fresh cement that's been laid around the bars. He pulls at a bar, trying to dislodge it. It's fruitless. He let's himself drop to the floor.

23 INT. LYDIA'S HOUSE - LATE AFTERNOON

The hatchback drives beside the garden and down the slope towards the garage door.

24 INT. BASEMENT - LATE AFTERNOON

Lydia climbs out of the car. She opens the garage door with a key, gets back into the car and drives the hatchback in.

She turns on the flashlight, opens the rear trunk. We see the car shot with a Dutch angle.

Benoît makes his way over to the bars. He hear Lydia panting and groaning, letting out little chilling cries.

She goes over to the cell and shines the beam inside.

LYDIA  
You're awake!

She walks past the cell. Benoît watches her in silence. She's wearing a bonnet that covers completely her hair and a pair of dirty blue overalls. Reaching the bottom of the stairs, and without turning round, she motions something to him.

She climbs the stairs. He rushes over to a corner of the cell where a drainpipe runs down the wall. He presses his ear to it. He hears her singing in the shower.

CUT TO:

Lydia comes down the stairs unwinding the lead of a portable industrial floodlight.

Benoît watches her put the floodlight down in the middle of the basement.

He sniffs. She's put some perfume on. He forces himself to be nice.

BENOÎT

What have you done to your hair?

LYDIA

It's my natural color. It's our color!

BENOÎT

Ours?

LYDIA

Doesn't it remind you of someone?

BENOÎT

No. Come closer!

She moves closer to him. He holds out his arms. His fingertips brush against her nipples.

BENOÎT (CONT'D)

Closer!

LYDIA

Why?

BENOÎT

Because I want you. Isn't that what you want too?

LYDIA

Are you up to it?

BENOÎT

How long have I slept?

LYDIA

48 hours.

BENOÎT

48 hours!

LYDIA  
Yes. I don't understand it...  
Normally, GHB only works for about  
12 hours at the most.

BENOÎT  
You gave me that?!

LYDIA  
GHB and something else which must  
really have knocked you out.

BENOÎT  
GHB is the date rape drug!

LYDIA  
Don't worry, nothing happened. Now,  
take your shirt off.

He nods his head with a smile.

BENOÎT  
You're really twisted, aren't you?

LYDIA  
Take your shirt off.

He undoes the buttons.

LYDIA (CONT'D)  
Off altogether!

Benoît drops his shirt on the floor. He tightens his  
abdominal muscles.

He stares at her.

BENOÎT  
Come here!

Lydia takes a metric ribbon tape measure out of her pocket.  
She slides it over the floor towards him. She motions to him  
to take it. Benoît picks it up, looking curiously at her.

LYDIA  
Measure... Hold your arm out  
straight, measure from your armpit  
to your fingertips.

BENOÎT  
Why?

LYDIA  
(with a strange smile)  
It's foreplay.

BENOÎT  
I'm all for living out fantasies...  
82 centimeters.

LYDIA  
Start again! Right in the middle of  
your armpit.

BENOÎT  
...83

She looks at his shoes.

LYDIA  
...plus 30. Send back the tape  
measure.

Lydia picks up the spool. Warily keeping her eye on Benoît, she unreels it, measures out a space on the floor, starting at the base of the bars. She disappears into the shadows. Then reappears, pulling the line painter behind her. She turns it on.

The machine paints a straight green line right across the basement floor, at 1.13 meters from the bars.

She turns off the machine.

BENOÎT  
What's that?

LYDIA  
Our playing area boundary line!

BENOÎT  
(sniggering)  
It's usually white.

LYDIA  
To turn a football pitch into a  
rugby pitch, you first of all paint  
the white lines green... when it  
snows, the lines are red... I know  
my stuff, don't I?

BENOÎT  
And what game are we playing?

LYDIA  
A deadly game.

BENOÎT  
Explain.

LYDIA  
The rules are simple: there's only  
one player... Me. The goal: to  
watch you die.



BENOÎT  
What is this shit?

LYDIA  
It's serious... I'll watch you  
waste away to the bitter end...  
YOUR end... Unless you decide to  
come clean and confess!

BENOÎT  
(sniggering)  
Confess what? You're crazy!

Lydia throws the tape measure at him, which he narrowly avoids.

LYDIA  
(in a soft voice)  
Never again do I want to hear you  
say that word. You hear me? Never  
again. Send back the tape measure.

He bends down and slides the tape measure back to her. She picks it up.

She pushes the line painter back towards the garage.

LYDIA (CONT'D)  
You still take two sugars in your  
coffee?

BENOÎT  
(worried)  
Was that a lucky shot in the dark?

LYDIA  
I don't believe in luck anymore.

She comes back towards the cell with a small white cup on a saucer.

He looks... and sees the cup is empty.

She puts the empty cup down on the concrete floor, about twenty centimeters inside the green line.

She leaves. He hears her rummaging around in the dark. She comes back. She bends down and pours a sachet of instant coffee into the cup. She fills the cup up to the brim with mineral water. She places two sugar lumps on the saucer.

LYDIA (CONT'D)  
Help yourself.

BENOÎT  
Open the door.

LYDIA  
Reach out for it.

BENOÎT  
(putting his shirt back  
on)  
I'm not playing this damn stupid  
game. Open the door. OPEN THE  
DOOR!... Before you really get  
yourself into trouble.

LYDIA  
Getting angry won't get you  
anywhere.

She picks up the portable floodlight and carries it upstairs,  
daintily slamming the door behind her.

BENOÎT  
(softly)  
Mad. Completely mad!

He listens carefully, goes over to the drainpipe and presses  
his ear against it. He hears her singing the same song. *In my  
room I want you here. Now we're gonna be Face-to-face. And  
I'll lay right down in my favorite place. And now I wanna be  
your dog.*

BENOÎT (CONT'D)  
(in crescendo, in time to  
the music)  
Crazy, crazy CRAZY!

CUT TO:

The house is now silent. Benoît is leaning against the wall.  
He stands up and goes over to the bars. He looks at the cup  
of coffee.

He lies down on the floor. He slips his arm through two  
bars... his fingertips don't quite reach the cup.

Benoît stretches his arm even further. The bars cut into his  
shoulder. He manages to grasp the saucer... but the coffee  
slops over... melting the sugar lumps.

Benoît slowly drags the cup towards him. The coffee slops  
over into the saucer.

He finally has hold of the cup. He looks down at what's left:  
there's only a drop left in the bottom. He lifts the cup to  
drink.

LYDIA  
Does it taste good?

He jumps, spilling even more coffee.

LYDIA (CONT'D)  
I frightened you! But of course,  
you don't have a clear conscience.

BENOÎT  
Rubbish! Open the door. It's your  
last chance! Don't you realize what  
you're doing? You're the one who's  
going to waste away in jail. Open  
the door now!

LYDIA  
Put the cup back where you found  
it.

She turns on her heel and walks up the stairs, closing the  
metal door behind her.

Benoît drains the dregs of coffee.

25 INT. TGV TRAIN STATION - DAY

The Paris train is already in the station. Djamila and Serge,  
obviously late, push their way through the crowd... rushing  
over to greet a man who's climbing down from the train.

DJAMILA  
Commander Fabre!

Fabre acknowledges her with a slight nod. He's holding a  
small suitcase and a leather briefcase in the same hand.

Djamila introduces Serge, her partner. Fabre studies them a  
moment. During which we hear what he's thinking.

FABRE  
(inner voice)  
...Juniors! Aren't I the lucky one,  
for my last investigation. Damn it,  
at least I hope they're good!

SERGE  
Would you like to go to your hotel  
straight away?

FABRE  
The hotel? Who's tired? We've  
things to do.

Serge clenches his teeth.

SERGE  
We're parked over there.

They walk out of the train station. A group of soldiers on  
patrol are watching the exit. Fabre starts imitating their  
nonchalance. Serge and Djamila look at him furtively.

26 INT. CAR - DAY

Djamila is behind the wheel of an undercover car. Serge is sat in the passenger seat, Fabre in the back seat. He opens his "bureaucratic" leather briefcase and pulls out some papers.

FABRE

Did you inform (he looks at a paper)... Gaelle Garnier I'd like to see her?

DJAMILA

Yes.

Djamila starts up the car.

FABRE

I noticed the Lappex factory is on our way. We'll stop off. Do you know where it is?

SERGE

Yes, we know the way.

FABRE

Tell me a bit about Garnier. Had he changed these last few days?

SERGE

I didn't notice anything out of the ordinary. You?

DJAMILA

He seemed OK to me... He was pleased he was in his second week without a smoke.

FABRE

You know he made a big mistake a few years back?

(inner voice)

It wasn't just a mistake, he fucked up big time!

SERGE

He told us about it.

27 EXT. FACTORY - DAY

The three policemen look round at the abandoned Lappex factory. Most of the windows have been broken, the bars forced open. There are still traces of burnt tires on the ground.

FABRE

I followed what was happening and I wanted to see it for myself. What a waste, eh?

They don't respond.

Fabre reads out loud the faded slogans.

FABRE (CONT'D)

*Giving in slightly means giving up a lot.*

(inner voice)

And what do these two think of all this then...

(reading a slogan out loud)

*It's not over!*

(to the two detectives)

What do you think?

DJAMILA

Oh, it's over, but things sure got heated. A manager was taken hostage, they asked us to go in. Detective Shoeller from criminal went in with the gendarmes... There was one hell of a fist fight.

FABRE

How old's Schoeller?

DJAMILA

53.

FABRE

Good... There's a report here from Intelligence: there have been some anti-cop threats. I've a list of guys who must dream of doing a cop in. We'll put Schoeller on it...

He takes another good look at the factory.

FABRE (CONT'D)

It's quiet. Much too quiet!

DJAMILA

230 people were tossed aside overnight.

SERGE

With a fantastic consolation prize.

DJAMILA

15 seconds of fame on the local news! A news flash followed by total blackout.

FABRE  
 (inner voice)  
 Awkward turn of phrase, but I agree  
 with her. They might not be as bad  
 as all that, these young 'uns!  
 (out loud)  
 OK! Let's go.

28 EXT. THE GARNIERS' HOUSE - DAY

The three detectives climb out of the car. Fabre takes in the Garniers' ordinary-looking house. He looks around at the neighboring houses.

FABRE  
 (quietly)  
 I'll go in alone. Go and see who  
 that dormer window belongs to.

He points to the house next door. It has a dormer window that overlooks the Garniers' house.

Djamila and Serge go and ring the doorbell. No one answers.

29 INT. GAELLE'S HOUSE - DAY

Fabre walks up the front steps. JEREMIE (8) opens the door and invites him in. He shows him through to the living room. Fabre sits down in an armchair. He hears the boy go back to playing a video game in the room next door. Fabre looks quickly round the living room.

FABRE  
 (inner voice)  
 Hideous. The kind of furniture the  
 shops give you no option but to buy  
 as a suite. So dreary. Can cause  
 marital problems.

He leans forward to look at some magazines on the coffee table.

He gingerly flicks through them.

FABRE (CONT'D)  
 (inner voice)  
 They go with the furniture.

GAELLE (O.S.)  
 Hello!

Fabre looks up and sees GAELLE standing at the door. He stands up, taken aback by her beauty.

FABRE

Hello.

(inner voice)

She doesn't go with the furniture!

30 EXT. NEIGHBORING HOUSE - DAY

Djamila calls over to two little girls playing in the house next door to the one with the dormer window.

The girls go over to her. They're dressed up as manga characters.

DJAMILA

Hello. Aren't your next door neighbors in?

ORIHIME (BLEACH)

Mrs. Guichard? She's in hospital. With a broken leg.

ARIKA (MAI OTOME)

Isn't it her wrist?

ORIHIME

Maybe it's both.

ARIKA

What do you want with her?

DJAMILA

Only to wish her well. You go back and play.

31 INT/EXT - CAR - DAY

Djamila and Serge are leaning against the car. Serge is on the telephone.

SERGE

We've found her... She's in Providence.

Fabre comes out of the house and goes over to them.

DJAMILA

Did it go alright?

FABRE

Great. I was taken unawares. She's stunning.

DJAMILA

He's not bad himself.

Serge talks on his phone.

FABRE

According to her, their marriage is hunky-dory. I think she's on the level. Don't you?

DJAMILA

He's always been very discrete. But everything seemed to be fine.

SERGE

... Mrs. Guichard underwent an operation today. We can pay her a visit tomorrow.

DJAMILA

She's the neighbor with the dormer window.

32 EXT. LYDIA'S HOUSE - DAWN

The grass is covered with frost. Ice glistens on the cellar window.

33 INT. BASEMENT - EARLY MORNING

Lydia opens the door, slams it shut, runs down the stairs four by four and rushes over to the car.

Benoît calls out to her. She spins round. Then opens the garage door, gets in the car and turns the key.

Benoît spits at the car, but misses. Lydia shrugs. She drives the car out of the basement.

We hear Lydia close the door.

Benoît doesn't move until he's sure the car has gone.

He pats his body to warm himself up.

He paces up and down the cell.

BENOÎT

(out loud)

... A flaw. There must be a flaw, even down here! Every system has a flaw!

He carefully examines the cell, the wire grid door, the bars...

He leans against the wall. With his fingernail, he marks the number of days he's been kept prisoner.



34 INT. HOSPITAL ROOM - DAY

Germaine Guichard is holding a book with her good hand. The other one is bandaged up.

She is captivated by a small paperback: "The Coming Insurrection". The lady sharing the room is watching a television show, the soundtrack is playing for the umpteenth time.

Germaine looks up: visitors!

GUICHARD  
I think you've got the wrong room.

DJAMILA  
Hello.

Fabre shows her his police badge.

GUICHARD  
At least you've got a job.

FABRE  
An easy job: I've just come to ask  
a few questions... about your  
neighbor, Benoît Garnier.

GUICHARD  
We can't hear ourselves think in  
here.

She goes over to her roommate's bed, grabs the remote control and presses the mute button on the TV, which is attached to the wall so high up it's almost on the ceiling.

GUICHARD (CONT'D)  
(to her roommate)  
You've already seen this episode  
three times! From now on, lip read!

She goes back over to Fabre, passing in front of Djamilia.

GUICHARD (CONT'D)  
You're a pretty one!

She sits down on her bed.

GUICHARD (CONT'D)  
So, you're from Internal Affairs?

FABRE  
Just Criminal Investigation.

She turns towards her roommate, who's abandoned the TV for their titillating conversation.

GUICHARD

You find this interesting?!

FABRE

Before coming into hospital, did anything appear suspicious? That window of yours is perfect for watching what's going on?

GUICHARD

Is that what you think us old women do all day?

Fabre bites his lip. Djamila bursts out laughing.

GUICHARD (CONT'D)

I'm worried about my neighbor. I knew he was being pestered.

FABRE

What do you mean?

GUICHARD

There was a young girl... she spent days waiting for him in her car. One day, I even caught her eyeballing the Garniers' place with binoculars!

FABRE

Could you describe her?

GUICHARD

I'm as blind as a bat!... I vaguely remember her... rather colorful... A redhead. The color stood out against the white car...

FABRE

A new car?

GUICHARD

New? I haven't a clue. Probably run-down... but less than us.

FABRE

Do you remember what make?

GUICHARD

It was a car... All cars look the same to us.

FABRE

Someone will come and show you some photos.

GUICHARD  
 (shrugging)  
 We're happy to have the occasional  
 visitor. Have you seen our view  
 from the window?

Fabre glances out the window... and sees a cemetery.

FABRE  
 Aren't they thoughtful? It's to  
 save you traveling expenses!

GUICHARD  
 (showing him "The Coming  
 Insurrection")  
 You should read this.

FABRE  
 Too romantic for me.

He takes his leave and beckons to Djamila to leave the room.

35 INT. HARDWARE STORE - EVENING

Lydia walks up to the village hardware store's counter. She  
 kisses a young girl her age on the cheek.

FLORENCE  
 Your order's arrived.

She bends down, picks up some electrical equipment and puts  
 it on the counter. Lydia checks her order: insulating tape,  
 connecting blocks...

LYDIA  
 That's great. It's all there.

FLORENCE  
 You're looking good. You have your  
 eye on a man?

LYDIA  
 (paying in cash)  
 Just one... that I'm keeping to  
 myself.

FLORENCE  
 Go on, tell all.

LYDIA  
 It's early days yet.

FLORENCE  
 OK, I understand... especially if  
 it's new. You'll tell me all about  
 him when things are a bit more  
 steady.

LYDIA

Do you have an electric shaver... a cordless, rechargeable one... for thick stubble.

FLORENCE

This one's not bad for men.

She takes an electric razor out of its box.

LYDIA

He can't hurt himself with that, can he?

FLORENCE

No. You're really keen on him, aren't you?

LYDIA

I'll take it.

Florence catches her boss throwing her a dark look.

FLORENCE

He's always got his beady eye on me. I'd love to get rid of him.

Lydia leaves the store, a smile on her face.

36

INT. POLICE STATION - DAY

Shoeller is looking through photos of "Rebels", as Intelligence calls them, taken at demonstrations. A photo of Lydia's colleague, Gilles, skims across the screen. Shoeller looks up. He sees Fabre and Djamila walking past in the corridor.

Fabre and Djamila go through Benoît's office. Djamila tries to open a small drawer of Benoît's desk.

DJAMILA

Locked!

Fabre goes over to her. He takes a small Swiss army knife out of his pocket, attached to his key ring.

He opens a small blade, slides it between the drawer and the desk and forces it open... The drawer gives way.

Inside: flyers for takeaways, union leaflets... and at the back, a little black book.

Fabre opens it, flicks through it.

FABRE

There's one per page. Name, phone number...

(MORE)

FABRE (CONT'D)  
 appraisals and comments... It  
 covers the last two years.

DJAMILA  
 You think there are more?

FABRE  
 Who knows? Look, a page has been  
 ripped out.

37 INT. BASEMENT - EVENING

Lydia is fixing the electricity. The flashlight is balanced  
 on top of a stepladder. We can hear the electric shaver.

BENOÎT (O.S.)  
 There you go, I've finished.

LYDIA  
 Slide the razor over to the green  
 line.

BENOÎT (O.S.)  
 I'm hungry!

LYDIA  
 You can survive for forty days just  
 on water.

BENOÎT  
 Oh, come on!

LYDIA  
 Don't worry... that leaves you  
 enough time to unburden your  
 conscience.

BENOÎT (O.S.)  
 What of?

LYDIA  
 That's for you to tell me.

BENOÎT (O.S.)  
 Have I arrested someone close to  
 you? Is that it? Your boyfriend...

LYDIA  
 No... And stop asking questions.  
 You should just come out with it on  
 your own. You should say to me:  
 This is what happened.

BENOÎT  
 You're going to have to help me a  
 little bit because I'm lost here...

She connects up the fuse box. The light comes on in the basement.

She crouches down beside the line, her buttocks on her heels, to check if the paint is dry. Benoît stares at the sublime curves of her knees close together. She catches him in the act. He looks up.

She places his wedding ring on the green line. Benoît hadn't realized he was no longer wearing it.

LYDIA

You took it off then put it back on. I took it off you.

BENOÎT

Don't play around with that!

One by one, Lydia places the keys she's taken from Benoît's key ring on the green line.

LYDIA

It's an exercise to loosen your tongue... Tell me what they open.

BENOÎT

You're a headcase! If you think I'm going to go along with your perverted little games, you can think again!

Benoît turns his back on her.

LYDIA

(calmly)

It's to help you practice telling the truth... I don't want to actually use your keys.

BENOÎT

Open the door... There's still time.

She shrugs without looking at him.

BENOÎT (CONT'D)

Open it... and I'll forget what's happened. Open it!

LYDIA

You're so annoying, always giving orders!

She leaves the keys on the green line and goes up the stairs.

Benoît shouts after her, insulting her.

He leans against the freezing cold wall.

He scratches another nail mark in the wall, notching up one more day of being held captive.

BENOÎT

I won't let you get to me!

Benoît pretends the whole space in his cell is a boxing ring. He starts working out with a series of boxing moves. His foot work speeds up and, adopting a guard position, he swerves, dodges...

38

PORTRAIT OF N

**N** is a beautiful, 35 year old woman. She flaunts her cheerfulness like Louise Brooks in an old Pabst film.

N

I don't have a sex video or anything to show you... It was just a fling... It only lasted an hour... It was afterwards that he told me he was a policeman... Apart from that, I don't really remember much. It wasn't unpleasant. I never saw him again. He never called. And that's it. There were no ties. No spicy details for you... Except he told me I had beautiful feet. You want to see them? Maybe I have feet that attract civil servants.

She takes her shoes off. Barefoot, she climbs up onto the coffee table... stopping at the edge.

39

EXT. BUILDING - EVENING

Fabre and Djamila walk out of the building. In silence, they pass a man waiting for the lift. Fabre and Djamila look at each other knowingly.

FABRE

She's pretty... but Gaelle outweighs her by far. I don't understand men.

DJAMILA

You're not the only one!

FABRE

Make an appointment with the next one... A jealous husband or boyfriend could fit the bill.

DJAMILA

You want to go alone?

FABRE  
 Why? Our joint venture seems to be  
 working well.

40 INT. BASEMENT - EVENING

Benoît has his ear pressed against the drainpipe. He can faintly hear the news on the radio.

He turns his head round when he hears scurrying.

A rat runs across the cellar. Benoît shouts out, swearing at it.

BENOÎT  
 CLEAR OFF! HEY, YOU UP THERE! I  
 WANT TO TALK TO YOU!

The door opens. Lydia comes down the stairs.

LYDIA  
 Yes?

BENOÎT  
 I saw a rat.

LYDIA  
 And?

BENOÎT  
 It's disgusting. You're not the one  
 sleeping down here...

The lights flicker on and off.

BENOÎT (CONT'D)  
 Nothing works down here and it's  
 disgusting. Do something, for  
 Christ's sake!

Lydia rummages for a screwdriver in the toolbox.

BENOÎT (CONT'D)  
 And I'm hungry!

Holding the screwdriver, she points to the keys on the green line.

She tightens up the connecting block.

BENOÎT (CONT'D)  
 (pointing to the keys)  
 Garage. Letter box. Front door.  
 Safety lock. Happy?

She throws another set of keys onto the green line.



BENOÎT (CONT'D)  
My desk drawer... the armory.

Lydia whips round. Benoît points to the key.

BENOÎT (CONT'D)  
That one there's for the armory.  
The police station's front  
entrance. My office. Desk drawer.  
Handcuffs. Locker.

The lights have stopped flickering.

BENOÎT (CONT'D)  
You heard... I told you everything.

He looks at her, waiting for a reward.

She picks up the key to the handcuffs.

She goes back upstairs with the tools. She leaves the  
basement door ajar. He cranes his neck to try and see  
something.

Lydia comes back downstairs, carrying a sports bag.

BENOÎT (CONT'D)  
That's MY sports bag... it was in  
the back of my car.

She opens it, takes out some sports clothes.

LYDIA  
Get undressed and take a shower.

BENOÎT  
I'm hungry.

LYDIA  
After your shower.

BENOÎT  
Now!

LYDIA  
After!

BENOÎT  
I don't give a damn about a shower.  
I want some food.

LYDIA  
You've got to stay clean or you'll  
catch something before you've had  
time to confess.

BENOÎT  
If I don't eat anything I'll end up  
catching something.

LYDIA  
Stop being clever. You're not in a  
position to play at that game.

He gives up.

He turns his back to her, gets undressed and spends less than three seconds under the freezing shower. He gets out. A towel is waiting for him on the floor. He dries his head, his body, his thighs, his sex.

She throws his clothes through the bars.

LYDIA (CONT'D)  
You've already lost weight.

BENOÎT  
I was a bit on the chubby side...  
Should I thank you for the diet?

LYDIA  
(pointing to his sex)  
And him?

BENOÎT  
You still interested?

LYDIA  
Take a look!

BENOÎT  
You promised me something to eat.

LYDIA  
Look!

He stretches the elastic waistband on his jogging trousers and furtively looks down.

BENOÎT  
No.

LYDIA  
Here...

She throws something into the cell.

LYDIA (CONT'D)  
I want him to suffer!

BENOÎT  
You should get your head examined!

LYDIA  
 Actually, I'm on my way now! I  
 didn't wait for your advice. I see  
 someone every week.

BENOÎT  
 Well, step up the rhythm! Go every  
 day!

She picks the ring up from the green line, slips it on her  
 finger.

BENOÎT (CONT'D)  
 Don't touch that! It's sacred!

She goes back upstairs and slams the door. Benoît runs over  
 to see what she threw in the cell: an old, withered carrot...

He picks it up.

BENOÎT (CONT'D)  
 A headcase! I might be starving  
 but... I have my dignity.

He smashes it against the wall with all the strength he can  
 muster.

41 INT. THERAPIST'S OFFICE - DAY

A woman (NINA JIMEL), in her 40's, opens the waiting room  
 door.

JIMEL  
 (in a lovely, gentle  
 voice)  
 Hello Lydia. It's your turn now.

She shows her in to her office.

Lydia sits down in a comfortable armchair, opposite a desk.  
 She studies Nina's beautiful face.

JIMEL (CONT'D)  
 You're looking well!

LYDIA  
 I'm sleeping better. And it's  
 because I've almost finished the  
 work in the basement.

JIMEL  
 You work too hard. You should look  
 after yourself more, go out, go  
 dancing...

LYDIA  
I don't need to bother with all  
that now... I've met someone.

JIMEL  
That's great. Someone from work?

Lydia doesn't answer. She plays with the wedding ring,  
slipping it from one finger to another: an optical illusion  
trick. She does it a few times then stops.

LYDIA  
If someone calls me crazy, what  
should I do?

JIMEL  
If it upsets you, you should answer  
back.

LYDIA  
I don't want to be pushed around.

JIMEL  
You seem all keyed up... Right,  
shall we begin?

LYDIA  
OK.

JIMEL  
With some relaxation, as usual...

Lydia automatically stands up and goes over to the couch.

42 INT. BASEMENT - DAY

Benoît is listening attentively. He hears Lydia's car  
approaching... but she doesn't drive down into the garage. He  
tries to see through the small window. He presses his ear  
against the drainpipe.

BENOÎT  
Have you brought someone back?!

He listens again. Nothing. He goes back over to the wire grid  
door.

The basement door opens with a grate.

BENOÎT (CONT'D)  
So, you saw your shrink? Didn't she  
give you any advice about me?

Lydia is holding his wallet. She opens it. Puts a credit card  
down on the green line.

BENOÎT (CONT'D)

0244

Lydia takes out another credit card.

BENOÎT (CONT'D)

(before she has time to  
put it down)

4461

She puts down Benoît's cell phone.

BENOÎT (CONT'D)

06 03 70 30 31

LYDIA

Very quick... I like that. Now,  
carry on... without me asking you  
the question.

BENOÎT

What do you want me to say?

LYDIA

Tell me what you have on your  
conscience... just let it all out.

BENOÎT

I've nothing on my conscience...  
Nothing that would interest you  
anyway.

LYDIA

Spit it out!

BENOÎT

There's nothing to say.

She heads for the stairs.

BENOÎT (CONT'D)

LYDIA!

She turns to face him.

BENOÎT (CONT'D)

My son, Jérémie, will need new  
basketball gear for the new school  
term. He plays basketball.

LYDIA

I'm very happy for him, but I don't  
give a damn.

BENOÎT

I have a joint bank account with my  
wife.

(MORE)

BENOÎT (CONT'D)

You must've seen the money in my wallet. Can you put it in the account?

LYDIA

D'you really think I'm an idiot?  
That I'll actually go to your bank?

BENOÎT

No. You can do anonymously at any cash machine.

LYDIA

No.

BENOÎT

I promised him some new gear.

LYDIA

I don't give a shit!

BENOÎT

But I promised.

He stares at her and bursts into tears.

She sighs.

LYDIA

We'll see.

She bends down and picks up a credit card.

BENOÎT

0244

She freezes an instant, hesitating. Then walks away.

She goes upstairs.

He swallows his tears. He hears the car driving away.

BENOÎT (CONT'D)

Jérémie... a game of basketball  
with your dad? Let's go!

He plays an imaginary game with his son.

BENOÎT (CONT'D)

Wow... You're giving me a  
thrashing...

It's a lively game. Benoît is out of breath.

43 INT. GILLES'S CAR - EARLY MORNING

Gilles is driving to work. He has a feeling he's being followed. He keeps glancing in his rear-view mirror. He speeds up as he drives down a section of several dangerous bends.

His car disappears round a sharp bend.

Another car follows him, driving fast. Suddenly, we see Gilles car standing in the middle of the bend, empty. Detective Shoeller slams his brakes on.

His car stops a hair's breadth away from Gilles's, who, in the meantime, had got out of his car. He makes his way back from the roadside.

GILLES

(with mounting anger)

What do you want? You want to know if my opinions have changed? Well, no, they haven't! I still yearn for the destruction of the world you stand for!

He jumps in his car and speeds off. Shoeller slowly drives after him.

44 INT. TECHNICAL SERVICES - DAY

Gilles is drinking an instant coffee next to the vending machine. He looks up as Lydia walks in.

GILLES

Can I buy you a coffee?

LYDIA

(shaking her head)

...I need to ask you something...  
What do I risk putting money into a cash machine with a credit card?

GILLES

You could have your photo taken.

LYDIA

What do you mean?

GILLES

Everyone knows that... There are cameras inside cash machines. Is it your card?

LYDIA

No. I found it.

GILLES  
 Throw it away! Haven't you  
 noticed... it's swarming with cops  
 at the moment?

LYDIA  
 No, I hadn't.

GILLES  
 You must've seen the roadblocks?

LYDIA  
 Not round my place.

GILLES  
 If a cop finds that card on you,  
 you'll be done for stealing.

LYDIA  
 Thanks. I'll think of another way  
 to get rid of it.

45 INT. BASEMENT - DAY

Benoît hears the garage door opening.

Lydia drives in her hatchback. Benoît hears her closing her door and opening the rear trunk. She lets out a little cry of strain as she struggles with something.

She pushes an oxyacetylene welder machine over to the green line.

LYDIA  
 Look what I bought with your credit  
 card.

BENOÎT  
 You did what?

She laughs and places the Gold card on the floor.

LYDIA  
 Everyone knows you're filmed when  
 you use a cash machine.

She opens the oxygen and fuel gas cylinders. She adjusts the valves on the torch to get the biggest possible flame... aims it at the credit card and melts it. Benoît is stupefied.

She moves closer to the bars and aims at Benoît... who backs away. She follows him, spurting the cell with flames. Benoît runs up and down the cell trying to avoid the flame.

He collapses on the floor. He's not hurt, but paralysed with fear.



To scare him even more, she opens a burst of flames just in front of him.

She turns the machine off, puts the hoses away, walks past the cage and goes upstairs.

She slams the metal door.

Benoît listens carefully. The door opens. Music flows down to him. Lydia is listening at top volume *I wanna be your dog*.

46 INT. SWIMMING POOL - DAY

Djamila and Fabre introduce themselves at the swimming pool's entrance. A door is opened for them. Djamila waves thanks. They walk towards the pool.

DJAMILA

She was very curt on the phone. I had to really push to see her, and she won't give us more than ten minutes, slotted in between two classes... We're right on time. Let's take our shoes off or we'll get shouted at.

FABRE

I'll let you do the talking.

They leave their shoes and socks to one side.

They walk over to the main pool. **A** (35) motions to them to wait where they are. She's a swimming instructor. A group of elderly people are waiting beside the pool for their swimming lesson to start. **A** goes over to Fabre and Djamila.

**A**

I don't have much time.

DJAMILA

We won't be long.

**A**

What do you want?

Whilst Djamila asks the questions, Fabre thinks to himself.

FABRE

(inner voice)

35. At the most 37. Not bad. Too muscular. It's her job. Not bad, but Gaelle is much prettier. What on earth was he doing? No obsessions with hair color or breast shape. They have completely different builds...

He looks down at her feet. He's flabbergasted.

A  
Have you finished ogling at me?!  
D'you fancy me, is that it? Well, I  
don't find it funny. I've got to  
get back to work.

She turns on her heel and goes over to the group of elderly people.

Djamila and Fabre go back to their shoes.

DJAMILA  
Didn't you appreciate my questions?

FABRE  
Yes, they were fine.

DJAMILA  
Well, what happened then? You  
completely forgot yourself.

FABRE  
No, not at all... I've got to check  
on something. Would you be tempted  
by an impossible mission?

DJAMILA  
Go on...

FABRE  
I'd like to go to the swimming pool  
with Gaelle. A different one, of  
course, to avoid any  
unpleasantness.

DJAMILA  
Are you serious?

FABRE  
What do you think?

47 INT. BASEMENT - DAY

Benoît hears the hatchback arriving. The garage door stays shut.

He hears footsteps upstairs. He presses his ear against the drainpipe. He thinks he can hear TWO voices... but he can't be sure. He sticks a finger in one ear and presses the other against the drainpipe again... He hears the word "tribunal"...

He rushes over to the wire grid door and starts shouting.

He goes back to the drainpipe. He can't hear anything.

The door opens. Lydia comes downstairs.

LYDIA  
Did you call?

Benoît calls for help.

BENOÎT  
Help! Help! Down here!

Lydia finds it all quite funny. There's no reply from upstairs.

LYDIA  
Let me help you... Help! Help! Down here!

Silence.

LYDIA (CONT'D)  
Get this through your thick head:  
Nobody, nobody, nobody is going to  
come and rescue you! If I were you,  
I'd put an end to all this... I'd  
confess.

BENOÎT  
(his anger mounting)  
I confess you piss me off and  
there's only one thing I want to  
do: smash your face in!

LYDIA  
(gently)  
I'll give you something to eat.

Pause.

BENOÎT  
You already promised me that and  
didn't follow up.

LYDIA  
Not until you've owned up.

Pause.

BENOÎT  
I sometimes cheat on my wife.

LYDIA  
Continue.

BENOÎT  
No one knows about it.

LYDIA  
Continue.

BENOÎT

That's it. It's dumb. It's my little secret. I'm not proud about it... and even less to have told you.

LYDIA

You haven't told me anything! Tell me about the one who's dead!

BENOÎT

Dead?

LYDIA

The one who wasn't willing.

BENOÎT

They've always been willing.

LYDIA

Aurélia.

BENOÎT

I've never met an Aurélia.

LYDIA

You must have known her name.

BENOÎT

No. Who is she? Tell me about her.

LYDIA

Don't reverse the situation. You must be one hell of a liar if your wife doesn't suspect anything.

BENOÎT

She's above all that because we love each other. Anyway, it's not lying if you don't say anything. Don't you think?

LYDIA

I think you're one hell of a son of a bitch!

She goes upstairs. Slams the door. He rushes over to the drainpipe to listen.

He can clearly hear TWO voices.

WOMAN'S VOICE (O.S.)

He's taking you for a ride.

LYDIA (O.S.)

He's such a damn arrogant monster!

WOMAN'S VOICE (O.S.)  
 His power is twofold, the Law and  
 Seduction: Raise the terror stakes.

LYDIA (O.S.)  
 I'm ready. I know what I have to do  
 with him.

He can't quite catch what follows.

48 INT. LOFT - NIGHT

Lydia pushes open the loft door.

She unfastens a clothes rail cover. Moths fly out. She slides the hangers aside. All the clothes are yellow. She picks out an old-fashioned dress.

49 INT. BASEMENT - NIGHT

Lydia comes down the stairs. She is wearing the yellow dress from the loft. The way she has done her hair and make-up makes her look younger.

She is nonchalantly holding a plastic bag.

LYDIA  
 Do you recognize me?

BENOÎT  
 You've put make-up on. What are you  
 playing at?

LYDIA  
 I am Aurélia.

BENOÎT  
 I don't give a fuck!

LYDIA  
 Aurélia wore yellow... It excites  
 the males... You remember Aurélia?  
 She only wore yellow, even her  
 underwear was yellow.

For a second, Benoît looks uneasy, as if something rings a bell.

BENOÎT  
 Shut up!

LYDIA  
 I saw it. I saw it in your face!

BENOÎT  
I've already told you, I've NEVER  
met an Aurélia in my life.

LYDIA  
Same height as me.

BENOÎT  
I don't give a fuck!

LYDIA  
Same breasts.

BENOÎT  
Shut up! Go and take your pills!

Still holding the plastic bag, she drags a large stepladder  
in front of the cell. She opens it, climbs up and sits on the  
top step.

LYDIA  
Look!

Benoît closes his eyes.

LYDIA (CONT'D)  
Here's one place you must  
recognize... Look.

She puts the plastic bag down. She opens her legs, takes her  
panties off.

LYDIA (CONT'D)  
Look!

With his eyes shut tight, he shakes his head.

LYDIA (CONT'D)  
Look!

BENOÎT  
NO!

LYDIA  
Are you frightened of looking?

BENOÎT  
I just don't want to, that's all.

She pulls Benoît's service gun out of the bag.

His eyes are still shut.

BENOÎT (CONT'D)  
Is Aurélia your twin sister? Is  
that it?

LYDIA  
D'you remember?

BENOÎT  
Doesn't ring a bell. Just deducing.

She points the gun at him, her arms flexed, holding it tightly in both hands.

LYDIA  
Look at Aurélia!

BENOÎT  
No.

LYDIA  
Look!! Look at what you killed!

BENOÎT  
I've never killed anyone!

She deliberately shoots to miss him. But the recoil from the gun knocks her off the stepladder. The gun goes off.

The bullet skims past Benoît. He falls to his knees, his hands over his ears. The cell is covered in a cloud of plaster dust.

Lydia is scared stiff. She's shaking all over... She goes upstairs. Slams the door behind her.

Benoît takes refuge in the shower alcove. He's squatting down. Slowly, he uncovers his ears.

His eyes fix on something... He has discovered the flaw... Lydia has taken away the plug but forgotten to remove the mechanism under the basin. He tries to pull out the small metal rod that normally opens and closes the plughole.

He finally manages to pull it out. He studies it. It's around ten centimeters long. He scrapes it on the concrete floor to sharpen it.

50 SWIMMING POOL - DAY

Gaelle and Jérémie are swimming in the main pool. They stop to catch their breath. Fabre's head appears out of the water in front of them. Fabre pretends to be surprised.

CUT TO:

Fabre and Gaelle climb up onto the side of the pool and sit with their feet trailing in the water. Jérémie has gone back to swimming lengths.

GAELLE  
You find the time to come swimming?

FABRE

It's like antibiotics: you build up layer upon layer of fatigue... I don't know if we're making headway, but our teams are working hard on the investigation.

GAELLE

I got a case of the blues yesterday. And today I feel guilty about losing hope.

Fabre steals a look at Gaelle's feet. He can't see them properly because of the water reflection.

FABRE

It's quite understandable... But we'll bring him back to you. I have to, it's my last investigation. I want to finish in style!

GAELLE

Keep me more up to date.

FABRE

I'll call you every day.

GAELLE

Thank you. Jérémie! It's time to go.

Jérémie climbs up the ladder.

GAELLE (CONT'D)

I'm counting on you! Goodbye.

FABRE

Goodbye.

Gaelle stands up. At last, Fabre can see her feet.

CUT TO:

Djamila is waiting for Fabre outside the changing rooms.

FABRE (CONT'D)

She has a Greek foot... like 31% of the population... and like his lovers. Do you know what it is?

DJAMILA

I can't remember what it means.

FABRE

The second toe is longer than all the others.



DJAMILA

And what do you deduce from that?

FABRE

The Devil and the Good Lord are in the details. What type of foot do you have?

DJAMILA

Normal. With ten toes! Not forked!

FABRE

Greek, Egyptian or a Peasant foot?

DJAMILA

What's a Peasant foot?

FABRE

Square-shaped. All the toes are of even length. Just 6% of the population have feet that shape.

51 INT. HARDWARE STORE - DAY

Lydia puts a rat box trap on the counter and a box of "rat killer" poison.

FLORENCE

Hello, you.

LYDIA

Hello.

FLORENCE

(cashing up the items)  
You've got vermin?

LYDIA

Just one!

FLORENCE

Careful, they always come in twos.

LYDIA

Well, I've only got one!

FLORENCE

And you're wondering whether to catch it alive or kill it straight away.

LYDIA

What's your advise?

FLORENCE

I'm like you... I don't like to cause pain, but on the other hand, you've got to get rid of it.

LYDIA

So you're saying I should kill it.

Lydia picks up her shopping and leaves. Florence turns round and sees her boss eyeing up Lydia. He goes over to Florence.

BOSS

She's completely changed... She's blossomed... and she's absolutely gorgeous now.

Florence pulls a face.

52 INT. BASEMENT - DAY

Benoît is dozing.

The noise of the door opening makes him jump. He hides the rod in his hand.

Lydia puts the box trap on the floor. She pours a handful of grains of poison inside.

BENOÎT

Anything for me?

Lydia ignores him. She goes upstairs.

Benoît sits down on the floor. He discretely sharpens the rod by rubbing it on the floor.

He hides the rod under some dust at the foot of the wall.

He watches the rat scuffle round the trap.

The animal scurries inside, triggering a mechanism and closing a door.

The metal door opens. Lydia comes down the stairs, her arms laden with tools. She's wearing a pair of work overalls. She leans over the trap.

LYDIA

So easy to catch! Just like you!

She turns on the garage lights. Benoît looks sadly at his parked car.

Lydia has plugged in an electric saw. Sparks fly against the car.

Lydia comes back with a kind of cage that she puts down next to the trap. She peeks inside.

LYDIA (CONT'D)

It's a doe... I think that's what you call a female rat. In any case, she's a fat rat... She's going to have babies soon...

BENOÎT

She can go and have them somewhere else!

LYDIA

I'll feed her... it's for her babies!

Lydia giggles. Benoît looks gloomy.

She goes upstairs, leaving the door open.

Benoît is glad of the respite. He hears two voices again.

WOMAN'S VOICE (O.S.)

Now where were we... You rip his trousers off. It's an elastic waistband. Get rid of his underwear too.

LYDIA (O.S.)

I'm careful he doesn't kick me.

WOMAN'S VOICE (O.S.)

You put the rat in the cage... Stick the cage between his legs... Grab his prick... the guy's, not the rat's. If the idea turns your stomach, put gloves on. You stick it in the cage and close it. The rat will go over to it straight away... To hold it back, blow cigarette smoke inside. That makes it sluggish for a few minutes...

LYDIA (O.S.)

You told me it's a circus trick.

WOMAN'S VOICE (O.S.)

It works... Do it tomorrow.

LYDIA (O.S.)

I'll do it tomorrow!

The voices fall quiet.

53 INT. GREENHOUSE - DAY

Lydia goes into the room next to the living room. She has transformed the room into a greenhouse for orchids. There are several dozen. Each plant has its own pot, labelled: Aurélia and Lydia.

Lydia looks carefully at the flowers. She chooses a pot.

54 INT. BASEMENT - DAY

Lydia goes down stairs, carefully holding the pot upright.

BENOÎT

No, you shouldn't have! For me?!

LYDIA

For you, it'd be a cactus!

She climbs in her car.

55 INT. OFFICE - DAY

Jimel is thrilled when she sees the orchid.

JIMEL

It's absolutely beautiful!

LYDIA

Benthamia nivea of Madagascar.

JIMEL

I thought they were extremely difficult to cultivate.

LYDIA

I used to think so too, but it's not actually that complicated.

JIMEL

Don't you need to set up special lamps?

LYDIA

It's a type that naturally grows 2000 meters up in the mountains. I have a cool greenhouse. It's exactly the opposite of what people generally think.

JIMEL

I admit I'm flattered... You're very talented. You must have put a lot of time and effort into this.

LYDIA  
You said I should keep myself busy.  
That's what I'm doing.

JIMEL  
I'm very impressed. Thank you so  
much.

Jimel looks at the names on the pot.

LYDIA  
It's signed.

JIMEL  
Seeing as though it's a present,  
I'll put it in my little private  
study.

She opens a door into a small room. We see a bookshelf. She  
places the flowerpot on a small desk.

She closes the door and walks back to her desk in her  
consultation office.

JIMEL (CONT'D)  
Let's start. You haven't forgotten  
we won't be seeing each other next  
week?

LYDIA  
No, I hadn't forgotten.

JIMEL  
Still no telephone?

LYDIA  
No, but I know your number by  
heart.

JIMEL  
If you need to talk, don't think  
twice about calling. I'm not going  
on holiday, I just have some family  
commitments over the Christmas  
period.

LYDIA  
I quite understand.

An intercom buzzes. Jimel answers.

JIMEL  
Come in and go through to the  
waiting room.  
(to Lydia)  
Is he early or are we running late?

She looks through her agenda.

JIMEL (CONT'D)  
We're running late!

Nina Jimel goes to greet JOAQUIM, a lanky boy with long hair. He's wearing a T-shirt with a print of William Blake's portrait.

JIMEL (CONT'D)  
Hello Joaquim. Take a seat.

She comes back into the office. Lydia is laid on the couch.

56 INT. BASEMENT - DAY

Benoît pricks up his ears. A faint smile crosses his face. A helicopter is flying over the area. He hears it approaching. Benoît waves under the cellar window. The helicopter hovers above the house.

BENOÎT  
Down here! I'm here! Look down!

The noise of the helicopter grows faint.

BENOÎT (CONT'D)  
Come back!

We hear the hatchback approaching. Benoît stares at the rat's cage in horror. He takes his shoes off. He tries to hide the metal rod in one of his shoes.

Lydia comes downstairs. She glances at him. Looks at the rat's cage.

LYDIA  
Are you OK, rat? It's hard to  
fast... but come New Year's Eve,  
you'll be getting some meat...

She goes back upstairs without looking at Benoît.

57 INT. DINER/BAR - NIGHT

Fabre is sitting at the counter, finishing a croque-monsieur (toasted sandwich). The restaurant is packed. He looks at his watch. 20 days to go. He firmly asks for the bill.

58 EXT. STREETS - NIGHT

5 days to go. Lydia is strolling down a busy shopping street. She responds to the smiling people passing by. She's happy to be part of the rejoicing that goes with New Year's Eve.

0 days to go. People stream out of restaurants to hug passers-by. Car horns, firecrackers, laughter.

Lydia looks at her reflection in a shop window. She stretches her cheeks to "do" her other voice.

WOMAN'S VOICE

It's time to wish him a happy new year!

LYDIA

His last... his shortest too!

WOMAN'S VOICE

The year that will bring us back together.

LYDIA

I made you a promise.

Two boys pass behind her. They make a gesture: She's had a bit too much to drink!

BOY 1

Happy New Year!

They both kiss her at the same time, one either side of her mouth.

59

EXT. MAIN ROAD - NIGHT

Day 1 plus 1 hour. Fabre climbs out of an undercover police car. He has joined a Gendarmerie roadblock, deep in the countryside.

FABRE

How's it going?

GENDARME 1

They're moaning.

GENDARME 2

It's because it's New Year's Eve.

FABRE

No suspicious behavior?

GENDARME 1

Nada.

GENDARME 2

Everything's in the computer.

FABRE

Great... I'm going to have my first smoke of the year.

He stands aside and lights up a cigarette.

A white car pulls up at the roadblock. The gendarmes go over to it.

60 INT. HATCHBACK - NIGHT

Lydia winds down her window.

GENDARME 1  
Good evening, miss. Your ID and  
driver's licence, please.

Lydia is paralysed with fear.

GENDARME 1 (CONT'D)  
The car's papers, insurance...

Lydia starts to tremble. The gendarme notices. Lydia rummages for her papers.

She holds her papers out.

LYDIA  
I was frightened I'd forgotten  
them.

GENDARME 1  
You're still at the same address?

LYDIA  
Yes.

She sees a red car slowing down... and drive through the roadblock without being controlled. She panics.

She sees the gendarme give her papers to his colleague.

61 EXT. HATCHBACK - NIGHT

The gendarmes talk quietly together.

GENDARME 2  
I know her. She's been a bit  
strange since her sister  
disappeared.

GENDARME 1  
OK. I see. Even so, enter her  
details.

GENDARME 2  
Of course.

He heads for the police van with Lydia's papers.



62 INT. HATCHBACK - NIGHT

Lydia looks around outside. She's left the motor running. She watches an armed gendarme standing to one side... slowly, she puts the car in gear... She meets Fabre's eyes... She stalls the car.

She gets the feeling Fabre is looking hard at her... it lasts a while.

A hand on her shoulder makes her jump. The gendarme gives her the papers back.

GENDARME 1  
You can go now.

LYDIA  
Happy New Year!

She starts up the car... still feeling Fabre's gaze on her.

63 EXT. COUNTRY ROAD - NIGHT

The car is parked on the side of the small road. Lydia climbs out and leans on it, waving her arms.

LYDIA  
Thank you. Thank you so much!

64 INT. BASEMENT - NIGHT

The grating sound as the door opens wakes Benoît up. He checks the metal rod is still hidden in his shoe.

Lydia goes over to the rat's cage and bends over.

LYDIA  
I've changed my mind!

She pours a handful of pellets next to the cage. She opens the cage. The rat flees.

Lydia goes back upstairs, whistling.

Benoît takes the rod out of his shoe. He clenches it in his hand.

Lydia comes downstairs with a food tray. Two glasses tinkle. Benoît looks incredulously at the glasses, a small bottle of champagne and a chocolate cake.

Lydia crosses the green line. She puts the tray down on the floor, next to the bars.

LYDIA (CONT'D)  
Have you made your New Year's  
resolutions?

BENOÎT  
(curtly)  
Yeah, get out of this hellhole and  
scratch your eyes out.

LYDIA  
Oh, you're in a bad mood! You  
shouldn't start the New Year like  
that... Look, I've decided to allow  
us a New Year truce... Here,  
champagne.

Warily, she puts the glass down next to the bars. Benoît  
stares at her white hand. He's tempted to stick the rod  
straight in... but that wouldn't get him anywhere. He  
tightens his grip on the metal rod.

BENOÎT  
My stomach couldn't handle it.

LYDIA  
Try it.

He grabs the glass with his left hand and gulps the champagne  
down in one go.

Lydia cuts up the chocolate cake. She puts pieces on two  
plates.

LYDIA (CONT'D)  
It's the only cake I'm good at  
making. and I made it especially  
for you.

She holds out a plate... but he doesn't move.

LYDIA (CONT'D)  
You're frightened I'll poison you?

She holds out the other plate.

He grabs the plate through the bars with his left hand.

LYDIA (CONT'D)  
You've left-handed now?

BENOÎT  
It's an exercise to avoid  
degeneration... one day left-  
handed, the next right-handed.

He almost chokes on the first spoonful... but then he wolfs  
it down.

Benoît suddenly comes back to life, recovering his strength amazingly fast.

Lydia holds out a lit cigarette. He grabs it with his left hand.

He smokes it frenziedly.

LYDIA

It's party time. You can even have  
a hot coffee.

Taking a risk, she passes her hand through the bars. She holds out a goblet and two lumps of sugar between her fingers. He stares fleetingly at the hand he could so easily stab... He takes the sugar lumps. She quickly pulls back her hand.

LYDIA (CONT'D)

I've filled it up too much again.

BENOÎT

It's easy this time.

He drops in the sugar lumps. Stirs it with the plastic stick. Drinks it. Pulls a face.

LYDIA

Is it too hot?

BENOÎT

That must be it.

Short surreal moment. He suddenly feels protected. She watches him curiously.

LYDIA

See, I'm not as bad as all that.  
It's not bad starting the New Year  
off with a good deed.

BENOÎT

It's even better to continue the  
same way... Come and sit over here.  
We could have a chat.

She smiles. He goes and stands next to the wire grid door. He's ready to attack as soon as she enters the cell.

LYDIA

Finish your coffee first.

He drinks the last drop.

BENOÎT

It's bitter.

LYDIA  
Yes, that's the problem with  
strychnine.

BENOÎT  
Strychnine? That's rat poison! You  
haven't?!

He rushes over to the toilet and tries to bring up the  
poison.

LYDIA  
The more agitated you are, the more  
you stimulate the poison.

He goes back over to her and, his face betraying despair,  
presses himself up against the bars.

LYDIA (CONT'D)  
Do you regret having ruined her  
life and mine?

BENOÎT  
I DON'T UNDERSTAND what you're  
talking about!

LYDIA  
I'm talking about Aurélia. My twin  
sister!... But you know very well  
because you killed her!

BENOÎT  
You're mad!

LYDIA  
What did you do to her before you  
killed her?

She claps her hands. The noise distresses Benoît. But he  
can't shout because his jaws are paralysed.

LYDIA (CONT'D)  
Apparently, noise becomes  
unbearable. That's the first of the  
symptoms...

She hits the bars with a monkey wrench, the sound resonates  
round the garage. Benoît grimaces. He can't stand the noise.

LYDIA (CONT'D)  
The other symptoms are even  
worse... Tell me what happened  
before they kick in... I have an  
antidote... Tell me what you did to  
Aurélia.

BENOÎT  
Nothing.

Benoît doubles up in pain. His spine bends the wrong way.

Lydia steps back. It's harder to watch than she'd imagined.

LYDIA  
Confess... and I'll give you the  
antidote. Hurry up.

Benoît is having an even worse convulsion. He tries to talk.  
His lips have turned purple.

BENOÎT  
Save... me!

LYDIA  
Confess!

BENOÎT  
I... killed her.

LYDIA  
How?

BENOÎT  
Strang...

He tries to say something but he can't control his face  
muscles. His face turns blue.

She opens the wire grid door. Goes over to him.

She takes out a tube of tablets. Puts two in his mouth. Goes  
over to the sink. Pours a little water into her cupped hand.  
Goes back over to him. Pours it into his mouth and strokes  
under his chin to make the water go down. Goes to get some  
more water.

Lying on his side, Benoît vomits. She takes his pulse. Her  
fingers linger on his wrist. Systole. Diastole. Benoît loses  
consciousness. His pulse slows down.

She gives him three more tablets. Goes to get more water...

His pulse picks up.

She leaves the cell. Plugs in the electric radiator near the  
bars. Covers Benoît with a clean blanket... Takes him in her  
arms. She watches over him. Strokes his forehead. She  
repeatedly glances towards the door, frightened of being  
watched.

She gently strokes his hair.

The year's first dawn rises over the house.

66 INT. BASEMENT - DAWN

Lydia hasn't left Benoît's side.

Daylight enters the warm basement. Benoît opens his eyes. He sees the wire grid door open. He tries to move his head, a leg. It's impossible.

LYDIA  
I'll come back tomorrow and listen  
to the rest of your confession.

Benoît refuses with a little shake of his head.

LYDIA (CONT'D)  
Oh yes. You'll be able to talk  
tomorrow. And you will talk...

She stands up and leaves, locking the cell door behind her.

He hears her going upstairs, go into the house and talk to someone.

AURELIA (O.S.)  
Do it again, straight away! You  
should know by now.

LYDIA (O.S.)  
We've no strychnine left.

AURELIA (O.S.)  
Go and buy some.

LYDIA (O.S.)  
All the shops are shut. It's New  
Year's Day. I'll go and buy some  
tomorrow.

AURELIA (O.S.)  
Well, hurry up. It's almost the  
anniversary.

LYDIA (O.S.)  
He'll confess before then.

She puts on some music at full volume. Benoît hears them dancing.

67 A NEW MOON IN THE NIGHT SKY

68 INT. BASEMENT - DAY

Benoît is very weak. He walks around his cell. At the slightest noise, he glances up at the ceiling.

He grabs hold of the bars, staring at the cellar door.

Silence... The door opens. Benoît takes a step back.

Lydia comes downstairs, her arms laden with boxes of rat poison.

She puts the boxes down on the floor.

LYDIA  
A present for your wife and son!

Benoît gasps.

LYDIA (CONT'D)  
In their food or in their mouths  
while they sleep!

Benoît looks at the drawings of rats on the boxes. He takes a deep breath.

BENOÎT  
Your sister was walking along the  
side of the road... It was the  
middle of the night... I pulled up  
alongside her... I told her it was  
dangerous to be walking alone, in  
the middle of the night... I  
offered her a lift.

LYDIA  
She accepted?

BENOÎT  
She got in the car... She was...  
She was pretty... like you. I don't  
know what came over me... I turned  
off down a lane leading to the  
forest. I stopped a little further  
down, 200 meters from the main  
road...

Lydia has tears in her eyes. Her lips start to tremble.

BENOÎT (CONT'D)  
I forced her to... and then, I  
panicked... I strangled her...

LYDIA  
Where is she?

BENOÎT  
...

LYDIA  
Where is she?

BENOÎT  
I buried her in the forest.

LYDIA

How?

Benoît hesitates.

BENOÎT

I keep a spade in the back of my car...

Lydia picks the car key up off the green line.

She opens the trunk, sees the folding spade. She unfolds it... Looks at the state of the metal.

She goes back over to Benoît.

LYDIA

Do you remember where?

BENOÎT

Not exactly.

LYDIA

Well, you're going to have to be exact.

She grabs one of the boxes of rat poison, opens it and, seething with anger, tosses it all over the cell floor.

BENOÎT

I'll need a local map. A detailed one to find my bearings.

LYDIA

You're on.

She spins round and goes upstairs, glaring at him icily.

69 INT. TECHNICAL SERVICES - DAY

Screwdriver in hand, Gilles has almost finished fixing a dog guard in the back of Lydia's hatchback.

He is laid on his back, his legs hanging out, his crutch for all to see.

Lydia goes over to him.

LYDIA

Finished?

GILLES

Nearly.

LYDIA

Can you check it's really sturdy?



Gilles grabs the steel frame and pulls as hard as he can.

GILLES  
It'll hold. Even if you've an  
enormous hound in here.

70 INT. BASEMENT - DAY

Benoît practices different movements in order to attack Lydia when she gives him the map.

He acts out different situations, talking out loud. In his mind's eye, Lydia is in the cell with him.

BENOÎT  
I can't see properly.

He beckons at her to come over to the bars, nearer the electric light.

BENOÎT (CONT'D)  
We went down this road... then a  
dirt track that isn't on the map.  
Look. Hold the map.

He pretends to give her the unfolded map, but his hands are hampered. He passes his arms round her and round the bars, stealthily grabbing hold of the sharpened rod, which he's balanced strategically on a horizontal bar of the wire grid door.

He stabs her in the neck.

He mimes the same situation with Lydia on the other side.

He rejoices, persuaded his plan will work. He checks the rod is safe in its place.

71 INT. BASEMENT - NIGHT

Benoît is asleep, calmer than usual. He's filled with hope. He smiles slightly.

He wakes up with a start and jumps to his feet. He listens carefully. Rushes over to the grid door. The rod is still there. For the umpteenth time, he mimes seizing the rod and stabbing her.

Lydia is hiding at the bottom of the stairs. She's been spying on him from the dark.

Benoît returns to his corner and lies down on his side. He falls asleep, self-assured.

Lydia waits in the shadows.

Benoît is aware of a strong, acid smell. He half-opens his eyelids, sniffs... and falls back asleep.

Lydia screws the top back on to a tube of super glue.

72 EXT. NIGHT

Black clouds scud across the sky and swallow up the moon.

73 INT. BASEMENT - NIGHT

Lights flicker on.

LYDIA  
It's time!

Benoît stands up. He stretches, stealthily glancing at the hidden rod on the horizontal bar.

BENOÎT  
You've got a map?

LYDIA  
Hang on. Put your jacket on.

She throws the jacket he was wearing into the cell. Benoît slips it on.

LYDIA (CONT'D)  
Zip it up and come over here...  
Hold both arms out, between two bars.

She handcuffs him.

LYDIA (CONT'D)  
Now you can have the map.

She hands him the map. He unfolds it.

BENOÎT  
It's not easy with handcuffs on.  
Shall we look at the map together?

She takes the cell key out of her pocket. Benoît gets ready.

She walks into the cell. Benoît turns his back to the bars. Lydia goes over to his left.

BENOÎT (CONT'D)  
It's on this road... There's a lane that leads into the forest. But I can't see it properly. Can you hold the map?

He holds out the unfolded map. She takes it.

BENOÎT (CONT'D)  
Can you see the main road, just  
here?

Lydia bends over the map. Benoît's hands reach for the rod.

LYDIA  
You're sure it was here?

BENOÎT  
Positive.

His fingertips are almost touching the rod.

BENOÎT (CONT'D)  
The map isn't detailed enough.

His fingers grasp the rod.

LYDIA  
We'll make do.

His fingers desperately try to pick up the rod.

Lydia throws the map in Benoît's face and rushes out of the cell. She brandishes his gun.

LYDIA (CONT'D)  
Now I know you like killing.

Benoît's face crumples. He looks at the metal rod on the horizontal bar.

LYDIA (CONT'D)  
Super Super-Glue!

She locks the wire grid door and heads for the garage.

She drives the big Audi out of the garage.

A waft of fresh air blows into the basement.

Lydia reverses the old hatchback down. She leaves the passenger door wide open.

She goes back to the cell and points the gun at him.

LYDIA (CONT'D)  
Over here.

He goes over to the bars.

LYDIA (CONT'D)  
Turn round. Press your neck against  
the bars... Lower.

She slips a balaclava over his head, back to front.

LYDIA (CONT'D)  
Bring me the map.

She watches him moving round the cell, and guides him with her voice. Benoît goes back over to her with the map.

LYDIA (CONT'D)  
Bend down like before.

She wraps the map round his head, then attaches it with an elastic band.

LYDIA (CONT'D)  
Stand up! Happy now you've got your map?

He stands up. She opens the grid door.

She guides him again with her voice, the map acting like a primitive mask.

LYDIA (CONT'D)  
Straight ahead. Small step to your right... now straight ahead.

Benoît bumps into the hatchback.

LYDIA (CONT'D)  
Turn round.

She guides him until he's sitting in the front passenger seat.

LYDIA (CONT'D)  
Put your head back against the headrest. That's what it's for.

He puts his head back. For a second, he can't hear a thing.

Suddenly, she rips off the map.

Then, in a flash, an electric wire tightens round Benoît's throat.

Lydia ties a knot around the headrest. Benoît can't move.

Lydia gets into the driver's seat. She twists the balaclava round so he can see the road map on his knees.

LYDIA (CONT'D)  
OK, I'm all ears. Where are we going?

74

INT. CAR - NIGHT

The car drives along a mountain road. The countryside emerges through the morning mist, like an analog photo magically appearing in a developing bath.

Lydia drives one hand on the wheel, the other pointing the gun at Benoît.

LYDIA  
So, it's familiar?

BENOÎT  
I'm not sure.

LYDIA  
You're not sure?!

Angry, she digs the gun into Benoît's ribs.

BENOÎT  
...It's further on.

The car drives on. Benoît looks out the side window.

He notices a small dirt road. They've already driven past it.

BENOÎT (CONT'D)  
Maybe that was it.

Lydia slams the brakes on and puts the car in reverse.

She drives down the dirt track and into an imposing forest.

Lydia squints through the darkness.

BENOÎT (CONT'D)  
Stop here!

She turns to face him. Her manner is terrifying.

LYDIA  
You recognise the place?

BENOÎT  
I think so.

LYDIA  
Is this where you killed her?

BENOÎT  
I think so.

She switches off the ignition. A chilling silence settles over them. Dawn is approaching. They'll soon be able to make out their surroundings. Benoît rasps as he breaths, cutting through the mood of reverence.

LYDIA  
So, tell me.

BENOÎT  
I've already told you.

LYDIA  
I want to know everything...  
Everything you made her endure.

Benoît is sweating despite the freezing temperature.

BENOÎT  
I did it... That's all.

LYDIA  
Did you make her do disgusting  
stuff?

BENOÎT  
No... Nothing like that... I swear.

LYDIA  
Where did you do it?

BENOÎT  
On the backseat.

LYDIA  
Did she beg you to stop?

BENOÎT  
No. She was just frightened. I...  
killed her quickly.

LYDIA  
How quickly? How long did it take  
you?

BENOÎT  
I strangled her. It was very  
quick... and then I buried her.

They sit in silence, waiting for dawn to break.

Daybreak arrives in all its splendor. Lydia winds down the  
window. We hear the forest gradually waking up.

LYDIA  
You deprived her of seeing this!

Benoît swallows, taking it in his stride.

75

EXT. FOREST - DAWN

She climbs out of the car, goes round to the passenger door and opens it. She pulls up the zip on Benoît's jacket, then slips in behind him to undo the wire around his neck.

LYDIA

Get out!

With difficulty, he hauls himself out of the car. The electric wire has left a red mark round his neck.

Lydia is holding the folding spade in one hand, the gun in the other.

LYDIA (CONT'D)

I'll walk behind. Make one funny move and I'll shoot.

He moves forwards, seems to hesitate... Heads for some undergrowth.

BENOÎT

I can't seem to get my bearings...  
It was a long time ago...

LYDIA

(threatening)  
Hurry up! Hurry up and find her!

BENOÎT

It's changed so much since...

He gives a start as a stray dog bounds out in front of him. Black and drooling, it's just skin and bones. Lydia chases it away with the spade.

They continue further into the undergrowth.

Benoît arrives in a glade. He's stunned to see, just in front of him, a mound, near a rock... a mound of earth... eerily resembling a human grave.

Benoît looks horrified, and surprised.

They go over to the grassy mound.

Lydia is dumbstruck. She murmurs her twin sister's name.

She holds out the spade to Benoît.

LYDIA

(gently)  
Dig her up!

Benoît looks at her, paralysed.

LYDIA (CONT'D)  
(pointing the gun at him)  
Frightened of finding yourself face  
to face with her? Dig her up!

Benoît has difficulty holding the spade with his handcuffs on. He thrusts the spade into the crumbly soil. The metal hits something that sounds uncannily like bone.

Benoît is petrified. Lydia motions to him to carry on. He thrusts the spade in again... The same terrifying sound.

Lydia is distraught. She looks drained, her body is slumped, her arms dangling by her sides.

LYDIA (CONT'D)  
Carry on!

Benoît takes a deep breath. He sinks the spade into the soil. He lifts the spade out, full of soil and suddenly throws it at Lydia's face, who falls backwards, screwing up her face and closing her eyes.

Benoît flees. Weak, he runs as fast as he can, pushing branches out of his way.

Lydia stands up, holding her head. Her eyes are seething with rage. She chases after him.

She can't see him. She stops to listen.

Benoît is leaning against a tree, catching his breath. He's gasping, he doesn't have an ounce of air left in his lungs. He looks around. He's lost Lydia. He's FREE. He smiles joyfully.

Suddenly, he feels something vibrating against his chest... He hears a phone ringing, louder and louder.

She's put a cell phone in the inside pocket of his jacket. Using his mouth and his hands the best he can, he manages to open his jacket... The pocket with the phone in is sown up with big white stitches. It's impossible to open the pocket.

Benoît sets off at a run. The cold air burns his chest.

He's running. The phone starts ringing again. He stops.

He hits his chest against a tree to try and break the phone. The tune stops ringing. He sets off at a run again.

The tune starts ringing again. Benoît cries out in terror, stops in his tracks. Lydia is standing in front of him, the gun pointed straight at him. Benoît whips round and runs in the opposite direction.

Lydia fires. Twice, without touching him.



A third shot. He's hit in the thigh. Blood spatters over a nearby bush.

Benoît presses down on his wound. He can't run anymore. Lydia goes over to him. Benoît collapses on the ground. In the distance, we hear dogs barking, people talking loudly.

BENOÎT  
I didn't kill her! I lied. So that  
you wouldn't touch my wife and  
son... It wasn't me... You hear  
me?!

The dogs are still barking. Mens voices become clearer.

LYDIA  
Get up!

She fires a shot in the ground. Struggling, he manages to stand up.

76 INT. HATCHBACK - DAY

Lydia is driving carefully. She is nearing Faisans. Benoît is huddled up in the back, behind the dog guard.

LYDIA  
Damn, that's all we need!

She's spotted gendarmes posted at a roadblock in the distance. She turns off into a yard and drives down a farm lane. Benoît grits his teeth in pain.

The car jolts about.

BENOÎT  
Careful, slow down!

LYDIA  
It's all their fault.

77 INT. BASEMENT - DAY

Benoît is laid in his cell. He's holding tight his wound with both hands. The wire grid door is open. There's a trail of blood from the hatchback to the cell.

BENOÎT  
I'm losing a lot of blood! Quick!

Lydia rummages through her tool box. She finds a roll of electrical insulator tape.

She wraps it round Benoît's thigh.

LYDIA  
It's all I have... Electrical  
insulator tape.

BENOÎT  
Pull it tight. As tight as you can.

Suddenly, the door bell rings. She looks up, rushes up the stairs. She glances at the intercom screen. She recognizes a delivery van in the fuzzy image.

She answers.

LYDIA  
Just a minute... I'm coming.

Rushing to grab the remote control for the entrance gate, she doesn't put the receiver back properly. She goes outside.

We hear the delivery man whistling over the intercom.

Benoît listens from downstairs, in his cell. The wire grid door is still open. He crawls over to it.

78 EXT. ENTRANCE GATE - DAY

The entrance gate opens. The delivery man hands Lydia a long box.

DELIVERY MAN  
(flirting)  
An autograph, just here.

She signs.

DELIVERY MAN (CONT'D)  
Thanks. It's for you?

LYDIA  
It's a present.

79 INT. BASEMENT - DAY

Benoît has managed to drag himself over to the foot of the stairs. He hears Lydia talking to the delivery man.

DELIVERY MAN (O.S.)  
Is it your birthday?

LYDIA (O.S.)  
Not mine... It's for my twin  
sister, Aurélia. It's her special  
day.

DELIVERY MAN (O.S.)  
Well then, it's your birthday too.

LYDIA (O.S.)

No, it's the anniversary of her death.

DELIVERY MAN (O.S.)

Oh, I'm sorry... I didn't know...

LYDIA (O.S.)

It's a strange present... Larvae which will turn into insects... for my orchids.

Benoît crawls back into the cell.

He leaves a trail of blood on the floor. He drags himself over to the wall where he has marked out the number of days he's been held prisoner.

He works out the date and gives a triumphant cry. Through the cellar window, he sees Lydia heading back to the house.

She comes down the stairs holding the box. She notices the trail of blood on the floor. She flies into a rage.

LYDIA (CONT'D)

And where did you think you were going?

She puts the box down on the floor and goes over to a shelf.

She comes back towards him, a cordless drill in her hand, pointing the large bit at him.

BENOÎT

4th of January... Three years ago... Is that it? Is that the day Aurélia disappeared?

LYDIA

You're playing the amnesic now?!

BENOÎT

That day... was my WORST DAY EVER!

LYDIA

...

BENOÎT

That day, I fucked up big time... but not how you think.

LYDIA

What the hell are you going on about?

BENOÎT

I've always been a good cop, apart from that one day.

LYDIA  
I'm going to burst into tears.

BENOÎT  
That day, I shot someone. I made a mistake, it wasn't the right person... On top of everything, he was a local councillor. I was questioned all night and all the next day. I was held in custody. I couldn't have killed Aurélia!

LYDIA  
What a whopping great lie!

BENOÎT  
The person was only slightly wounded but it created havoc.

LYDIA  
You lied better before.

She switches on the drill.

BENOÎT  
I thought you were smart! But I see I'm going to have to talk to Aurélia...

She freezes... He realizes he's now in control of the situation.

BENOÎT (CONT'D)  
I thought you craved to see justice done!

She turns off the drill.

LYDIA  
Don't say that word. You're not worthy!

BENOÎT  
Justice. Justice. Justice.  
(managing to stand up)  
Listen... I can prove I'm innocent! Go to my house... I'll tell you where I've put the file on the case... There are press cuts... Even a photo of me arriving in custody... D'you have a piece of chalk?

LYDIA  
No.

He motions to the wall where the bullets have shattered the plaster.

She goes and takes a piece off.

Benoît uses it to draw a plan of his house on the floor. He draws in where items of furniture stand in each room. He sketches the marital bed.

He tells her how to find the file, which should be in a small room off the master bedroom.

BENOÎT

You can go during the day when  
nobody's home.

LYDIA

NO... At night... when they're in.  
And if I don't find anything, I'll  
put a bullet in your son or your  
wife.

Benoît is once again terrified.

80 EXT. FOREST - DAY

Lydia is standing at the foot of the mound of earth. She takes a deep breath, then sinks the spade into the soil.

The sound of metal on bone. She kneels down, digs her bare fingers into the soil. She pulls out large pieces of flint.

81 INT. BASEMENT - DAY

Benoît is asleep, his cheek touching the cold floor. He wakes up with a start.

Lydia picks up Benoît's cell phone from the green line.

LYDIA

Pin code?

BENOÎT

3245. What for?

LYDIA

I'll bring you proof of my  
executions... if you've lied to me.

82 EXT. STREETS - NIGHT

Lydia drives through the village where Gaelle and Benoît live.

She parks the hatchback at the entrance to their lane and walks towards the house. She rips open a packet of disposable plastic gloves with her teeth.

83 EXT/INT. GAELLE'S HOUSE - NIGHT

Lydia slides the key into the entrance gate lock. She slips in, walks up the front steps. She inserts another key into the front door, opens it and slips in.

She waits an instant for her eyes to adjust to the dark.

She goes through to the living room.

Lydia climbs the wooden stairs.

She reaches the upstairs corridor.

She sees the first door ajar. Catches a glimpse of little Jérémie fast asleep.

She goes over to the other door. Turns the handle... Goes towards the bed.

Gaelle is sleeping peacefully.

Lydia goes through to the small room at the back of the bedroom.

She opens the desk drawer. She finds the file. She opens it, takes it over to the window to read it with the faint village lights.

She looks through the press cuts, checks their dates. She's obviously touched to learn that Benoît has told her the truth.

Lydia puts the file back. She goes through to the bedroom, approaches Gaelle's face.

She takes out Benoît's cell phone, opens it, enters the pin code. Two beeps make her jump. However, they've not woken Gaelle. Lydia takes her photo.

She goes into the corridor. Pushes open Jérémie's door. She approaches his bed. He's thrown his covers off. She takes a photo of his face. Then turns the phone off.

She's about to leave when Jérémie has a nightmare. He calls out for his father in his sleep.

Lydia hears footsteps. The light comes on in the corridor.

Lydia hides behind Jérémie's bed.

She sees Gaelle's feet, Greek-shaped feet, approaching... they stop... and disappear!

Lydia doesn't dare move. She waits. Silence. She slowly peeps up over the bed.

Gaelle has fallen asleep next to her son, in his bed.

Lydia slips out of the bedroom. She carefully makes her way downstairs.

She accidentally brushes against a light switch. The hall light comes on.

Lydia turns it off. She breathes out silently.

She leaves the house.

84 EXT. MCDRIVE - NIGHT

The hatchback is parked next to a neon sign: "Come As You Are".

Lydia picks up her order: four large brown paper bags.

85 INT. BASEMENT - NIGHT

Benoît is sleeping on the bare floor, his arm gently placed on the marital bed in his chalk drawing.

Lydia comes into the cell. She puts the paper bags down onto the chalk drawing of the kitchen table.

She wakes Benoît up. She holds out his house keys. Benoît sighs noisily. He tries to give her a smile.

BENOÎT

Did you go?

LYDIA

Yes. I found the file... with the press cuts.

BENOÎT

I never would've imagined... That the nightmare I went through at work would one day save my life. Did you see Gaëlle? Did you see my son?

LYDIA

They're fine.

BENOÎT

I'm dying to see them.

She thrusts her hand into a pocket, pulls out the phone, then changes her mind.

LYDIA

Eat! I'm not sure it's still hot.

Benoît eats voraciously. Then sips his coffees serenely.

LYDIA (CONT'D)  
I've still one question...

BENOÎT  
Go on.

LYDIA  
Why did you have that spade in the  
back of your car?

BENOÎT  
A long story. It goes way back. I'd  
only been driving for a week... and  
I got stuck in some mud. I  
panicked... Someone told me that if  
I'd had a spade, I'd have been able  
to get myself out of that mess by  
myself...

LYDIA  
So if it's not you, then who is it?

Benoît says nothing.

Lydia rinses her hair under the tap... Auburn spirals round  
the sink.

BENOÎT (O.S.)  
Can you call a doctor?

She goes back over to Benoît. She bites her lip... gives a  
slight shake of her head.

BENOÎT (CONT'D)  
Call a doctor, please!

The same little refusal.

BENOÎT (CONT'D)  
Drop me off at ER, then!

A frank refusal.

LYDIA  
If... if I set you free, I'll go...  
to jail!

BENOÎT  
But I need to see a doctor.

LYDIA  
They'll put me in a straightjacket.

BENOÎT  
I'll explain everything. They'll  
believe me.

She stands up, leaves the cell, locking the door behind her.



LYDIA  
I'm frightened... I don't want to  
be locked up.

She disappears up the stairs.

LYDIA (O.S.) (CONT'D)  
Aurélia! Aurélia! Help me!

86 INT. HOUSE - DAWN

Lydia opens a wardrobe door. She looks at herself in a full-length mirror.

LYDIA  
What should I do? Aurélia?  
Aurélia?! Tell me! Aurélia, where  
are you? You're not answering me! I  
did all this for you!

She throws an object at the mirror. It shatters.

Lydia freezes... She suddenly looks as if she's been to hell and back. She calmly goes over to the piano, sits down and starts to play, like a child, the tune *I wanna be your dog*.

87 INT. UNDERCOVER POLICE CAR - DAY

Fabre is driving quickly on a mountain road. He swerves round the bends, overlapping onto the other side of the road.

FABRE  
Garnier's cell phone was turned on  
at 3:42 am. The technicians took  
ages to track it down.

DJAMILA  
Who did he call?

FABRE  
No one, he only turned it on...  
They managed to determine the  
location by GSM to his own house...  
give or take thirty meters.

DJAMILA  
He went home?!

FABRE  
Either he did or someone else with  
his phone.

DJAMILA  
Is the phone still on?

FABRE

No. It was only turned on for a few seconds.

Fabre slams his brakes on in front of Garnier's house.

88

EXT. GAELLE'S HOUSE - EARLY MORNING

They run over to the entrance gate.

DJAMILA

It's closed.

They ring the bell. No answer. They insist. The kitchen window opens slightly. The top of Jérémie's head appears.

JEREMIE

There's no one in.

DJAMILA

Is your mom there?

JEREMIE

She's out. I'm by myself. She told me not to open the door.

He closes the window.

FABRE

Wait...

DJAMILA

What should we do? He's going to be frightened... if we force our way in. He's alone.

Fabre notices a shadow behind the French window.

FABRE

He's not alone. I've just seen a hand twitching the curtains.

He jumps up, catching hold of the top of the gate.

Djamila sees Gaelle coming back from a neighbor's house.

DJAMILA

Gaelle's coming.

Fabre lets go of the gate.

GAELLE

Are you in a hurry?

FABRE

Jérémie said he was alone, but I think we've spotted someone else in there...

GAELLE

He wants to be LEFT ALONE... with the girl from next door.

FABRE

(under his breath)  
Precocious... I'll buy him a little black book...

89 INT. BASEMENT - DAY

Lydia is carrying a tub with gauze compresses and antiseptic lotion.

She looks different. She seems calmer.

She opens the grid door and serenely walks into the cell. She looks at the leftovers on the tray of food she'd prepared for him.

LYDIA

Did you enjoy it?

BENOÎT

Yes. It was very good. Thank you.

She changes Benoît's dressing. She holds out a pill.

LYDIA

A painkiller.

BENOÎT

It could easily become infected with the bullet still in. I'm scared.

LYDIA

I can sense that.

He's surprised.

LYDIA (CONT'D)

I know. Nobody knows you like I do. Nobody's ever been as close to you as I have.

He looks her in the eye. She strokes his cheek with the back of her hand.

LYDIA (CONT'D)

I'm getting a bedroom ready for you upstairs.

(MORE)

LYDIA (CONT'D)

Do you think we can call a doctor without him giving me away to the police?

BENOÎT

Do you still have my police badge.

LYDIA

Yes.

BENOÎT

I could say it was an accident or that I accidentally shot myself.

LYDIA

Would you do that?!

BENOÎT

Yes.

LYDIA

And when you're better, will you reopen Aurélia's case?

BENOÎT

I promise. We'll catch the bastard. And the other one too... the one who convinced you I was the guilty one. By the way, you don't still believe that, do you?

A pause.

LYDIA

No... but it's still at the back of my mind.

BENOÎT

What do you mean?

LYDIA

It's as if it's engraved, like a mark... but I know you didn't kill her.

BENOÎT

Come and sit down.

LYDIA

You're not going to strangle me, are you?

BENOÎT

Only a bit... I'm only joking. Come here.

She goes and sits next to him. He rests his leg on her.

BENOÎT (CONT'D)

I'll tell you why I looked uneasy when you said Aurélia only wore yellow: I once knew a girl called Julie, she only wore red... It bothered me.

LYDIA

Aurélia said that yellow tormented men.

BENOÎT

It ended badly with Julie. She tried to blackmail me, even threatened suicide. She was the youngest. Immature, but I liked that. I don't know what became of her. I tore the page out on purpose.

LYDIA

You mean you turned the page?

BENOÎT

I wrote down all the names and numbers of my conquests in a little black book.

LYDIA

Why?

BENOÎT

I don't know really. It wasn't very bright of me. That book must be in the hands of the cops by now. I feel so ashamed.

LYDIA

You shouldn't give a damn.

A pause. He lifts up his good leg.

LYDIA (CONT'D)

I'll go and do some shopping before the shops shut.

She stands up, backs over to the grid door and closes it behind her.

BENOÎT

Oh! Why are you locking me in?

LYDIA

To protect you, Ben... in case someone comes. You're not in a state to face anything yet.

He's surprised, speechless. She sets up two other electric radiators and turns up the thermostat.

BENOÎT  
When will you be back?

LYDIA  
As soon as possible... and it'll be  
to get you out of here. Oh, look.

Benoît turns round. Through the cellar window, he sees a flock of geese flying in the sky.

LYDIA (CONT'D)  
They're going far away. It's a good  
omen.  
(laughing)  
Soon you'll be as free as those  
birds.

He scrutinizes the sky.

90 INT. BASEMENT - DAY

The garage door opens. We hear heavy rain lashing down.

Lydia drives the hatchback in. She parks next to Benoît's car. She climbs out, opens the hood, takes out her shopping, waves at Benoît and goes upstairs.

91 INT. HOUSE - DAY

Lydia folds some chic men's pyjamas on the bed. She fastens handcuffs to a bed post. She hesitates... then undoes the handcuffs.

92 INT. BASEMENT - DAY

Lydia appears, a large smile on her face.

LYDIA  
I'm taking you upstairs!

She mimes that she's going to open the door and take him upstairs.

BENOÎT  
I don't believe it.

She opens her hand: sitting in her palm is the key to freedom.

She walks towards the grid door.

LYDIA  
A nice hot bath, a good meal...  
What else would you like?

BENOÎT  
To lean on your shoulder.

LYDIA  
That shouldn't be a problem, I'm  
sturdy.

She inserts the key in the lock... the intercom rings loudly.

LYDIA (CONT'D)  
Who's that, bothering us now?!

She takes out the key.

LYDIA (CONT'D)  
I'll be right back.

She runs up the stairs.

93 INT. HOUSE - DAY

She sees Gilles face, close up, on the intercom screen.

LYDIA  
(to herself)  
Go away! Go away!

Gilles insists.

LYDIA (CONT'D)  
(to herself, out loud)  
Not now!

But Gilles insists, holding his finger down on the button.

LYDIA (CONT'D)  
Get lost! I can't believe this!

She presses the button that opens the entrance gate.

94 EXT. HOUSE - DAY

She waits for him at the top of the front steps, under the small glass canopy. It's raining even harder.

Gilles pulls up in his car at the bottom of the steps. He climbs out of the car.

GILLES  
Hi! Sorry to bother you. I've come  
for the metal guard... the dog  
guard in your car.

LYDIA

Now?

GILLES

It's the boss's.. I took it without asking and he needs it tomorrow... He's going hunting.

LYDIA

I don't believe you.

Gilles takes out his cell phone.

GILLES

D'you want me to call him?

LYDIA

No, it's OK. My car's in the garage. I'll get it out. Wait here for me.

She goes into the house.

95 INT. BASEMENT - DAY

Lydia motions to Benoît that she'll soon get rid of their unwelcome guest.

She walks beside the hatchback. She sees the blood stains in the back. She opens the hood. Looks around for a pail. Finds one. Fills it up.

She splashes water over the inside of the car... But the blood has already dried. She looks around for a brush. She scrubs at the stains energetically and then rinses abundantly.

She hears Gilles knocking on the garage door.

GILLES (O.S.)

What are you doing?

LYDIA

Nothing... I'm coming! Wait upstairs!

GILLES

What are you cleaning?

A stream of water full of pinkish filaments is running under the garage door.

LYDIA (O.S.)

The dog guard.

Gilles doesn't notice anything untoward.



GILLES  
That's not necessary.

LYDIA (O.S.)  
It's already done. Wait for me  
upstairs!

He walks back up the garage slope.

97 EXT. HOUSE - DAY

Lydia opens the garage door.

Gilles watches her reverse the hatchback out. He spots the Audi parked in the basement.

Lydia climbs out of the hatchback.

GILLES  
I'll need a crucifix.

LYDIA  
I'll bring my toolbox.

She heads back down into the garage. Gilles opens the car hood and takes cover underneath. He lights a cigarette.

98 INT. BASEMENT - DAY

Lydia rummages around for her toolbox.

GILLES (O.S.)  
You need some help?

LYDIA  
(to Gilles)  
No, thanks. I'm coming!

Lydia walks back towards Gilles, leaving the garage door open. Benoît crawls over to his cell door, carrying the pail left by Lydia.

99 EXT. LYDIA'S HOUSE - DAY

Gilles unscrews the dog guard. Lydia is sheltering from the rain under the open hood.

GILLES  
(as he works)  
You've got two cars?!

100 INT. BASEMENT - DAY

Benoît is getting ready to throw the pail through the bars...

LYDIA (O.S.)  
It's not mine... It belongs to  
someone who's staying with me.

Benoît is about to shout at the top of his lungs.

101 EXT. LYDIA'S HOUSE - DAY

GILLES  
I hope it's not a cop.

LYDIA  
Why do you say that?

GILLES  
Because I'm mad as hell. I could  
murder one!

102 INT. BASEMENT - DAY

Benoît catches his breath and drops his arms.

LYDIA  
He's family... and he's very, very  
ill.

GILLES  
Sorry...

LYDIA  
I've taken three days off from work  
to look after him.

Lydia hears ringing.

LYDIA (CONT'D)  
Hang on! I'll only be a minute.

She rushes upstairs and dives into the house.

Gilles puts the dog guard into his own car. He looks at the  
open garage door.

He climbs the front steps. Peeps in the house, sees the table  
set. He hears her coming back.

He stands in her way. She gently pushes him away.

Gilles is standing in the rain. Lydia goes down one step.  
Their faces are level.

GILLES  
Let me know when you're free.

LYDIA  
I will, I promise.

Gilles lips move towards Lydia's. She lets him kiss her in the rain.

Gilles pulls away. His eyes are shining with joy.

Lydia puts her hand behind his neck and pulls him back towards her for another kiss.

LYDIA (CONT'D)  
... Sweet!

She motions to him that he should leave. Gilles notices the lights in the garage dim and start to flicker.

GILLES  
Do you want me to take a look?

LYDIA  
I'll do it. Now, go!

He goes down the steps, climbs into his car and starts it up, waving to Lydia, who watches him drive away.

Lydia is wet through. But she's happy.

104 INT. BASEMENT - DAY

Benoît hears Gilles driving away.

The light flickers on and off... until it dies completely. Benoît calls out Lydia's name.

105 INT. HOUSE - DAY

Lydia walks back into the house. She picks up the cell phone, walks past the intercom, forgetting to close the entrance gate. She opens the basement door, humming *I wanna be your dog*.

106 INT. BASEMENT - DAY

The basement is plunged into complete darkness.

LYDIA  
Have all the lights gone out?

BENOÎT  
It's only just blown. Maybe it's the storm?

LYDIA  
No. The electricity's working upstairs. There's a separate circuit breaker somewhere.

She feels around for the circuit breaker.

LYDIA (CONT'D)  
Thanks for earlier. You were  
perfect. A true show of trust.

BENOÎT  
It's reciprocal, Lydia.

The lights come back on. Lydia closes the garage door. She  
hums *I wanna be your dog*.

LYDIA  
It was my sister's favorite song...  
I've adopted it.

BENOÎT  
I know it by heart now!

LYDIA  
I'm sorry.

BENOÎT  
I used to think I didn't have an  
ear for music. But that's certainly  
sharpened my ear.

LYDIA  
I thought you might like to call  
your family.

She takes Benoît's cell phone out of her pocket. She sees  
Benoît freeze.

LYDIA (CONT'D)  
What's the matter?

BENOÎT  
Nothing... I'd love to send them a  
message.

LYDIA  
We'll do that... I didn't tell you,  
I took pictures of them...

The light flickers again.

LYDIA (CONT'D)  
Damn electricity... Photos while  
they were asleep...

The light dims, then comes back to normal.

LYDIA (CONT'D)  
There really is some kind of a  
problem.

The light fades again.

LYDIA (CONT'D)  
 Not again! It's the wires...  
 Electricity has always been my weak  
 point.

She places her bare fingers on the bare wires.

A mighty electric arc lights up the basement... Lydia  
 receives an enormous electric shock. She's throw backwards.  
 She screams. Then slumps on the concrete floor. The key to  
 the grid door slides over the floor... to the green line.

Benoît is petrified.

BENOÎT  
 LYDIA! Can you hear me? Stand up.  
 Stand up! Please! LYDIA!

He realizes she's not moving. Black liquid trickles slowly  
 from her parted lips. Two nervous jerks... and then...  
 nothing. Stillness. Benoît's telephone is still in Lydia's  
 hand, turned off.

BENOÎT (CONT'D)  
 Lydia! No... Don't leave me. I beg  
 you.

He crawls over to the bars. He stretches for the key.  
 Impossible, it's out of reach.

He takes his shoes off. He tries to use one like a hook and  
 drag the key over.

He's about twenty centimeters short. He fits one shoe inside  
 the other.

He stretches his arm, trying to reach the key with his  
 strange shoe equipment. He's almost there.

He tries to hit the key with the heel of the shoe on the  
 bottom... just two more millimeters... One last try... The  
 shoe lets him down, it falls on the concrete floor.

Benoît is overcome with despair. He falls asleep, exhausted.

107 INT. BASEMENT - EVENING

Benoît has managed to reach the sink. He gulps down water  
 from the tap.

He turns over under his blanket. He shivers. He stares at  
 Lydia's face... A faint noise makes him jump. He sees the rat  
 scuttle over to Lydia's face. The rat sniffs the dried blood.

Benoît screams as loud as he can. The rat runs away. Benoît  
 clears his throat.

He hears a car approaching. He listens carefully.

He hears footsteps upstairs.

BENOÎT  
My little Lydia! They've found us!  
I swear I'll keep my promise...  
I'll find the bastard who  
manipulated you... Hey, guys! You  
took your time! I'm down here. Hey,  
guys! Come quick.

He can still hear footsteps upstairs.

BENOÎT (CONT'D)  
I'm down here. DOWN HERE! DOWN  
HERE! DOWN HERE!

108 INT. BASEMENT - DAY

The door creaks. Benoît is overjoyed.

BENOÎT  
YES!!! YES!

He manages to stand up and hang on to the bars. He can make out a figure in the dark at the top of the stairs.

BENOÎT (CONT'D)  
There's no electricity. Be careful  
of the steps!

The figure doesn't move.

BENOÎT (CONT'D)  
Aren't you from the police? Please,  
I'm locked in here. Come down!

The figure switches on a flashlight. The halo of light falls over the steps.

The halo stops on Lydia's lifeless body. The figure covers Lydia's face with a piece of cardboard.

BENOÎT (CONT'D)  
It was an accident! I'm innocent  
and seriously wounded... My name is  
Benoît Garnier, I'm a police  
officer... The key to the cell door  
is on the floor, just there...

The halo discovers the key. The figure picks it up.

BENOÎT (CONT'D)  
The cell door is just in front of  
you!

The halo sweeps over to the shelves.

BENOÎT (CONT'D)  
Not over there! Come back over  
here!

The figure picks up an aerosol of spray paint from a shelf, shakes the can and writes something on the wall, opposite Benoît's cell.

It's dark in the basement. Benoît can't see what the figure has written.

The figure throws the aerosol can away, it rolls over the floor, with a bleak, tomb-like echo.

BENOÎT (CONT'D)  
Please, open the door! Who are you?

The halo of light rises up from the floor to the figure's face.

Benoît sees... a large black plastic rubbish bag over the figure's head... with two eyeholes cut out so the person can see.

BENOÎT (CONT'D)  
What's going on here?

The figure turns off the flashlight. A slight reflection on the plastic indicates the figure is standing stock-still.

BENOÎT (CONT'D)  
Turn it back on!

The figure doesn't move. Benoît starts screaming.

It lasts a little while.

BENOÎT (CONT'D)  
Turn the light back on!

The halo reappears. It lights up the cell key. The key starts to move. It "goes up" the steps.

BENOÎT (CONT'D)  
What are you doing? Don't go! Come  
back! Who are you? It's you...  
You're the one who manipulated  
Lydia, aren't you? I'm gonna get  
out of here and when I do, you're  
in for it! You hear?

The figure slams the door. Benoît yells.

BENOÎT (CONT'D)  
You damn coward! Come back here!  
Come back!

109 INT. GROUND FLOOR - DAY

We hear Benoît yelling in the basement.

A pair of black, leather-gloved hands shove all the files from Lydia's "tidy" shelf into a big black rubbish bag. They're the same files Benoît remarked on in the first scene.

110 EXT. LYDIA'S HOUSE - NIGHT

The figure walks down the front steps, dragging the black bag. Then walks round the house, opens a kind of lean-to, bends over and turns off the water.

The figure walks quickly through the dark, back to the car. And coughs... The disinfectant inside the black bag must be irritating the figure's throat... The cough gets worse... The figure throws the black bag into the back of the car.

111 INT. BASEMENT - NIGHT

Benoît hears the figure coughing.

He hears the car start up. Benoît shouts at the top of his lungs.

BENOÎT

I'll find you! I swear on my son's life! The sound of your fucking car is engraved in my memory! And I'll scratch your eyes out with my own damn nails!

112 EXT. ENTRANCE GATE - NIGHT

In the distance, an old car, such as a Sima 1100, drives out of the entrance gate and stops. It's a dark, gloomy night. The black bag that was hiding the figure's face is thrown out of the car window.

The brake lights shine briefly on the two gates as they close automatically behind the car.

113 EXT. BRIDGE - NIGHT

The old car stops on a bridge that is straddling a small river.

A long line of light shines off the water, reflecting the weak street lights.

The key to Benoît's basement cell and the entrance gate's remote control splash into the river, disturbing the line of light.



Then, the sound of the car disappears into the distance...

114 INT. BASEMENT - DAY

Benoît opens his eyes to see the wall dripping with damp. It's cold again in the cell.

The day is dawning through the cellar window.

He sees the inscription on the wall.

**YOU'LL NEVER KNOW WHY**

Frozen to the spot, he stares at the inscription.

He's still staring at the inscription... He lowers his eyes... Goes over to the sink. He opens the tap, leans over. Starts to drink. But suddenly, the trickle of water becomes weaker... and finally stops altogether.

A sinister gurgling comes out of the tap... sounding empty.

He goes back over to the inscription on the wall. He turns his head when he hears a squeaking sound. In the corner of the basement, the rat has just given birth to two tiny baby rats.

In stupor and resignation, Benoît muses over the pink skin of his new cell mates.

He presses a cheek to the wall. Notices the damp. He licks the wall... then stares back at the inscription.

115 INT. TECHNICAL SERVICES ENTRANCE - EARLY MORNING

Gilles is waiting for Lydia to arrive. He keeps glancing at his watch. Someone whistles to him from the meeting room. He grumbles and goes into the briefing.

116 EXT. FOOTBALL STADIUM - DAY

The team foreman is on the pitch, filling in holes with clumps of grass. Gilles is painting lines with the machine.

He suddenly stops as he levels with the foreman.

He lets go of the machine, turns on his heel and heads for the exit.

FOREMAN

Hey, you, where do you think you're going?!

GILLES  
(without turning round)  
I've got to see her. Three days,  
that's enough. She should've been  
here this morning... And I don't  
feel happy about that big car in  
her garage.

The line painter draws a diagonal line all by itself across  
the pitch.

117 EXT. ENTRANCE GATE - DAY

Gilles has been ringing the bell for a long time. He takes a  
running jump and grabs the top of the railings, pulling  
himself up and over.

118 EXT. LYDIA'S HOUSE - DAY

Gilles walks up the front steps. He knocks on the door. Turns  
the handle. The door's locked. He goes back down the steps.  
Squints through the cellar window. He thinks he can make  
something out. He goes towards Lydia's car. He opens the car  
door. The keys are still in the ignition. He starts it up,  
drives it over to the cellar window. He turns on the  
headlights and climbs down to squint through the window.

119 INT. BASEMENT - DAY

The car headlights present Gilles with a horrifying sight.  
Benoît is breathing weakly. Gilles throws himself onto his  
side.

120 EXT. HOUSE - DAY

Gilles is laid on the floor, his head in his knees. He  
rummages through a pocket, pulls out a cell phone. Gilles  
calls an emergency number.

GILLES  
... Is this the cops?... Yeah, OK,  
the police. Get here quick with an  
ambulance... I'll give you the  
address... But first, get this into  
your head: I've had nothing to do  
with this. Now, the address...

121 INT. BASEMENT - DAY

A cop lifts up his jacket to protect himself from any flying  
fragments. He fires... He instinctively pulls back his arm in  
case any bullets ricochet. Fabre takes his gun out.

He empties his magazine. The noise is deafening. The door gives way.

They rush in... A wisp of white breath escapes from Benoît's mouth. Fabre leans over him. Benoît's body suddenly stiffens.

Fabre sees the breath pass between Benoît's lips. He cups his hand in front of Benoît's mouth, as if to catch that last breath.

122 EXT. BUSY STREET - DUSK

Djamila is walking amongst the passers-by. Her phone rings. Without stopping, she rummages for it.

She finds it, answers. She listens...

The expression on her face changes. Tears roll down her face as she carries on walking.

123 INT. BASEMENT - DUSK

Fabre is with forensics in the basement. He's staring at **YOU'LL NEVER KNOW WHY**

FABRE  
(inner voice)  
... 78 bodies in a lifetime's work.  
Fed up!... We never realized...  
Darkness is amongst us... and for a  
long time to come. 78: the number  
of retirement pension points I've  
clocked up... Why do we hurt each  
other like we do?

*I wanna be your dog* blares out upstairs. Fabre runs up the steps.

He finds a ghetto-blaster blaring out the music. Fabre tries to turn it off.

FABRE (CONT'D)  
(inner voice)  
... She programmed it to come on  
once a day... We're not gonna to  
kill the music as well.

He puts down the ghetto-blaster, leaving the Stooges music playing.

He goes into the cool greenhouse, discovers the flowering orchids, the pots with the two names written on in Lydia's hand... a vibrating noise catches his attention. It's coming from the box delivered earlier to Lydia. He looks at the leaflet stuck on the side of the box. He opens it...

pollinating insects fly out, hover over the plants and fly into the orchids' lips, inside the Ladies Slippers.

124 EXT. INT.

Time has passed.

Fabre is calling on every type of analyst in the region. Each time he meets a different doctor, he shows them a photo of Lydia. No one recognizes her.

Fabre is sitting in a waiting room, his head buried in a magazine. There's the sound of a door opening. Fabre looks up.

125 INT. JIMEL'S OFFICE - DAY

Jimel shows him into her office, motions to him to take a seat.

FABRE

Thank you for agreeing to see me.

JIMEL

On the telephone, I didn't exactly understand what you wanted.

FABRE

I'm looking for any information you might have on this person.

Fabre pulls a photo of Lydia out of his pocket and shows it to Jimel.

FABRE (CONT'D)

Lydia Hénaudin. 26 years old.

Jimel studies the photo.

JIMEL

Should I know her?

Fabre doesn't answer.

JIMEL (CONT'D)

I'm sorry, I don't know her.

FABRE

Did I say I'm from the police.

JIMEL

That is why I accepted to see you.

FABRE

This young woman is at the centre of a very difficult case.

JIMEL

And you think she might have been seeing an analyst?

FABRE

Everything's pointing in that direction.

JIMEL

If she was seeing a doctor or an analyst, you should easily be able to track it down in Social Security's records.

FABRE

Not if she wasn't declared... either to avoid the taxman or for any other reason.

JIMEL

Have you already seen all my colleagues?

FABRE

I've a few left to see. I've made an appointment with them after seeing you.

JIMEL

An appointment? Would you like one?!

FABRE

I've settled down in the region and I'm not leaving until I've got to the bottom of this case. Here's my number. You never know... Well, thank you very much for your time.

She shows him to the door. He leaves.

Standing at the window, she watches him walk away.

JIMEL

YOU'LL NEVER KNOW WHY either! You can't fight a mother's revenge!

She goes into the small room she uses as a study. She picks up Lydia's orchid and throws it into a black bag.

126 INT. SUPERMARKET - DAY

Nina Jimel is pushing an empty trolley. She stops, picks up two chocolates wrapped in red foil... a packet of Haribo's red strawberry candy.

She heads for the checkout, passing other trolleys full to overflowing.

127 EXT. CARPARK - DAY

An old car, such as a Facel Vega, is parked on a clinic's carpark. Jimel gets out of the car and goes into the building.

128 INT. CLINIC - DAY

Jimel walks past the reception desk.

WOMAN

Excuse me, where are you going?

JIMEL

To see my daughter. Room 104. I've been coming for two years now!

WOMAN

Oh, I'm sorry. I'm new here.

129 INT. ROOM IN CLINIC - DAY

Nina Jimel places a bouquet of peonies on a small table. She arranges the candy and chocolate around the vase.

She goes over to the bed. Straightens the covers. Lifting up a sheet, we see delicate feet underneath, Greek-shaped feet.

She moves closer to the sleeping face. She dabs red lipstick onto the pale lips.

She takes a pair of dancing shoes out of her bag, red dancing shoes. She holds them up delicately with two fingers.

JIMEL

... When you wake up, I know you'll want to go back dancing... Maybe you haven't heard: the bastard who seduced you then tossed you aside like an old shoe... Well, the bastard has paid for it... with his life. Wake up now, please...

Through the window, she sees dark clouds coming across the sky.

130 INT. HOUSE - EVENING

Joaquim, the boy seen earlier in Jimel's waiting room, is playing a drum kit equipped with silencer pads, so as not to disturb the neighbors.

Joaquim plays a frantic riff.

Suddenly, he stops playing and listens carefully.

He opens a window.

JOAQUIM  
(as if talking to someone)  
Did I disturb you?! Am I still  
making too much noise?

He walks down a corridor. The walls and the ceiling are full of graffiti, Williams Blake's poems. All the punctuation marks are back to front or upside down.

He picks up a bag of soil and throws it over his shoulder.

131 EXT. GARDEN - DUSK

It is starting to rain. Joaquim walks towards the back of the garden. He's dripping wet.

JOAQUIM  
I've come to make amends for the  
harm I've done!

He walks over some tired-looking grass, arriving in front of a tangle of thorny brambles. In the middle, we see a mound of earth, like a grave.

Joaquim drops the sack of soil at the foot of the brambles, which doesn't look to have grown there by itself.

JOAQUIM (CONT'D)  
Aurélia! Soon you won't hear me  
anymore!

His index and middle fingers are pointed like a gun. He thrusts them up and down, frantically digging holes in the sodden earth.

He opens a packet of seeds, drops a giant thistle seed in a hole and lets out a terrible scream. One seed, one scream. One seed, one scream!

132 INT. JIMEL'S OFFICE - DAY

Nina Jimel is facing young Joaquim. They're in the middle of a hypnosis session, she's looking deep into Joaquim's eyes.

His pupils are dilated, as black as coal. His eyelids flicker rapidly... until they eventually resemble a stroboscope.

133 EXT. NIGHT

A figure is sitting on the top of a high-rise building, legs dangling over the top.

NINA JIMEL'S VOICE (V.O.)  
... If the flame burns the match  
right down to the end, you will go  
and confess what you did to that  
young girl, Aurélia... If the flame  
dies before it reaches the end, you  
will fly, taking your secret with  
you...

The figure strikes a long match in the darkness... it lights up Joaquim's face. We hear the flame crackle...

A gust of wind. A DARK wind. A violent wind that makes the tops of the trees bow down low... and it blows out the flame.

Joaquim strikes another match.

134 INT. CAFÉ

Fabre wakes up his imaginary friend, who's fallen asleep, his head on the table.

Fabre motions to him. There is no one sat opposite him.

Then, like him, we hear a voice:

"Ne chantez pas la mort!"  
"Don't sing of death!"