

DEBUSSY

by

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Based on true story

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FADE IN:

Little boy is making a steps to stage, we can't see his face. The darkness.

INT. DEBUSSY GRANDMOTHER'S HOUSE - DAY - 1866

Small, fine lighted room. Four-year old boy plays a piano (Für Elise). We can hear inexperience in his playing, but he is enjoying it. His mother, 30 years old women, is washing dishes.

VICTORINE DEBUSSY
Claude, come here, I need your help!

Debussy makes mistake in playing.

DEBUSSY
(Angry)
What's now, mum?

VICTORINE DEBUSSY
Go and call grandma, I need her!

DEBUSSY
I can't, I'm practicing right now.

VICTORINE DEBUSSY
Now!

DEBUSSY
Just a second.

VICTORINE DEBUSSY
Do what I said, and then continue practicing!

DEBUSSY
Fine, why you get mad.

VICTORINE DEBUSSY
Because you don't listen to me!

EXT. GARDEN - SUNNY DAY

Debussy run through the garden and find his grandma, old women, also old-fashioned, but you can see goodness in her eyes.

(CONTINUED)

EDMÉE MANOURY

What my little lovebird want?

DEBUSSY

Grandma, come on in kitchen, mum needs you.

EDMÉE MANOURY

Oh, it's really beautiful here in autumn... leaves are falling down, everything is so quiet... You don't know what I'm saying, don't you? Haha, what did you say?

DEBUSSY

Mum needs you in kitchen.

EDMÉE MANOURY

Oh, yes. Stupid old head.

She starts to grumble.

EDMÉE MANOURY

(cont'd)

Help me to get up!

INT. DEBUSSY GRANDMOTHER'S HOUSE - DAY

EDMÉE MANOURY

You need me?

VICTORINE DEBUSSY

Yes, I need help with dishes.

EDMÉE MANOURY

No, no, no! First this plates, and then this. I will repeat that for the rest of my life.

They wash dishes. In background we can hear Debussy continues with his playing.

EDMÉE MANOURY

For the name of Lord, that boy knows to play.

Debussy makes mistake again, and starts to grumble angrily. Edmee and Victorine laughs.

INT. DEBUSSY GRANDMOTHER'S HOUSE - NIGHT

Manuel-Achille Debussy and Victorine Debussy go to bed. They hear some music.

VICTORINE DEBUSSY

Shit.

She gets up and go down the stairs. She see Debussy playing piano. She go to room, but Debussy does not notice her.

VICTORINE DEBUSSY

Claude! Stop playing and go to sleep, it's late!

DEBUSSY

Just a minute. I overcome my mistake.

VICTORINE DEBUSSY

I don't care!

Victorine is trying to calm down herself.

VICTORINE DEBUSSY

(Calmer)

You'll me tomorrow, but now go to sleep.

They go up the stairs.

DEBUSSY

Good night.

VICTORINE DEBUSSY

Good night, sweetheart.

Debussy go in his room, and Victorine in bedroom. She gets in room, go to bed and take a breath. She gas the candle. The darkness.

INT. CARRIAGE - DAY - 1870S

8 years old Debussy is sitting in carriage with his mother, 7 years old sister and 3 years old brother.

DEBUSSY

Why we need to live in aunt's house?

(CONTINUED)

VICTORINE DEBUSSY

Claude, we already talked about that. Soon your father will find job and then we will build our home, so we wouldn't need to live at aunt or grandma's house.

DEBUSSY

But, I like to live with grandma.

VICTORINE DEBUSSY

I know, but grandma is old and she needs peace. You'll get along with aunt, don't worry.

DEBUSSY

Fine... (thinking) Could I earn some money for our new house?

Victorine laughs.

VICTORINE DEBUSSY

Oh, my God. No, Claude, you can't. Dad will find the job and sooner then you thought we'll have our own home. I think that you are the only child who doesn't like his aunt.

DEBUSSY

That's not what I said.

VICTORINE DEBUSSY

Then why you insist to we don't live at her place?

DEBUSSY

Mhm, I mean... mhm, her house is big and strange, but she doesn't have piano there... and yeah aunt is strange sometimes... even if she has the best candies.

Victorine laughs again.

EXT. IN FRONT OF DEBUSSY AUNT'S HOUSE - DAY

It's about 10 a.m. The carriage gets to Clementine house. Clementine, Debussy aunt, waits the carriage. She is 35 to 40 years old women, with glamorous Parisian lady look. Her face is clear, almost no wrinkles. Debussy and his family get out of carriage.

(CONTINUED)

CLEMENTINE

Where are my favourite cousins?

DEBUSSY

We are your only cousins.

VICTORINE DEBUSSY

(She is still getting out of
carriage)

Don't be rude Claude! Hi
Clementine.

CLEMENTINE

Ah, Claude. It seems like someone
is a little cranky today. Antoine!
Please take the bags from guests.

INT. DEBUSSY AUNT'S HOUSE - DAY

Debussy aunt open the door of huge villa. They walk down the
hall. Debussy is looking around.

DEBUSSY

It's very big house. I could get
lost here.

CLEMENTINE

I hope not.

DEBUSSY

Hey aunt!

CLEMENTINE

Yes, Claude.

DEBUSSY

Could I ask you something?

CLEMENTINE

Of course, sweetheart.

DEBUSSY

We already said that we are your
only cousins so pick up the
favourite between us.

CLEMENTINE

Mhm... I love you Claude, but, you
know, she has my name.

(CONTINUED)

DEBUSSY
That's not fair.

They open the room.

CLEMENTINE
This is your room. Antoine!
(pretentious) Where is that girl?
Put bags in this room.

CLEMENTINE
(To Claude)
Hey, come, I have one little
surprise for you.

Debussy and his aunt continue down the hall and open one
another room.

CLEMENTINE
Close your eyes.

DEBUSSY
No.

They got in room and Debussy notice the piano.

DEBUSSY
Oh, is this for me?

CLEMENTINE
Yes.

DEBUSSY
Thank you very much.

He hugs his aunt. Victorine is looking from hall and she
laughs proudly because Debussy happiness.

CLEMENTINE
I hope you like it.

DEBUSSY
It's great.

INT. DEBUSSY AUNT'S HOUSE - DAY

Clementine and Victorine sits in room. They sit on very
expensive sofa. In front of them is handmade expensive
table. Room is very big and nicely lighted with tall white
walls and pictures on them. They are just chatting.

(CONTINUED)

VICTORINE DEBUSSY

Thank you for this. You know our situation. When Manuel gets the job, I swear we'll back you your money.

CLEMENTINE

Don't worry about that. We have enough money and you don't have to return anything.

VICTORINE DEBUSSY

Thank you again.

CLEMENTINE

I would like to do something more for Claude.

VICTORINE DEBUSSY

No, no! There is no need...

CLEMENTINE

Listen! He is my cousin and I want best for him. Stop worrying. (Moment of silence) I want to take him on piano lessons.

VICTORINE DEBUSSY

No, it's really enough.

CLEMENTINE

Please. That boy is something, something big. I know that. He is very talented and we should use it. I mean, he deserves it. He never goes to school like other kids. Please, for his good.

VICTORINE DEBUSSY

(Take a breath)

I don't know what to say... Okay, take him, and if he likes it he can continue.

CLEMENTINE

I know the teacher for very long time. She's great woman, she'll...

Claude enters the room.

VICTORINE DEBUSSY

Come here Claude.

(CONTINUED)

DEBUSSY

Now? I was going to practice piano.

VICTORINE DEBUSSY

Come, we have some great news for you.

Debussy sits.

CLEMENTINE

Claude, I found teacher who will learn you to play piano.

DEBUSSY

Why? I know to play.

CLEMENTINE

Yes, honey. But she will learn you to play even better. Just let me take you. What you think?

Claude turns over for Victorine permission. She nods.

VICTORINE DEBUSSY

Say thanks!

DEBUSSY

Thanks aunt.

CLEMENTINE

Don't thank me. I will do anything to make you happy.

DEBUSSY

You are the best aunt in the world.

VICTORINE DEBUSSY

Yesterday was diferent story.

DEBUSSY

What to say? People changes.

They burst to laugh and Victorine starts to tickling Debussy.

INT. DEBUSSY AUNT'S HOUSE - DAY

Clementine is in hall and waiting for something. Claude is in his room dressing.

(CONTINUED)

CLEMENTINE
Come on, Claude!

DEBUSSY
I'm coming.

CLEMENTINE
First day and you're late. Come on,
come on!

CUT TO:

INT. CARRIAGE - DAY

They get through Paris streets. Debussy looks at people on streets.

CLEMENTINE
It's here.

Carriage stops.

CUT TO:

EXT. PARIS STREET - DAY

Sunny day in Paris. There are a lot of people on street.

CLEMENTINE
Yes, Claude it's over there (she
points with the finger). Oh God,
Jean is going to kill me. We're
late for 20 minutes.

INT. CERUTTI CLASSROOM - DAY

They are in hall. Some old woman approaches to them. She is somewhere around 70 years old. She is very short and plump. On her face there are many wrinkles so she looks very ugly, but still she had nice, "motherly" look. She is very nice dressed and by her walk we can see her artistic attitude.

CLEMENTINE
Hey, Jean, how are you?

JEAN CERUTTI
Oh, hey Clementine. I'm good. And
boy is?

(CONTINUED)

CLEMENTINE

We came here for him. I told you.

JEAN CERUTTI

Oh, yes...(laugh)... You have to remind me, my dear, I'm old. It's your nephew?

She easily push him and point with her eyes.

DEBUSSY

(Shyly)

My name is Claude Debussy.

JEAN CERUTTI

Okey, Claude. I'm Jean Cerutti and I'm your piano teacher.

CLEMENTINE

Now I'll leave you two alone.

CLEMENTINE

(To Claude)

Reamember what I said? You are good boy. Don't make any problems.

JEAN CERUTTI

Let's go Claude.

They enter the big room with a piano in a middle of room. The room have big window and beautiful view on Paris.

JEAN CERUTTI

Oh, I can't describe you how much I love this room. Look at this view. 30 years and same passion as first day. Just look at him. It's the beautiest city in this big world... city of art too. Here are born some of the greatest artists, maybe you will be one of them. We never know.

DEBUSSY

Actually I haven't born in Paris.

JEAN CERUTTI

Oh, really? Okay, okay. Please present yourself. Tell me everything about you from your birth to this day.

(CONTINUED)

DEBUSSY

Smart people said we don't remember things from our childhood, like 5 years or younger, so we create that events in our mind. But I could say you what I heard from other people.

JEAN CERUTTI

Sure, start now.

DEBUSSY

My name is Claude-Achille Debussy and I was born in Saint-Germain-De-Layu 1862. My parents ran china shop which was closed up in 1864. and then we came here, in Clichy in Paris, to live with my grandma. We lived there 6 years, until 1870., when we came to live at my aunts place.

JEAN CERUTTI

Fine. You didn't mentioned do you have any experience with music or with piano strictly.

DEBUSSY

Yes, I play piano since I was four.

JEAN CERUTTI

That's great. So you want to be pianist one day?

DEBUSSY

(He looks down shyly)
I don't know, I guess so.

JEAN CERUTTI

It's okay. You have life in front of you, there is enough time to think what you want to become, but I will give you one advice. Just follow your way and never be what other people wants. Never! ---
Okay, enough talking, let's start. We will start with basics.

WIDE: JEAN SHOWING SOMETHING TO CLAUDE. BEHIND THEM IS BEAUTIFUL STREETS OF PARIS. MUSIC STARTS. THEY TALK AND CLAUDE LAUGHS.

INT. CARRIAGE - DAY

Debussy sits in carriage with his aunt.

CLEMENTINE

So?

DEBUSSY

Good.

CLEMENTINE

Have you learn anything new?

DEBUSSY

(surprised and excited)

Yes, I have. Teacher told me a lot of things what I didn't know.

CLEMENTINE

You like her?

DEBUSSY

I think so. Thank you for this aunt.

CLEMENTINE

Oh, honey, don't. I told you it's gonna be good.

EXT. IN FRONT OF DEBUSSY AUNT'S HOUSE - DAY

Debussy gets out of carriage with his aunt. Summer changes in autumn. Debussy goes inside house alone.

INT. DEBUSSY AUNT'S HOUSE - DAY

Debussy enters the room and hugs his siblings.

VICTORINE DEBUSSY

So Claude do you like teacher?

DEBUSSY

She is lovely. She reminds me of grandma.

VICTORINE DEBUSSY

That's nice. Now go and dress, go, go!

EXT. IN FRONT OF JEAN CERUTTI CLASSROOM - DAY

Debussy exit the building. Spring, summer, autumn and winter changes. Music start. He goes in.

CUT TO:

INT. CERUTTI CLASSROOM - DAY

JEAN CERUTTI
Easier, easier! Relax your hands
Claude. That's it, go, go.

She enjoys music.

JEAN CERUTTI
Okay, stop! Class is over, let's
go.

They get out in hall.

JEAN CERUTTI
You need to work at Mozart more.

DEBUSSY
Okay.

JEAN CERUTTI
(After a few seconds in
silence)
Do you like Mozart?

DEBUSSY
Yes.

JEAN CERUTTI
He was a virtuoso, great composer
and artist. You could be as him one
day, only if you want to. Yes you
can, I believe in it with all my
heart and soul. So you can remember
old, ugly women who was yelling at
you when you make mistake, but for
your good...(pretend that she
threats with her finger and smiles)
Goodbye Claude.

DEBUSSY
Goodbye, madame Cerutti.

EXT. PARIS STREET - DAY

Debussy exit Cerutti classroom and walks through the streets. Then he see his father in revolt. He goes to him and his father puts him on his shoulder.

DEBUSSY
 (talks on father's ear)
 You forget to pick me up, again.

MANUEL-ACHILLE DEBUSSY
 I'm sorry.

MAN
 Justice! Justice for everyone!

MANUEL-ACHILLE DEBUSSY
 Let's go!

They walk across the streets. Debussy sees a piano in a musician store. He cross road slowly so carriage almost hit him. The carriage falls down and angry driver gets out.

MANUEL-ACHILLE DEBUSSY
 (angrily)
 Claude come here!

MANUEL-ACHILLE DEBUSSY
 (To driver)
 I'm sorry.

DRIVER
 Take that boy in a line.

The bunch of people stands around carriage. Driver goes back there. He starts to explain them what happened.

MANUEL-ACHILLE DEBUSSY
 Are you okay?

Debussy nods.

MANUEL-ACHILLE DEBUSSY
 You have to be careful out here at streets. He could hit you!

DEBUSSY
 I'm sorry.

Claude take a look at piano again. Manuel notices that.

(CONTINUED)

MANUEL-ACHILLE DEBUSSY

(cont'd)

Oh, Claude, you and your music. You almost died because of that silly thing. It's never enough for you, but it's not good, it could cost you. Keep your head clear...

Two police officer run and arrest Manuel. He is trying to say something to Claude.

MANUEL-ACHILLE DEBUSSY

Run, Claude, run!

INT. POLICE STATION

Manuel talks with Victorine.

MANUEL-ACHILLE DEBUSSY

Don't worry. I will get out as soon as possible.

VICTORINE DEBUSSY

How can I not worry? What I'm gonna do with children? I can't live at your sister's place forever.

MANUEL-ACHILLE DEBUSSY

We will solve it. Okay? How is Claude?

VICTORINE DEBUSSY

He is good. I told him that you started working in police, so that's why you can't come home.

Manuel laughs. Officer takes him back in prison cell.

INT. PRISON

Manuel sits next to two prisoners. Their teeth are yellow and they even don't have some. Their faces are full of wrinkles and very ugly, showing hard life they live and things they passed.

PRISONER 1

Look, there. That composer is in prison. What's his name?

(CONTINUED)

PRISONER 2

Sivry. Rich prick. What is he doing here?

PRISONER 1

Nobody knows. Hahaha, where is glamour now, huh?! He is same here as everyone else!

He said that loud to Sivry can hear him, but Sivry is just looking down at the ground and responding.

PRISONER 2

Hahahah.

Manuel goes and sits next to Sivry.

PRISONER 1

Oh, come on!

PRISONER 2

Yes Manuel, go! Traitor!

MANUEL-ACHILLE DEBUSSY

(Ignores these two)

Hello, monsieur. I'm Manuel-Achille Debussy, nice to meet you.

CHARLES DE SIVRY

Very brave from you to come here. Charles de Sivry.

The prisoners are laughing in background.

MANUEL-ACHILLE DEBUSSY

Just ignore them. So, why are you here?

CHARLES DE SIVRY

Because I did something bad I guess. And you?

MANUEL-ACHILLE DEBUSSY

To be honest I don't know.

CHARLES DE SIVRY

Haha, most of them don't. But if I could ask why are you so interested?

MANUEL-ACHILLE DEBUSSY

Just everybody was talking about you and you were sitting there alone.(moment of silence) And my

(MORE)

(CONTINUED)

MANUEL-ACHILLE DEBUSSY (cont'd)
son is pianist... well he want to
become, and he was talking about
you once I think.

CHARLES DE SIVRY
About me? Who the hell knows me?

CHARLES DE SIVRY
(cont'd)
How old is he?

MANUEL-ACHILLE DEBUSSY
Nine.

Moment of silence.

CHARLES DE SIVRY
(forced, just to continue
chatting)
Is he good?

MANUEL-ACHILLE DEBUSSY
He is trying. I hope so.

CHARLES DE SIVRY
Who is his piano teacher?

MANUEL-ACHILLE DEBUSSY
Jean Cerutti.

CHARLES DE SIVRY
Is that fat, old woman?

MANUEL-ACHILLE DEBUSSY
Haha, yes, that's her.

CHARLES DE SIVRY
Oh, God, I know her.(laugh) I can
suggest you my mother. I mean she
could learn him a lot of things and
if he takes it seriously, she could
help him, she knows a lot of
people.

MANUEL-ACHILLE DEBUSSY
I don't know. We never thought
about that...

CHARLES DE SIVRY
No, just take your time. It's only
suggestion. You know what's best
for your son.

CUT TO:

EXT. PARIS STREET - DAY

Debussy and his mother are walking. Debussy, very angry, lifts his hand from mother and walks alone. Suddenly, he accelerates.

VICTORINE DEBUSSY
Claude come back here!

DEBUSSY
I'm old enough to walk alone.

VICTORINE DEBUSSY
Be polite! Why are you judging
people before even meeting them!
(catches him) Trust me this is one
lovely woman.

INT. ANTOINETTE'S HOUSE

They are in hall of Parisian nice, but average house.

ANTOINETTE MAUTÉ
I'm sorry, who are you?

VICTORINE DEBUSSY
I'm Victorine, we talk about piano
classes for my son.

ANTOINETTE MAUTÉ
Oh, yes, yes.

ANTOINETTE MAUTÉ
(To Claude)
My name is Antoinette. And you are?

Claude doesn't want to speak.

VICTORINE DEBUSSY
Don't be rude, say your name. Sorry
madam, he is Claude. It's hard for
him, a lot of things happened.

ANTOINETTE MAUTÉ
I understand. I'm mother too. He
will accept me. Give him his time.
But I have something what could
make him happier. Follow me.

(CONTINUED)

They get in big room. There's a great piano at center of the room.

DEBUSSY

It's "that piano from the shop". I told you about it.

VICTORINE DEBUSSY

He is obsessed with pianos.

ANTOINETTE MAUTÉ

I'm literally same. (laugh)

VICTORINE DEBUSSY

I'll leave now. He won't even notice. Bye.

Victorine gets out. Antoinette goes to Debussy and sits at piano.

ANTOINETTE MAUTÉ

So, boy, who was your piano teacher before me?

DEBUSSY

Jean Cerutti.

ANTOINETTE MAUTÉ

Well, let's see what that Jean teach you. (smile)

Music starts.

CUT TO:

INT. DEBUSSY'S HOUSE, 59 BIS, RUE PIGALLE

Music from last scene continue. Claude and Victorine packs out their things and look at their new apartment.

VICTORINE DEBUSSY

Well Claude it's not the best, but it's still pretty good. What you think, huh?

DEBUSSY

Aunts house was bigger, you know. She had house with piano just for me and here it seems there is no room for me alone.

(CONTINUED)

VICTORINE DEBUSSY

You talk too much for your years.
(smiles) And this is one great
apartment, we just need to fix it a
little.

DEBUSSY

Yes, yes, everything is beautiful.
Only changes: father is gone, new
teacher, now new home... You know,
maybe we shouldn't change
everything around us, maybe we
should change ourselves.

VICTORINE DEBUSSY

Oh, damn you. I don't know when you
learn to talk that much. As much as
you want to be smart and adult, you
are still a child. Trust me, later
you will be sad because you skipped
your childhood, so stop pretending.
Be child and enjoy it. (pause)
What? You don't get what did I say,
huh smarty? Haha. Nevermind, just
remember that you are still a
little cute boy. Remember? Okay,
repeat it!

DEBUSSY

I'm still boy.

VICTORINE DEBUSSY

Little cute one.

DEBUSSY

I'm still a little cute boy.

VICTORINE DEBUSSY

Yes you are, you are. (pretends to
be strict but a little smile is
visible on her face) Okay it's
enough of talking. Now help me with
unpacking.

INT. POLICE STATION

Victorine visits Manuel in prison. They talking and there
are a crowd of police officers going behind Victorine's
back.

(CONTINUED)

VICTORINE DEBUSSY

Manuel, I can't, I really can't
live like this.

MANUEL-ACHILLE DEBUSSY

Hey, hey, I told you I will get
out. Okay? (with some hope in his
eyes) Justice always win.

CUT TO:

INT. COURTROOM - DAY

Trial to Manuel-Achille Debussy. The courtroom is full of
people and they waiting for the final verdict. Judge enters
the room.

JUDGE

Monsieur Manuel-Achille Debussy,
please stand up.

JUDGE

(cont'd)

French court accuses Manuel-Achille
Debussy on 4 year prison term based
on breaking french laws and
presence on illegally revolts with
using violence to fulfill desires.
If accused doesn't have something
to say, I finish this trial.

Two police officers starts to march with Manuel.

DEBUSSY

(crying)

No, noo!! Leave my father!

They get out from courtroom. We can see Victorine's sadness
and how she desperately trying to hide it.

ANTOINETTE MAUTÉ

I'm really sorry for your husband,
madam. My son trully loved him like
a real friend.

VICTORINE DEBUSSY

Thank you, madam.

ANTOINETTE MAUTÉ

If you need anything...

(CONTINUED)

VICTORINE DEBUSSY

No, no.

ANTOINETTE MAUTÉ

Okay. But if you do just ask me, I know how hard it is.

ANTOINETTE MAUTÉ

(cont'd)

Ant remind Claude to come tomorrow. He doesn't need to bring money. We both know he deserves it.

VICTORINE DEBUSSY

Thank you.

Claude comes.

DEBUSSY

Mom, I want to speak with father.

VICTORINE DEBUSSY

Not now, Claude. Next time.

DEBUSSY

No! I want to speak with him!

VICTORINE DEBUSSY

(takes a deep breath)

I'll see what can I do.

INT. POLICE STATION

Unlike last visit to Manuel, there's a silence in police station. One police officer is walking behind Debussy and his steps makes noise, so Debussy turn around and take a little longer look at this officer.

VICTORINE DEBUSSY

You promised.

She looks at him in pain. Manuel hide his look and keeps silent.

VICTORINE DEBUSSY

(cont'd)

Oh, great.

MANUEL-ACHILLE DEBUSSY

I did everything I could. Please, don't do that now in front of boy.

(CONTINUED)

She stands up and leave. Her loud steps are killing Manuel.
He closes his eyes.

MANUEL-ACHILLE DEBUSSY
(to Claude)
Hey, boy, I missed you. (he
carefully looks at him) (after a
while) Is the teacher nice?

DEBUSSY
She's great.

MANUEL-ACHILLE DEBUSSY
Soon you'll leave her. Are you
ready?

DEBUSSY
Yes.

MANUEL-ACHILLE DEBUSSY
Good luck there. Just know I'm
proud of you.

DEBUSSY
I want you to go home with us.

MANUEL-ACHILLE DEBUSSY
Soon, Claude, soon.

DEBUSSY
Are you lying to me?

POLICE OFFICER
Time is over.

MANUEL-ACHILLE DEBUSSY
Just a minute please. For a boy.

POLICE OFFICER
I'm sorry boy.

EXT. PARIS STREET, NEXT TO STRIPE - DAY

It's sunny day. Debussy prepares for trip with tram. He is
saying bye to family and friends.

VICTORINE DEBUSSY
Oh, boy you grew-up, you are almost
tall as me. Haha, good luck.

She hugs him. He goes next to Antionette.

(CONTINUED)

ANTOINETTE MAUTÉ

If any of my students deserved
this, that's you.

Jean Cerutti is coming with stick in her hand and she is coughing.

JEAN CERUTTI

Am I late? (hardly breathing) Oh,
good. You know, my kids, this legs
are betraying me. Claude come here
please. Listen to me son,
carefully. Today is the day when
you start to learn what is life,
and every day you'll learn
something new. Yeah, it's gonna be
hard, but don't give up. For God
sake you are not a coward! Your
talent is... miracle... God's
miracle... but still it's not
enough, you need to practice, boy.
You need to get a little sweaty for
a piece of happy. Now good luck,
and if we don't see each other
again, just know that I love you, I
love you like my own son.

Tear throws from her eye and she hugs Claude.

VICTORINE DEBUSSY

(to Claude sister)

Say bye to your brother.

DEBUSSY

Bye.

JEAN CERUTTI

Hey Debussy!

He turns his head.

JEAN CERUTTI

(cont'd)

Fulfill your dreams!

He nods. Debussy is happy for new adventure, but his face suddenly changes because he realised that he will leave his family now. He get into tram. Music starts. It's showing Debussy's trip around 1870s Paris.

INT. CONSERVATOIRE DE PARIS

There is a man in his office sitting. Sweat. Wipes it. Very visible "angry wrinkle" at his face. He stands up, gets out of office, looks right, then left, continue walking. His steps are long, never-ending, irritative.

31 eleven-year pupils, 23 boys and 8 girls, are staying in the order. Debussy is fourth from right in that order, next to beautiful blonde girl. They are all whispering.

LUC
(quietly)
Shhh! He is coming.

Above them are staying one very properly dressed man, by look at him we can see his strictness and desire for the discipline. That's Ambroise Thomas, the director of conservatoire. We can clearly see child's fear of that man.

AMBROISE THOMAS
Good morning and welcome to
"Conservatoire de Paris", biggest
conservatoire in the world. I am
the director of this conservatoire,
Ambroise Thomas. Before you say
your names, I want to say that I
expect good behavior and discipline
from all of you. If you don't
respect the rules you'll get
punished. (moment of silence)
What's your name boy?

PAUL
My name is Paul Bouchard.

AMBROISE THOMAS
You!

LUC
I'm Luc Morel.

AMBROISE THOMAS
You girl!

GERALDINE
I'm Geraldine Blanc.

AMBROISE THOMAS
Okay, next!

(CONTINUED)

DEBUSSY

My name is Claude Debussy.

AMBROISE THOMAS

Next!

HENRI LEBLANC

I'm Henri Leblanc.

Debussy starts to laugh because Henri is boy with dark hair, and "blanc" on French means "white" so this lastname is mostly common for people with blonde hair. Ambroise hears Debussy and looks at him angrily.

AMBROISE THOMAS

Next!

CLOSE UP: FAST SHOWING OF REST OF STUDENTS SAYING THEIR NAMES.

AMBROISE THOMAS

Okay. Now I have a question for all of you. The question I asked every generation before you and never got the answer. Question is simple: what is the definition of music?

Everybody tries to figure out answer, but no one doesn't have courage to answer.

AMBROISE THOMAS

No one?

Debussy finally raise his hand.

AMBROISE THOMAS

Yes?

DEBUSSY

Well... mhm, music is, mhm, music for me is an art... mhm, the best art in the world.

AMBROISE THOMAS

Not even close. Somebody else? Yes, I thought so.

Ambroise leaves. Debussy is left very angry because of this awkward situation.

INT. CONSERVATOIRE DE PARIS

Debussy is alone in auditorium. He turns around and see that there is nobody in here. He goes to piano, sits and starts playing Beethoven's "Moonlight Sonata". Debussy's piano teacher Antoine Marmontel enters the audiotorium. After some time Debussy sees him and stops with playing. He is a man in his fifties, very handsome.

ANTOINE MARMONTEL

Continue, please!

DEBUSSY

I'm too tired.

ANTOINETTE MAUTÉ

That's too gloomy music for your years. Why you don't try with something happier? (smile)... I haven't hear something that good for a long time. Thank you for that. What's your name, by the way, I forgot it.

TEACHER

Hey, Antoine, I need you.

ANTOINE MARMONTEL

I'm coming.

DEBUSSY

Claude Debussy.

ANTOINE MARMONTEL

(in hurry)

Debussy. Okay. That was great, Debussy. I hope you will get more active in the class too. Now I have to go.

Antione exit.

WIDE: DEBUSSY SITS ALONE IN FRONT OF A PIANO.

INT. CONSERVATOIRE DE PARIS

Teacher explains something, Debussy is uninterested and he looks through the window. Debussy's face is getting older.

ALBERT LAVIGNAC

Debussy! Debussy!! Could you repeat what I was talking about?

(CONTINUED)

School bell rings. The end of class.

ALBERT LAVIGNAC

(cont'd)

You can go now. Next time mention
me to finish the lection. Debussy!
You stay!

Debussy surprisingly watches at teacher. He is pointing at
bench questioning will he sits.

ALBERT LAVIGNAC

(cont'd)

Yes, please.

Debussy sits and Albert sits too.

ALBERT LAVIGNAC

(cont'd)

Listen to me, you're very talented
for a music, that's not a secret.
Life goes, son. Never waits. When I
was younger I used to pray to God
to have talent for music. And now,
now I'm watching you... that
uninterested. You should be ashamed,
boy. Someone would give everything
for that.

He shyly looks down.

ALBERT LAVIGNAC

(cont'd)

So please, care a little more about
school. Okay?

Debussy nods.

ALBERT LAVIGNAC

Nice. You can go now. And don't
think I criticize you. No, I just
want to show you a real path.

INT. CONSERVATOIRE DE PARIS, DEBUSSY'S ROOM - DAY

Debussy sits in his room in conservatoire. It's rainy day,
you can hear how rain strikes in the window. Behind Debussy
you can see the lightning. He gets the letter from his
father and he happily opens it. The thunder.

(CONTINUED)

MANUEL-ACHILLE DEBUSSY

(V.O.)

Hello, Claude. I really miss you and can't wait to see you again. I hope everything is fine there. But, I'm writing this letter to you to inform you about very bad news. You lost your brother Claude! Eugene passed away. It's a hard period for us, especially your mother. We have to stick together. Hold on Claude. Your father, Manuel.

WIDE: DEBUSSY IS SAD, HE IS COMPLETELY LOSTED. HE JUST LOOK THROUGH THE WINDOW, THEN LOOKS DOWN AND CLOSE HIS EYES.

EXT. CEMETERY - CLOUDY DAY

A dark, cloudy day. We are going to the grave. Mozart's "Lacrimosa" is playing at the highest point. Some woman is weeping next to her son grave. We are going further. A funeral. All the people are in black. We are heading to Debussy who is in front. He is almost crying while watching at his brother grave.

CLOSE UP: EUGENE'S PICTURE ON GRAVE.

DEBUSSY

"The good one dies young"... I hope you enjoy in heaven...

We are still looking at the picture of innocent four years old child, now mortal.

INT. CONSERVATOIRE DE PARIS, DEBUSSY'S ROOM - DAY

Sunny day. Debussy lies in a bed. He is still sad. Luc enters the room.

LUC

Hey Claude, there's new girl in our class. C'mon with me, to see how pretty she is. I just found a wife.

DEBUSSY

I can't, I'm too tired.

LUC

Oh, c'mon, you can't be like that all the time. Let's go, c'mon.

Luc grabs Debussy hand and start to run ahead of him.

(CONTINUED)

CUT TO:

INT. CONSERVATOIRE DE PARIS

Luc and Debussy gets in the hall with other boys who are watching new student too. Luc goes in middle of crowd but Claude stays alone and he leans back on pillar. Below them new student, a beautiful young girl, stand with always angry Ambroise Thomas. Ambroise sees boys and he starts shouting at them.

AMBROISE THOMAS

What are you looking for? In your rooms now!

The kids laughing. The girls laugh too but covers it so Ambroise couldn't see it.

AMBROISE THOMAS

(cont'd)

I'm sorry for this. What's your name young lady?

JEANNE MONETTE

Jeanne Monette.

LUC

Louder, so we can hear!

The crowd laughs.

AMBROISE THOMAS

You, Morel! Her name is Jeanne Monette. And yes, for this lack of behaviour, there will be sanctions, I swear the God. Especially for you, Morel.

AMBROISE THOMAS

(to Geraldine)

Hey you! Get her in your room!

Ambroise goes angry in his office, and he is mumbling. The crowd suddenly become louder. Jeanne looks up and she sees Claude looking at her. Then she looks down and again look up at hime and they shyly smiles. Geraldine comes to her.

GERALDINE

Nice to meet you, I'm Geraldine.

(CONTINUED)

JEANNE MONETTE
I'm Jeanne, nice to meet you too.

GERALDINE
Follow me.

CUT TO:

INT. CONSERVATOIRE DE PARIS - JEANNE ROOM

Geraldine and Jeanne enters the room.

GERALDINE
Well, this is our room.

JEANNE MONETTE
Okay, roommate.

They laughs.

GERALDINE
This is your bed.

She lies there.

JEANNE MONETTE
Oh, there's a million things to do
now. I hate moving.
(silence)
I need to ask you something.

GERALDINE
Yes?

JEANNE MONETTE
What's name of the boy with blue
eyes?

GERALDINE
With blue eyes, you say? Mhm, I
think I need more clues.

JEANNE MONETTE
He stood alone, separated from
crowd.

GERALDINE
Oh, that must be Debussy. It's
Claude Debussy.

(CONTINUED)

JEANNE MONETTE
Debussy? What is he like?

GERALDINE
Well, you know, he is nice guy, but weird.

JEANNE MONETTE
Why?

GERALDINE
I don't know, he always tries to be different. Always alone. Honestly, a boring guy.

JEANNE MONETTE
Maybe he is really different.

GERALDINE
(curiously)
Why are you asking?

JEANNE MONETTE
He just looks different so I'm curious. But lets start with moving. Would you help me, please?

GERALDINE
Yes, sure.

INT. CONSERVATOIRE DE PARIS

Debussy is in class again, but now he is watching carefully what's going on. Jeanne is sitting ahead of him. The end of hour. Students get out.

ALBERT LAVIGNAC
Goodbye kids. Debussy stay.

DEBUSSY
Why? I listened every word.

Albert laughs.

ALBERT LAVIGNAC
I just want to speak with you. Your behaviour changed in last month.

DEBUSSY
Thank you.

(CONTINUED)

ALBERT LAVIGNAC
Just keep that direction. It seems
like a lot of things changed in
your life.

DEBUSSY
Yeah.

ALBERT LAVIGNAC
Good for you.

DEBUSSY
It is... and it isn't.

ALBERT LAVIGNAC
(unintentionally careless)
Okay, you can go now.

INT. CONSERVATOIRE DE PARIS

The classroom.

ÉMILE DURAND
Good morning. My name is Émile
Durand and I'm your harmony
teacher. Today we will start with
some basics about harmony and
chords, and later we will move on
something more complex. There is
more definitions of harmony.

MEDIUM: IT GOES BEHIND BACK OF STUDENTS TO LEFT AND SHOWING
A TEACHER FROM DIFFERENT ANGLE.

ÉMILE DURAND
But, the most used definition is
that the harmony is part of the
music... the science of the
structure, relations, and practical
combination of chords.

MEDIUM: IT GOES BEHIND BACK OF OTHER STUDENT. THE DARK
STAYS.

INT. CONSERVATOIRE DE PARIS - JEANNE ROOM

Sun lighting through the window. Debussy is with Jeanne and
he is explaining her something about chords.

CUT TO:

INT. CONSERVATOIRE DE PARIS

MEDIUM: AMBROISE OFFICE DOORS OPEN. SHOWING AMBROISE FROM LEGS TO HEAD.

AMBROISE THOMAS
Debussy, Debussy!

He sees some boys there.

AMBROISE THOMAS
(cont'd)
What are you doing there again?!
Find Debussy now!

CUT TO:

INT. CONSERVATOIRE DE PARIS - JEANNE ROOM

Debussy and Jeanne almost kiss, but Ambroise's noise interrupt them. They laughs and Debussy go out of room.

CUT TO:

INT. CONSERVATOIRE DE PARIS

Debussy leaves Jeanne room and get in hall. He sees some student.

DEBUSSY
What's going on?

STUDENT
I don't know. Ambroise is yelling,
he is trying to find you.

DEBUSSY
Oh God.

Debussy starts running to directors office. Ambroise is staying ahead of door.

AMBROISE THOMAS
Oh, there you are. Get in!

They get in office.

DEBUSSY
Why you called me?

(CONTINUED)

AMBROISE THOMAS
You know exactly why.

DEBUSSY
I haven't done anything.

AMBROISE THOMAS
Oh, yes, you didn't... I called you
because I really like to speak with
you.

DEBUSSY
(ironically)
I understand.

Ambroise is pretending like he doesn't hear that.

AMBROISE THOMAS
Okay, Debussy when you will get
serious, when you will stop coming
here?

DEBUSSY
Well when you stop call me.

AMBROISE THOMAS
Why did you broke the lock in
harmony classroom?

DEBUSSY
I didn't.

AMBROISE THOMAS
Well a couple of your friends
wouldn't agree.

DEBUSSY
Who told you that?

AMBROISE THOMAS
That's not important, the important
thing is...

DEBUSSY
I think I know who it is.

AMBROISE THOMAS
(angry on Debussy's behaviour)
The important thing is to learn a
lesson from this.

(CONTINUED)

DEBUSSY

It was Bernard. Am I right?

AMBROISE THOMAS

Listen what I'm saying to you and stop act like a child.

DEBUSSY

It must be Bernard.

AMBROISE THOMAS

Shut up and listen to me!

DEBUSSY

And than what, huh? I don't want to be one of your slaves and live under your rules. You won't control me. Because, because I'm free.

AMBROISE THOMAS

What are you saying?

DEBUSSY

You know what I'm saying. Admit it. You hate me because I'm not like Bernard.

AMBROISE THOMAS

(laughs)

No, I don't hate you. (gets utterly serious) But there are some rules which everybody respect and rules which I respected when I was like you - and still do.

DEBUSSY

Then lets say I don't like the rules. Oh come on admit that you hate me. And trust me that's mutual feeling.

AMBROISE THOMAS

Get out you little brat! And if you do this again or something like this, I swear the God, I'll call your parents and your schooling here will be over.

DEBUSSY

You can't do that, you know that I'm your best student.

(CONTINUED)

AMBROISE THOMAS

Just try me boy. Get out now!

Debussy gets up and going to door. Suddenly he back and sits again.

DEBUSSY

And yeah, I know the answer on your question.

AMBROISE THOMAS

What question?

DEBUSSY

What is music.

AMBROISE THOMAS

(barely smiles)

All right, let me hear.

DEBUSSY

Music is the space between the notes.

Ambroise is surprised by Debussy's answer and he just looks at him for a second but then he back to his seriousness.

AMBROISE THOMAS

Space between notes? Hmm, okay, you can go now.

Debussy just gets out. Ambroise is still astonished with Debussy's answer, but he can't admit it to himself.

AMBROISE THOMAS

(cont'd)

Space between notes?

He laughs.

INT. CONSERVATOIRE DE PARIS

Debussy is in class. He is opening letter from his mother and makes noise.

JEANNE MONETTE

Claude what are you doing?

DEBUSSY

I'm opening a letter.

(CONTINUED)

JEANNE MONETTE
A letter? From who?

DEBUSSY
Lover.

Jeanne laughs.

JEANNE MONETTE
Don't be ridiculous.

DEBUSSY
It's from my mother.

VICTORINE DEBUSSY
(V.O.)
Hey, Claude, we haven't see each other for a while. I hope you are doing well there. We are doing well here. Unfortunately, I'll have to spoil your day. She's dead Claude. Jean is dead... Funeral is tomorrow. She wanted you to come. I hope I'll see you there tomorrow. Please be strong. I love you. Your mom, Victorine.

JEANNE MONETTE
What does it say?

Claude takes the letter, gets up and leaves the classroom.

ALBERT LAVIGNAC
What's going on?

No answer.

ALBERT LAVIGNAC
(cont'd)
Someone please go and check is everything okay.

JEANNE MONETTE
I will.

ALBERT LAVIGNAC
All right.

Jeanne leaves the classroom. She sees Debussy on end of hall looking through the window. She goes to him.

(CONTINUED)

JEANNE MONETTE
What's going on Claude?

Claude pretend he doesn't hear and still looking through the window.

JEANNE MONETTE
(cont'd)
Claude! Tell me what's going on!

He is still silent. She doesn't force the answer anymore. Jeanne hugs him.

DEBUSSY
I can't be here. Let's go.

JEANNE MONETTE
Where? We need to get back in classroom.

DEBUSSY
I don't know... let's go in park.

Claude is walking while Jeanne is still standing behind him.

JEANNE MONETTE
What about class?

DEBUSSY
Come on, Jeanne.

EXT. PARK - DAY

Claude and Jeanne are sitting on the bench. Silence.

DEBUSSY
Is life ever fair?

JEANNE MONETTE
Just one good cheater. Totally invincible.

DEBUSSY
What a fraud.

He looks away.

DEBUSSY
(cont'd)
She died... My old piano teacher died.

(CONTINUED)

JEANNE MONETTE
(sympathize)
Yeah, totally invincible.

DEBUSSY
It just... my younger brother,
Eugene, (shortly smiles) passed away
this spring. He wasn't even four...

Jeanne takes Claude hand.

MEDIUM: CAPTURED FROM THEIR BACK, WIDER AND WIDER SHOT THEN
CAMERA STOPS. DEBUSSY HEAD IS DOWN AND JEANNE TOOK HER HEAD
ON HIS SHOULDER.

JEANNE MONETTE
(V.O.)
Stay strong... Everything will be
fine.

EXT. CEMETERY - RAINY DAY

Lightning. Loud thunder. It's Jean Cerutti's funeral. Claude
stays in front of all people. He crouches near the grave.
People are leaving, and soon Debussy stays alone.

DEBUSSY
You're gone.

MEDIUM: RAINY SKY.

DEBUSSY
(V.O.)
Some moments in our life makes such
a huge holes in our heart which
can't be healed for our lifes. This
year, "a year of sadness" made such
a huge hole inside me.

MEDIUM: IT RAINS ONLY ABOVE DEBUSSY.

CLOSE UP: CLAUDE'S WET FACE.

DEBUSSY
You know, I miss you. If you want
to know am I fine, you left me in
good hands. Maybe teachers are not
like you but they try, just... just
nothing. Thank you, thank you for
everything. And now rest in peace,
you deserved it. Bye teacher.

INT. DEBUSSY'S HOUSE

Debussy enters the home. His father sits in the dining room.

MANUEL-ACHILLE DEBUSSY
Hey, come here! How you feel?

Debussy doesn't give an answer. He just take a deep, sad look at his father.

MANUEL-ACHILLE DEBUSSY
Wanna talk about that?

Debussy negativly shakes with his head. He goes to door to get out.

MANUEL-ACHILLE DEBUSSY
Also, I want to talk about your relationship to school.

Debussy stops. He turns around and sits next to his father. There is no emotion in his face or any of his moves. He exactly knows what's going on and he's not angry or stressed at all, how could he be?

MANUEL-ACHILLE DEBUSSY
(cont'd)
Teachers told me that you are very talented and I'm glad to hear that. But also they are complaining how uninterested you are for school. And director also said that you are very problematic. Do you have to say anything in your defence?

DEBUSSY
No, I don't.

MANUEL-ACHILLE DEBUSSY
Claude I'm aware that you have hard time, but you have to be better in school. Or your scholarship is over. You know how much money I gave to make you pianist one day.

DEBUSSY
Dad... That's the problem. I don't want to be a pianist.

MANUEL-ACHILLE DEBUSSY
What are you talking about? That's your wish since forever.

(CONTINUED)

DEBUSSY

It was... but everything changes. I want to be a composer now.

MANUEL-ACHILLE DEBUSSY

What? No, no you're not gonna be a composer. I gave everything to you become a pianist and now you don't want to. For God sake what you're gonna eat? Did you ever seen a rich composer, huh? Claude, listen to your dad now, one day you're gonna be pianist, maybe even the biggest pianist this world ever seen. That's your destiny.

DEBUSSY

No father! There's no happiness in money. There's something in passion... to be respected even after your death. To let your work speaks for you, becomes immortal. And who knows the pianists?

Manuel doesn't answer.

DEBUSSY

(cont'd)

There's something in hope, to live for a day when you'll stop listening others works and listen your own music.

MANUEL-ACHILLE DEBUSSY

(Angrily)

You and your freedom. Oh, you are so naive. Let's clear one thing: you'll not become stupid composer!

Claude leaves room and goes to hall and Manuel is behind him yelling. Debussy gets out of home and angrily close the door.

VICTORINE DEBUSSY

What's going on? What you did to him?!

MANUEL-ACHILLE DEBUSSY

Nothing. The dreams destroyed that boy's brain.

(CONTINUED)

VICTORINE DEBUSSY

Manuel?

MANUEL-ACHILLE DEBUSSY

He wants to be a composer,
Victorine... A COMPOSER!

VICTORINE DEBUSSY

So what.

MANUEL-ACHILLE DEBUSSY

Oh, great, support him now.

VICTORINE DEBUSSY

I'm not supporting him. Maybe it is
just a phase. But, trust me, if he
really decided that nothing can
change it!

EXT. PARIS STREET - DAY

Debussy walks down the street. He is very angry. Suddenly he starts to run. He goes toward some streets and gets to cemetery. Now he walks slowly to Eugene's grave. Debussy sits and starts to hug a grave.

DEBUSSY

(to God)

I've heard from people that You
gave me the talent so because of
that You think You can take all
important persons from my life. If
You repent for that why You just
don't take it.

Time is passing, Debussy is sitting next to Eugene's grave and looks in sky. He turns his head and touches Eugene's picture on grave.

DEBUSSY

You thought I forgot you? That
would never happen. But now I need
to talk with person who will
understand me better, okay? Bye.

He gets up and kiss the picture on grave. Debussy goes to Jean's grave again.

DEBUSSY

It's me again. I said you to rest
in peace and I'm coming here twice
a day. (smiles) What to do?...

(MORE)

(CONTINUED)

DEBUSSY (cont'd)

... I want to be a composer. I really do. I know that you would understand me but not everyone are like you. That's why I came here to find an answer, which I couldn't get. But you know, I must to tell my problems to somebody and you are the best person for it. You are the best! (Deep breath) Night is soon so I'm going, I don't want to be freak who is in cemetery at night, and between us I'm little scared. Bye teacher and rest in peace. Again. Now for real.

Debussy leaves cemetery and walking down the street. After some time he sees Victorine. She runs to him.

VICTORINE DEBUSSY

Claude, wait!

She goes to him and grab him for his shoulder.

VICTORINE DEBUSSY

(cont'd)

Oh, boy where have you been, we have been searching for you all night.

DEBUSSY

I just get out to take some fresh air.

VICTORINE DEBUSSY

Don't ever do that again. You scared me. (she hugs him) I love you boy.

Victorine is holding him tightly.

INT. CONSERVATOIRE DE PARIS

MEDIUM: ANNOUNCEMENT FOR DEBUSSY'S CONCERT.

CUT TO:

Stage. Preparation for the concert.

ANTOINE MARMONTEL

Are you ready? One, two, three, go!

(CONTINUED)

They starts to play "Haydn trio". Antoine is watching at Debussy's playing. He is impressed. Spotlight on Debussy.

ANTOINE MARMONTEL

(V.O.)

That's Claude Debussy. Charming child, true temperament of an artist; will become a distinguished musician; a great future.

MEDIUM: PREPARATION CHANGE IN CONCERT, MUSIC CONTINUES. EXPRESSION OF MUSICIANS, CONDUCTOR AND CROWD.

They finish and get huge ovations. Debussy smiles.

EXT. IN FRONT OF CHÂTEAU DE CHENONCEAU

Beautiful summer day. Debussy gets out from carriage with Marguerite Wilson, owner of castle. Marguerite is pure representative of elite with her classy dressing and independent woman attitude.

MARGUERITE WILSON

Claude, I have that honor to introduce you Château de Chenonceau.

MEDIUM: BEAUTIFUL CASTLE. CLAUDE IS AMAZED BY THIS BEAUTY.

DEBUSSY

It's beautiful.

Music starts. Claude runs around castle. We see all the beauty of castle with him.

MARGUERITE WILSON

(laughs)

Monsieur Debussy, please let's go inside now.

INT. CHÂTEAU DE CHENONCEAU

They enters castle.

DEBUSSY

Wow!

They walks down the hall next to portraits.

(CONTINUED)

MARGUERITE WILSON
This is Henry II, then Henry III,
and this is Henry IV.

DEBUSSY
Where's Henry I?

MARGUERITE WILSON
(laughs)
This is Francois I, this is
Francois II, and that over there is
Catherine de Médicis. This must be
boring for you.

DEBUSSY
No, it's intresting.

MARGUERITE WILSON
You are very strange, you know.

DEBUSSY
I do.

They smiles.

INT. CHÂTEAU DE CHENONCEAU

The room door opens.

MARGUERITE WILSON
This is your room.

MEDIUM: SPACIOUS ROOM.

DEBUSSY
(sarcastically)
Couldn't get bigger one?

Marguerite laughs.

MARGUERITE WILSON
Don't be late at dinner.

He nods.

INT. CHÂTEAU DE CHENONCEAU

Debussy is dressing for dinner. He looks into the mirror.

(CONTINUED)

DEBUSSY

Hi handsome!

Debussy goes downstairs and enters the room.

MEDIUM: DESK WITH FOOD BY DEBUSSY'S PERSPECTIVE.

DEBUSSY

Isn't this too much food for us?

MARGUERITE WILSON

Noo, you passed a long way to come here, you must be hungry!

MEDIUM: MUSICIANS COME AND START TO PLAY. DEBUSSY AND MARGUERITE EAT AND TALK. DEBUSSY IS HAPPY AND AMAZED BY LUXURY LIFE.

EXT. BEHIND OF CHÂTEAU DE CHENONCEAU

Debussy and Marguerite walk down the beautiful avenue.

MARGUERITE WILSON

There's a legend about this castle. After King Francis' death in 1547, new King Henry II offered the château as a gift to his mistress, Diane de Poitiers, who became fervently attached to the château along the river. Years later when King Henry II died, his wife Catherine de Medici reclaimed the castle and banished Diane from the property. Thereafter, Catherine moved into the castle. Occasionally when the moon is full, Catherine may be seen combing the hair of her rival, Diane. Other times, Diane is seen standing unhappily in front of her bedroom mirror.

DEBUSSY

Is that true story?

MARGUERITE WILSON

As an owner of the château I can't tell you. (pause) I heard that you are great pianist. Maybe one day you come here again and play.

(CONTINUED)

DEBUSSY

Maybe. I plan to become a composer.

MARGUERITE WILSON

Okay... maybe your compositions
will be played here.

DEBUSSY

Maybe.

They walks down. She is constantly looking at him.

MARGUERITE WILSON

What? Why you become sad?

DEBUSSY

I'm not.

MARGUERITE WILSON

Yes you are. Come on tell me the
reason.

DEBUSSY

There's no reason.

MARGUERITE WILSON

Something must be. (sarcastically)
Maybe some girl?

DEBUSSY

(laughs)

No.

MARGUERITE WILSON

Then tell me!

DEBUSSY

It's just... you know, I'm not sure
do I want to become composer and my
dad doesn't support that idea.

MARGUERITE WILSON

Oh! Then make the final descision
here. You are happy here, relaxed,
so this is perfect place to make
good descision. Don't worry for
your father, no matter what your
descision will be he will support
you, so follow your dreams, not
someone else's.

They continue walking.

(CONTINUED)

MARGUERITE WILSON
(cont'd)
Isn't this avenue beautiful. (Deep
breath) It amazes me every time.

DEBUSSY
You are one beautiful person.

MARGUERITE WILSON
Oh, darling don't be ridiculous.
I'm rich. Rich ain't good.

INT. CHÂTEAU DE CHENONCEAU

Claude is dressing up. There is suitcase at floor. Claude looks through the window, carriage comes. The maid enters the room.

WIDE: DEBUSSY'S BACK. IN FRONT OF HIM ARE WINDOW AND MIRROR WHERE WE CAN SEE REFLECTION OF MAID.

MAID
Monsieur, carriage comes. Should I
take out the suitcase?

Debussy nods.

Marguerite comes in. He turn his head finally.

MARGUERITE WILSON
Oh, you are ready to go. How the
time flies, you're already
leaving... Farewell breakfast is
ready.

She stays next to Debussy and looks in mirror.

MARGUERITE WILSON
(cont'd)
Are you grow up a little? It seems
like I fed you well.

DEBUSSY
You know, I will miss this... you,
luxury and that stuff.

MARGUERITE WILSON
Who wouldn't? You fit into our
society very well, it looked like
you were born rich.

MEDIUM: GUESTS AND TABLE.

(CONTINUED)

MARGUERITE WILSON
Attention please! Today we'll lose
our appreciated guest, Claude
Debussy. I wish him happiness and
richness, and to us too (laughs).
For Claude.

She looks proudly at Claude.

EXT. IN FRONT OF CHÂTEAU DE CHENONCEAU

Claude and Marguerite stays next to carriage.

DEBUSSY
Nice speech, madame Wilson.

MARGUERITE WILSON
Yeah, it was stupid "rich speech".
They loved it.

They laughs.

MARGUERITE WILSON
(cont'd)
So, composer or pianist?

DEBUSSY
Composer.

MARGUERITE WILSON
Sure?

DEBUSSY
Sure.

MARGUERITE WILSON
Then good luck boy. And whatever
you be in your life, please back
here one day.

Debussy looks in her knows that he couldn't promise her.

DEBUSSY
Thank you... Marguerite.

MARGUERITE WILSON
Thank you.

She hugs him.

(CONTINUED)

MARGUERITE WILSON

(cont'd)

And now, go, go!

Debussy sits in carriage and carriage goes. He turn his last view on the castle and Marguerite.

INT. CONSERVATOIRE DE PARIS

Debussy sits next to piano. There are Antoine Marmontel and Émile Durand. Debussy looks curious.

ÉMILE DURAND

Harmony-nothing. You are extremely gifted in harmony, but desperately careless. I hope for better results. Don't make fool of me.

He goes out. Debussy looks down.

ANTOINE MARMONTEL

Also nothing. But don't be sad, it's just an award. Not important... In my life I haven't seen better pianist.

As Durand leaves the doors make noise so they take a quick look there.

ANTOINE MARMONTEL

(cont'd)

You are special, and award, don't worry, you have won a lot, trust me, lot more than me. (laughs)

DEBUSSY

I don't want to be the pianist.

ANTOINE MARMONTEL

A composer?

Debussy nods.

ANTOINE MARMONTEL

(cont'd)

Yeah, I kind of suspected that. I'll miss you, but you'll be great. I can't stop you from that. (look at him) Go and fulfill your dreams, Debussy!

INT. STAGE

Debussy sits next to piano. Next to him sits one girl.
50-something man with gray moustache and gray hair enters
the room.

AUGUSTE BAZILLE
Kids, how are you today?

MÉLANIE BONIS
Good. You, teacher?

AUGUSTE BAZILLE
To be honest, I had better days,
but it's good. I won't complain.

AUGUSTE BAZILLE
(cont'd)
And you?

DEBUSSY
I'm good.

AUGUSTE BAZILLE
Okay, okay. Now, tell me your
names, which I'll remember... in
couple next years.

One student enters the room.

MAURICE EMMANUEL
I'm sorry I'm late...

AUGUSTE BAZILLE
(interrupt)
It's okay boy, come in. What's your
name?

MAURICE EMMANUEL
Maurice Emmanuel.

AUGUSTE BAZILLE
Okay, Maurice. And you, young lady?

MÉLANIE BONIS
Mélanie Bonis.

AUGUSTE BAZILLE
Melanie, beautiful name.

Point his head to Debussy.

(CONTINUED)

DEBUSSY

Claude Debussy.

AUGUSTE BAZILLE

Claude. Okay now we know each other but let me introduce myself. I'm Auguste Bazille, your new favourite teacher, and I'll teach you about accompaniment. I wish you luck and hope for success, bla, bla, let's work, you almost fall asleep.

Auguste explains something to them. The end of class. Students get out.

DEBUSSY

Mélanie, wait!

MÉLANIE BONIS

Hurry up!

DEBUSSY

(to Maurice)

We still haven't met, I'm Claude Debussy.

MAURICE EMMANUEL

Yeah, I heard that. I'm Maurice Emmanuel, nice to meet you.

DEBUSSY

Yeah, then, see you soon.

MÉLANIE BONIS

Come on, Claude!

DEBUSSY

I'm coming!

DEBUSSY

(to Maurice)

I got to go. Bye!

MAURICE EMMANUEL

See you.

INT. CONSERVATOIRE DE PARIS

Debussy and Mélanie enters the conservatoire. Jeanne is coming to them.

(CONTINUED)

DEBUSSY

Hey!

JEANNE MONETTE

Lets take a walk.

DEBUSSY

I just came, have a little
compassion for me.

JEANNE MONETTE

(serious)

Come on.

DEBUSSY

Bad joke or bad you? Is something
happened?

JEANNE MONETTE

No, Claude, just lets go!

DEBUSSY

(confused)

Okay. Bye, Mélanie.

EXT. PARIS STREET - DAY

Sunny day. There are a lot of people on street. Jeanne exit
conservatoire and doesn't wait for Claude, so he runs to
catch her.

DEBUSSY

So, how you doing?

JEANNE MONETTE

Good.

DEBUSSY

Me too.

Jeanne looks uninterested and continues to walk.

DEBUSSY

(cont'd)

Something happened?

JEANNE MONETTE

No, I already told you.

DEBUSSY

Okay.

(CONTINUED)

DEBUSSY
(cont'd)
Is there something new?

JEANNE MONETTE
No, Claude, stop asking that much
questions.

DEBUSSY
Okay. (silence)
I have to because you don't say a
word.

JEANNE MONETTE
I want a silence.

DEBUSSY
Then why did you call me?

She just takes a look at him. She is widely angry. They
continue walking in silence.

DEBUSSY
(cont'd)
Reason may cure illusions, but not
suffering.

JEANNE MONETTE
Why you said that?

DEBUSSY
No reason...

JEANNE MONETTE
Oh, come on.

DEBUSSY
It's just a quote. Do you like to
know who said that?

JEANNE MONETTE
No.

DEBUSSY
Alfred de Musset.

JEANNE MONETTE
Ohh, again him.

DEBUSSY
Whatever I said you just shut, I
don't know what to say.

(CONTINUED)

JEANNE MONETTE

Don't say anything, just shut up. I came out to walk, not to speak.

They continue walking in silence.

DEBUSSY

Oh, come on tell me what's going on.

JEANNE MONETTE

Nothing, and even if it is, it doesn't interest you, just go and have fun with your friends or even teachers.

DEBUSSY

Come on, please tell me!

JEANNE MONETTE

What, are you stupid? I just told you. You don't have time for me... and even when we are together you are in your own world.

DEBUSSY

I was really busy these days. You know I always have time for you.

JEANNE MONETTE

Are you cheating on me?

DEBUSSY

Oh, come on Jeanne, cool down.

JEANNE MONETTE

Answer the question!

DEBUSSY

No, of course. I would never do that.

JEANNE MONETTE

Never?

DEBUSSY

Never ever.

JEANNE MONETTE

You promise?

He takes her hand.

(CONTINUED)

DEBUSSY

I promise.

Jeanne hugs Claude.

DEBUSSY

(cont'd)

I love you.

INT. CONSERVATOIRE DE PARIS

Debussy sits next to piano. Antoine enters the room.

DEBUSSY

Again?

ANTOINE MARMONTEL

Nothing.

DEBUSSY

I'm sorry teacher, it will be better next time.

ANTOINE MARMONTEL

Sorry Debussy, but there's no next time. You came to the end, call this definitive failure.

Debussy takes deep breath.

ANTOINE MARMONTEL

(cont'd)

Be positive, now you can fulfill your dream and become composer. You could have been a great pianist, but you choose your path.

DEBUSSY

What if I fail there too?

ANTOINE MARMONTEL

You won't.

DEBUSSY

You can't know that.

ANTOINE MARMONTEL

Yes, you can. Some people are born for some things.

She walks out and then suddenly stops.

(CONTINUED)

ANTOINE MARMONTEL

(cont'd)

And yeah, Ambroise wants to talk
with you.

DEBUSSY

Oh, no.

He gets up and walks next to Antoine.

DEBUSSY

(cont'd) (thinking on his
play)

Was it good to you?

ANTOINE MARMONTEL

Well, it wasn't bad. Between us I
kind of liked it.

INT. CONSERVATOIRE DE PARIS

MEDIUM: AMBROISE'S OFFICE DOOR.

Debussy is knocking up.

DEBUSSY

Good morning, monsieur.

AMBROISE THOMAS

Good morning.

DEBUSSY

How are you today?

AMBROISE THOMAS

Oh, stop with that sweetness. Why,
Claude, why you embarasse me and
you?

DEBUSSY

I think they liked it.

AMBROISE THOMAS

No, nobody liked it. You can't add
notes to composition while playing.
It's not your composition.

DEBUSSY

Well it left my trademark in that.

(CONTINUED)

AMBROISE THOMAS
Shut up, just shut up!. Well, it's
over, you can't do that again.

DEBUSSY
Yes, I can, I'll make my own
compositions.

AMBROISE THOMAS
Haha, you plan to become a
composer?

DEBUSSY
Yes.

AMBROISE THOMAS
(provoking)
Then you must heard this, good luck
with that.

DEBUSSY
(stays calm)
Thank you. And don't worry for me,
I will succeed.

AMBROISE THOMAS
We'll see Claude, we'll see.

INT. CONSERVATOIRE DE PARIS, DEBUSSY'S ROOM - DAY

Claude and Luc sits in room.

LUC
What did your dad say?

DEBUSSY
He finally accept it.

Debussy sits on chair.

DEBUSSY
Hey Luc. Am I really going to be
great I or I'm living the lie?

LUC
Of course you'll be.

DEBUSSY
What if I don't? What if Ambroise
is right?

(CONTINUED)

LUC
He told you that?

DEBUSSY
Almost... but I know what he
thinks.

LUC
Ambroise doesn't support anyone.
Don't listen that geezer.

Luc take pencil and paper.

LUC
(cont'd)
Here. Compose!

DEBUSSY
What?

LUC
Prove Ambroise that he's not right.

DEBUSSY
But I don't have an inspiration.

LUC
Turn around you and translate it to
music.

Debussy looks at him confused.

LUC
(cont'd)
What do I know, Claude, I'm not a
composer. The point is that
everything around you can be an
inspiration.

Luc take the book.

LUC
(cont'd)
Here. What's this?

DEBUSSY
Book, you stupid.

LUC
(laughs)
Very funny, genius.

Throws a book at him. They laugh. Luc goes to bed.

(CONTINUED)

DEBUSSY
(got the idea)
A book. A book by Alfred de Musset.

His lips turns into huge, childish smile.

CUT TO:

INT. CONSERVATOIRE DE PARIS, DEBUSSY'S ROOM - NIGHT

Luc is sleeping. Claude turns on light and starts to compose. He finished and then starts to play composition on piano.

LUC
What are you doing? I want to sleep.

DEBUSSY
Shhh! It's finished.

He hears some unlikable noise in his composition.

DEBUSSY
Shit!

INT. STAGE

AUGUSTE BAZILLE
Congratulations, Claude on your first award in accompaniment. I'm looking forward for more.

DEBUSSY
Thank you, sir.

AUGUSTE BAZILLE
Now you have free class, I think you deserved it.

DEBUSSY
Goodbye.

AUGUSTE BAZILLE
Goodbye, have a nice day.

Doors close and doors of conservatoire opens.

CUT TO:

INT. CONSERVATOIRE DE PARIS

Debussy enters and Luc goes to him.

DEBUSSY
(happily)
Hey, Luc.

LUC
Claude, you are out from list for
harmony class.

DEBUSSY
(get serious)
What?

LUC
I'm not kidding, go and see.

Debussy runs down the hall, go to list with students and
trying to find himself. Émile sees him.

ÉMILE DURAND
Debussy, it just didn't work out.

INT. MADAME VON MECK'S VILLA

Claude gets in huge villa with a lady in blue expensive
dress. She is somewhere around 50 years old. At first look
you can see her confidence and self independence which was
rare thing for woman in 1800s.

MADAME VON MECK
Welcome to my humble home.

DEBUSSY
Yeah, really.

MADAME VON MECK
Tea?

DEBUSSY
No, thanks.

MADAME VON MECK
Here, please.

They enter the spacious room.

MADAME VON MECK
Sofia, bring me a tea. Claude, are
you sure you don't want anything?

(CONTINUED)

Debussy nods.

SOFIA
What tea, madame?

MADAME VON MECK
Whatever.

Sofia gets out.

MADAME VON MECK
(cont'd)
So, Claude, how is here in Moskva?

DEBUSSY
Good, but little cold.

MADAME VON MECK
You'll get used to it. You know
that we'll change locations now a
lot like Paris, Nice, Genoa,
Naples, Florence... I hope you love
to travel.

Sofia enters the room. She serve the tea.

MADAME VON MECK
(to Sofia)
Thank you, Sofia.

MADAME VON MECK
(to Claude)
That's all beautiful cities, you'll
see. So you don't mind it?

DEBUSSY
Not at all, I'm very adaptive.

Claude and Von Meck talk and laugh.

DEBUSSY
I have to go now.

MADAME VON MECK
Sofia!

Sofia comes in again.

MADAME VON MECK
(cont'd)
Show him way out. Bye Claude.

DEBUSSY

Bye.

INT. VILLA

Debussy is in spacious villa. He is standing with some child and his mother.

DEBUSSY

So, you are Georges, right?

GEORGES

Yes, it's pleasure to meet you, monsieur Debussy.

DEBUSSY

Call me Claude, please.

George smiles and Claude rubs his hair.

GEORGES MOTHER

We already met, so I will leave you alone. If you need me I'll be in next room. Georges, be good. Bye.

She gets out.

DEBUSSY

So, how you doing George?

GEORGES

Good.

DEBUSSY

Ready for start?

GEORGES

Yes.

DEBUSSY

Then let's go.

Some time passed. George sits next to piano and Debussy is next to him.

DEBUSSY

No, your hand should be in this angle. (he takes Georges hand). That's right. Correct your back, you can't sit like that. Okay. That's good. When you overcome your attitude, we'll start some easier compositions.

WIDE: DEBUSSY EXPLAINING SOMETHING TO GEORGE.

INT. STAGE

Debussy is coming at class of singing. There are a lot of people in there and they are singing, while in background are couple of people who plays violine.

MADAME MOREAU-SAINTI
 (She is conducting singers,
 and then she notice Claude)
 Okay, little break!(comes to
 Claude) You must be Claude, our new
 pianist.

DEBUSSY
 I'am. By looking at this it seems
 like you really need me.

MADAME MOREAU-SAINTI
 Finally we found new pianist.
 Claude, everyone. Everyone, Claude.
 And Claude, don't be late next
 time, please.

Debussy sees one 20-something lady in crowd which looked at him, so he keeps look at her.

DEBUSSY
 I'll try.

MADAME MOREAU-SAINTI
 (cont'd)
 Let's go, let's go! (to Claude) I
 hope you know "Ode to joy"!

They start singing Beethoven "Ode to joy". Finish.

MADAME MOREAU-SAINTI
 Okay, that's all for today. See you
 next Wednesday.

People are going out. Debussy still sitting next to piano.
 Lady stays too.

MARIE VASNIER
 You are not bad.

DEBUSSY
 Who, me?

(CONTINUED)

MARIE VASNIER

Yes, you.

DEBUSSY

I know.

MARIE VASNIER

How you know?

DEBUSSY

I heard that before.

MARIE VASNIER

Nice to meet you, monsieur...

DEBUSSY

Claude Debussy.

MARIE VASNIER

Monsieur Debussy. I hope I'll see you here next Wednesday.

DEBUSSY

Me too. And call me Claude please.

MARIE VASNIER

Bye, Claude.

DEBUSSY

Do you need a company at way to your home?

MARIE VASNIER

No, thanks. My husband waits me in hall.

DEBUSSY

Oh... then some other time maybe.

MARIE VASNIER

Yeah, some other time.

She goes to door.

DEBUSSY

Wait! You didn't tell me your name.

CUT TO:

INT. CONSERVATOIRE DE PARIS, DEBUSSY'S ROOM - DAY

DEBUSSY
Marie Vasnier.

LUC
Oh God, Jeanne will kill you.

DEBUSSY
I know, but I can't help myself. I mean I love Jeanne, but I love Marie too.

LUC
How long is that?

DEBUSSY
I don't know, few months.

LUC
Few months and you didn't tell me? I want new roommate.

DEBUSSY
Not funny. You sound like a girl.

LUC
Well, I tried. So how old is she?

DEBUSSY
Twenty-three.

LUC
What, she is older! Oh boy.

DEBUSSY
And she is married too. But I love her.

LUC
Married? It would be like "Hey Claude could you take care of my children I have some work to do, and my husband is away." Oh, man, you are really crazy. That's not gonna be good, remember my words.

EXT. IN FRONT OF CONSERVATOIRE DE PARIS

Debussy and his friend stay in front of conservatoire. The atmosphere is great, they make jokes and laugh.

LUC
And she said (laughs), she said,
said... said...

HENRI LEBLANC
(sarcasticlly)
Said.

The crowd laughs but wait for the end of joke.

LUC
She said you failed.

The crowd laughs. Jeanne comes. She is very angry. Everyone shut up.

JEANNE MONETTE
You stupid.

LUC
Ups.

They laughs but silently.

DEBUSSY
What's going on? Come here.

They go away from crowd.

JEANNE MONETTE
Don't act, you know what I'm
talking about. Yesterday I saw you
with her.

DEBUSSY
Jeanne, relax.

JEANNE MONETTE
To relax? Don't try, don't try to
touch me ever again.

DEBUSSY
Jeanne...

JEANNE MONETTE
Shut up! How could you, you
promised. You promised to me that
you'll never do that, and I was
stupid and believed you...

(CONTINUED)

DEBUSSY

You are not stupid.

JEANNE MONETTE

And you. You are with older girls,
maybe even married girls. Why I was
so stupid? Bye, Debussy, and
remember this day as day when you
last time talked to me. From now
you don't exist anymore for me.

Jeanne turns around and makes couple steps.

DEBUSSY

Wait, I can explain.

She stops.

JEANNE MONETTE

Oh, really. Let's hear that!

DEBUSSY

I... I like women.

Jeanne goes back to Claude and slaps him.

JEANNE MONETTE

I hate you!

WIDE: JEANNE GOES AND DEBUSSY STAYS ALONE.

INT. CONSERVATOIRE DE PARIS

Debussy walks down the hall and looking for someone. He
stops some man who was passing by.

DEBUSSY

Are you Ernest Guiraud?

ERNEST GUIRAUD

Yes, that's me. And you are?

DEBUSSY

Debussy, Claude Debussy, your new
student.

ERNEST GUIRAUD

Nice to meet you Claude.

DEBUSSY

Nice to meet you too.

(CONTINUED)

ERNEST GUIRAUD

So Claude, you want to become
composer?

DEBUSSY

More than anything.

ERNEST GUIRAUD

Then let's make sure it happens.

INT. MADAME VON MECK'S VILLA

DEBUSSY

Here. I wrote it.

MADAME VON MECK

I hope it's good. I said everything
best about you to him.

DEBUSSY

Just give it to him, so he could
review it.

MADAME VON MECK

Yeah... Claude, the trip is soon.
We're going in Rome, and then in
Nice and Genoa I think. And couple
more cities. So prepare.

DEBUSSY

Okay, but not until I get the
answer.

MADAME VON MECK

Claude, job at first place.

DEBUSSY

Just don't forget to give him that.

CUT TO:

INT. DEBUSSY'S HOUSE

Claude is looking through the window of apartment. He sees
Madame von Meck is coming. He opens the door.

DEBUSSY

Still nothing?

(CONTINUED)

MADAME VON MECK
No. Don't be late tomorrow!

CUT TO:

INT. DEBUSSY'S HOUSE

Claude looks through the window. Madame von Meck just walks toward his apartment and shows him he still didn't get letter.

INT. VASNIER RESIDENCE

Claude gets in house.

MARIE VASNIER
Claude, what are you doing here?

DEBUSSY
I came to visit you.

MARIE VASNIER
You are coming here too much, Henri could think that something is going on.

DEBUSSY
That something is going on.

Henri enters the room.

HENRI VASNIER
O, Debussy, it's you again. Come, sit.

DEBUSSY
Thank you.

HENRI VASNIER
Do you want something to drink?

DEBUSSY
No, thanks.

HENRI VASNIER
Okay, so how are you?

DEBUSSY
Good.

(CONTINUED)

HENRI VASNIER

Is there anything new? Maybe you
compose something new?

DEBUSSY

I'm trying. But, you know, it's not
that easy.

HENRI VASNIER

So what's the reason of your visit?

Debussy looks in Marie.

DEBUSSY

I was just there down the street,
so I come to see how are my
friends.

HENRI VASNIER

Nice. You know business is going
great. I started to export for
England. I'm killing competition.
It's great. I'm planning to open
one more vineyard in Burgundy, it's
the best there. You know I'm still
collecting arts...

Henri speaks with pure passion, but Debussy didn't listen a
word what he just said. Whole time he was looking at Marie.

One of Henri's workers comes and whispers something on
Henri's ear.

HENRI VASNIER

(cont'd)

Claude, I have to go, business
don't wait.
(to Marie) Marie, get the guest
out. I'll be back for one hour.

MARIE VASNIER

Okay.

Henri gets out of the room with employee. Marie and Debussy
go in the hall.

MARIE VASNIER

Claude, you can't visit us anymore.

DEBUSSY

I have composed a couple of
compositions for you.

(CONTINUED)

MARIE VASNIER
Really? For me? Wait, we need to
finish previous theme, get serious!

Claude isn't listening to Marie and runs in room and sits
for piano. She is laughing and running to him.

MARIE VASNIER
(cont'd)
What are you doing? Listen to me.

Claude starts playing composition he wrote to Marie. She
comes behind Claude and hugs him.

MARIE VASNIER
Is that for me?

DEBUSSY
Yes.

MARIE VASNIER
It's beautiful.

She listen the music.

MARIE VASNIER
(cont'd)
I love you, Claude.

DEBUSSY
(whispering)
I love you too.

He looks at her, smiles and continues with playing.

INT. DEBUSSY'S HOUSE

Someone is knocking. Claude opens the door, and he sees von
Meck.

DEBUSSY
Come in.

MADAME VON MECK
No, thanks. Here.

She gives him a letter. He reads it.

MADAME VON MECK
What he said?

Debussy have finished but he didn't say a word.

(CONTINUED)

MADAME VON MECK
(cont'd)
What he said?

Claude gives her a letter.

MADAME VON MECK
(reading)
"It is a very pretty piece, but it is much too short. Not a single idea is expressed fully, the form is terribly shriveled, and it lacks unity." - Pyotr Ilyich Tchaikovsky."

She gives him letter back.

MADAME VON MECK
(unconvincingly)
It's not the end, Claude. It's just his opinion, he...

DEBUSSY
You can go now.

She goes down the hall.

MADAME VON MECK
Hey, Claude. Don't forget for piano class with my son tomorrow...
(changes face to friendly, giving last try) Everything is gonna be fine, Claude.

Debussy close the door. He takes deep breath and throws letter in fireplace. He watches it how it burns.

EXT. PARIS STREET - DAY - 1880S

The delivery boy delivers newspapers in street.

DELIVERY BOY
(shouting)
La Gazette, newspapers for 18 June 1884!

OLD MAN
Give me one.

DELIVERY BOY
8 franaks, sir.

(CONTINUED)

OLD MAN
Here. Now move on.

CLOSE UP: NEWSPAPERS. ON THE END OF PAGE ARE WINNERS OF
"PRIX DE ROME", AND DEBUSSY IS ONE OF THEM.

CUT TO:

EXT. PARIS STREET - DAY

MEDIUM: STILL NEWSPAPERS. IT'S HOLD BY MARIE VASNIER.

MARIE VASNIER
What's this?

DEBUSSY
Newspapers.

MARIE VASNIER
(She point with finger at
"Prix de Rome" award)
What's this, Claude?

He doesn't answer.

MARIE VASNIER
(cont'd)
So, will you go?

He nods.

MARIE VASNIER
Well, have a nice time.

She turns around and tries to leave Claude. He laughs
because she suddenly changes her mood.He stops her.

DEBUSSY
Marie! Marie, I have to go, this is
too good opportunity and I can't
miss that. I promise I'll writte to
you.

MARIE VASNIER
No, Claude, you are not going
anywhere.

CUT TO:

INT. TRAIN

Debussy sits in train and look through the window.

DEBUSSY
(V.O.)
Dear Marie, I desperatly hate Rome.

EXT. IN FRONT OF VILLA MEDICIS

Debussy came with 3 friends and guide in front of Villa Medicis. They look at villa.

MEDIUM: DEBUSSY'S LOOK AT VILLA.

CUT TO:

INT. VILLA MEDICIS

MAID
This is your room, monsieur.

Debussy gets in room and look around.

DEBUSSY
(V.O.) (cont'd)
I hate my room, it is so horrible,
dark and scary. There is dust like
rats are living there, not people.
I hate people in Rome, I hate their
opera and their fake charm. I hate
Rome's streets, Rome's squares and
Rome's buildings and Rome's...
Simply I hate everything here.
What's new in Paris? Writte me
soon. Your Claude.

EXT. IN FRONT OF VILLA MEDICIS

Fourteen 20-something men are sitting in front of Villa Medicis. Photographer comes with his camera.

LOUIS CABAT
Everybody, look in camera.

PHOTOGRAPHER
Smile.

He takes a photo.

CLOSE UP: PHOTO.

INT. HOUSE IN DIEPPE

DEBUSSY
Marie, I'm here!

Marie doesn't say a word. Debussy is trying to find her.

DEBUSSY
(concerned)
Marie!

He get in another room and Marie jump on his back and cover his eyes.

MARIE VASNIER
Who am I?

DEBUSSY
I don't know.

MARIE VASNIER
Try!

DEBUSSY
Henry Vasnier?

MARIE VASNIER
(laughs)
Wrong answer. Try again!

DEBUSSY
Marie Vasnier?

MARIE VASNIER
You're right. I have an award for you.

She kisses Claude. Claude whispers something to her and she starts to laugh very loud.

CUT TO:

INT. HOUSE IN DIEPPE

Debussy sits next to the kitchen desk.

DEBUSSY
This house is really great.

MARIE VASNIER
Yeah. Here, it's finshed.

She puts food at desk.

(CONTINUED)

MARIE VASNIER
Try this.

DEBUSSY
This?

MARIE VASNIER
Yes.

MARIE VASNIER
(cont'd)
Is it good?

Debussy makes a face like he want to throw up.

MARIE VASNIER
O, come on.

DEBUSSY
It's good.

MARIE VASNIER
Just good?

DEBUSSY
The best food I've ever eat.

MARIE VASNIER
I know.

Debussy looks at her deeply.

MARIE VASNIER
So how is going there in Rome?

DEBUSSY
It's even worse now.

MARIE VASNIER
Oh, poor Claude. Come on eat,
forget for Rome now.

DEBUSSY
I'm going out in walk. I'll eat
later.

MARIE VASNIER
Okay.

EXT. STREET - DIEPPE

Claude walks down the street and looks at passengers and coast. He goes on pier and looks at ship leaving the harbour.

DEBUSSY

(V.O.)

Did you ever thought this is wrong?

CUT TO:

INT. HOUSE IN DIEPPE

Claude is in bed and he hugs Marie with his hand.

MARIE VASNIER

What?

DEBUSSY

You, me... and Henri.

MARIE VASNIER

Claude... Why?

DEBUSSY

(almost interrupt her)

You're married woman!

MARIE VASNIER

I can't believe... After eight years you ask me something like that.

DEBUSSY

I'm sorry. It was really stupid by me.

MARIE VASNIER

Yes, really stupid!

She leaves room.

DEBUSSY

Marie! Come back, sweetheart! I'm sorry.

He follows her.

MARIE VASNIER

After all this years. And then I feel sorry for him. (Punch desk) I hate him! I hate him! I hate him!!

(CONTINUED)

While she was saying this words tears starts falling down her face and then she starts crying loud, so she falls in Claude hug.

DEBUSSY

Shhh! It's gonna be fine.

He kiss her hair.

INT. HOUSE IN DIEPPE

MARIE VASNIER

Last day.

DEBUSSY

Yes, I already miss you. We should do this again.

MARIE VASNIER

Claude.

DEBUSSY

Again for few months here. What you think?

MARIE VASNIER

Claude.

DEBUSSY

What?

MARIE VASNIER

I have to tell you something very important.

DEBUSSY

Go on.

MARIE VASNIER

Listen, this two months was really, really great and I haven't been this happy in while. But it doesn't go anywhere. You are in Rome, I'm in Paris, it's not working.

DEBUSSY

Was all this thing because of that?

MARIE VASNIER

What?

(CONTINUED)

DEBUSSY

To you can leave me.

MARIE VASNIER

No!

DEBUSSY

Wait, is that because I said that thing... about your marriage?

MARIE VASNIER

(desperately lying; even looking scared)

No.

DEBUSSY

It just popped on my mind. It wasn't important.

MARIE VASNIER

But you were right. I'm married woman.

DEBUSSY

You were married all the time. It doesn't bothered us.

MARIE VASNIER

Well, now does. You're a great guy, but... I can't.

DEBUSSY

Okay.

MARIE VASNIER

Sure?

DEBUSSY

No! People doesn't change that quickly.

MARIE VASNIER

I'm sorry... I'll leave in 5 minutes... I'm really sorry.

INT. VILLA MEDICIS

Young man enters the room. He sees Debussy sitting next to window, desperate.

(CONTINUED)

PAUL VIDAL
(looking around)
Wow, wow, where am I? Cemetery?

He goes closer to him.

PAUL VIDAL
(cont'd)
Marie?

Debussy nods.

DEBUSSY
I'm so desperate. I can't even
compose.

PAUL VIDAL
Why?

DEBUSSY
She wants to back to her husband
and family. It's kind of my fault.
I said something and made her
insecure.

PAUL VIDAL
Wow, she thinks about them?!

DEBUSSY
Damn, I can't compose.

PAUL VIDAL
(seriously)
What you thought that's gonna be?
She'll cheat until rest of her
life? It never had the future.

DEBUSSY
Life sucks.

PAUL VIDAL
No. But Marie does.

INT. VILLA MEDICIS

Debussy sits on chair and making poses for portrait. Paul
enters the room.

PAUL VIDAL
Hey, Claude. Oh, bonjour Marcel!

(CONTINUED)

DEBUSSY

Hey, Paul.

Paul looks at Marcel portrait.

PAUL VIDAL

(sarcasticly)

Oh, Claude, you're so beautiful.

MARCEL BASCHET

Monsieur Paul!

Paul shows that he's sorry.

PAUL VIDAL

(laughs)

Did you hear who is coming?

Debussy looks at him. They just look at each other in silence. Paul starts to laugh loudly.

DEBUSSY

Come on tell me!

PAUL VIDAL

I was waiting for you to ask me.

DEBUSSY

I pointed "interesting" face at you.

PAUL VIDAL

I don't know what's your... that face.

Debussy shows him.

DEBUSSY

Look!

PAUL VIDAL

That's not cool.

DEBUSSY

Why you don't tell me who is coming?

PAUL VIDAL

Because you don't ask.

DEBUSSY

Okay, who is coming?

(CONTINUED)

PAUL VIDAL
(cont'd) (Hungary accent)
Franz Liszt.

DEBUSSY
When?

PAUL VIDAL
In a few months. And guess who'll
play for him.

He points on himself and Claude.

DEBUSSY
Seriously?

PAUL VIDAL
Yes. Hug me man!

Debussy stands up and hugs Paul.

MARCEL BASCHET
Oh, Claude!

DEBUSSY
I'm sorry, Marcel.

Debussy sits.

EXT. NEXT TO STRIPE - ROME

Debussy is next to stripe and preparing to say bye to Paul
Vidal and Xavier Leroux.

PAUL VIDAL
That's most beautiful girl I have
ever seen.

XAVIER LEROUX
And what hapenned?

PAUL VIDAL
Nothing, I was staring at her.

XAVIER LEROUX
Then why you started this story?

PAUL VIDAL
I don't know. Tried to change the
subject from point that he is
leaving, maybe?

(CONTINUED)

XAVIER LEROUX
That was a stupid story.

PAUL VIDAL
I don't care about your opinion.

XAVIER LEROUX
Shut up.

DEBUSSY
Guys, I have to go now.

PAUL VIDAL
Oh, I'm gonna miss you, monsieur
Debussy.

DEBUSSY
I'm gonna miss you too, monsieur
Vidal.

PAUL VIDAL
I'm sorry for this idiot here.

Claude smiles.

XAVIER LEROUX
Bye, Claude.

DEBUSSY
Bye, Xavier.

XAVIER LEROUX
Inseperable trio?

Xavier raise his hand, and other two put their hands at his hand. They raise hands in air and smile. Debussy goes in train.

PAUL VIDAL
It was really good story.

Xavier looks at him with fake anger. The train is more and more far away from them two. Debussy looks at Paul and Xavier through the window. Paul "send" him a kiss and they starts laughing.

CUT TO:

EXT. NEXT TO STRIPE - PARIS

Debussy gets out from train. He takes a deep breath, happy because he's back in Paris. Wagner's "Tristan et Isolde" begins.

CUT TO:

INT. PARIS THEATER

"Tristan et Isolde" continues. Debussy carefully listening peace.

CUT TO:

EXT. IN FRONT OF PARIS THEATER

"Tristan et Isolde" continues. Debussy is talking with other composers.

COMPOSER

One of the worst things I ever heard.

Piece stops.

ERNEST CHAUSSON

I like it.

PAUL DUKAS

Yeah, it was good.

COMPOSER

Oh, please, you are saying that only because it's Wagner. It was terrible. Do you know how good man was your beloved Wagner? He said he hate Jewish.

ERNEST CHAUSSON

I don't believe it.

PAUL DUKAS

He did.

COMPOSER

Debussy, what you think?

DEBUSSY

I don't know was he good man, and honestly I don't care. But if you

(MORE)

(CONTINUED)

DEBUSSY (cont'd)
asking me for this peace... it was
pure art. Decidedly the finest
thing I know!

ERNEST CHAUSSON
I agree with Claude.

COMPOSER
Oh, Debussy, even you become blind
follower of Wagner.

DEBUSSY
How dare you? Don't you ever say
that again. I made my own path...
my own language in music...

COMPOSER
Um...

DEBUSSY
Be careful about what you'll say.

ERNEST CHAUSSON
Don't look at me. You can't say
that stuff to him.

"Tristan et Isolde" continues.

INT. VILLA MEDICIS

Reputable representatives of the Academy sits and discuss
about Debussy's piece.

REPRESENTATIVE 1
Let's finish this. What you have
decided?

REPRESENTATIVE 2
I'm not satisfied. Not following
rules at all.

REPRESENTATIVE 3
Me neither, he use some terrible
form.

REPRESENTATIVE 4
It's unusual and... mhm, too
provocative.

(CONTINUED)

REPRESENTATIVE 3

To be honest I expected more from that student.

DEBUSSY

(V.O.)

When you tear the wings off a butterfly, it is no longer a butterfly.

EXT. PARK - DAY

Debussy sits on bench and reads the newspapers. Older man approaches to him and sits, but he doesn't see him.

OLD MAN

I can't understand you, young people. There's a world around you, a beautiful nature, but you still looking in that papers...

Debussy does not pay attention. Old man looks in his newspapers.

OLD MAN

(cont'd)

You see this? That tower will be right there. (point with his finger) When the construction finishes, Paris will be the most beautiful city in world.

DEBUSSY

(looking in newspapers)

Isn't Paris the most beautiful city right now?

OLD MAN

My young man, this tower will give spirit to him... what makes pure beauty is one extra touch of simplicity of beauty at all. You don't listen to me, huh? Ah, I'll go.

Old man leaves. Debussy is looking at place where new tower will be.

MEDIUM: TIME IS PASSING AND TOWER IS BUILDING. DEBUSSY LOOKS FINAL PRODUCT.

INT. DEBUSSY'S HOUSE - 1890S

Debussy is composing. Starting of "Suite bergamasque". He is looking at it and smiling.

DEBUSSY
For the history, Debussy, for the
history!

CUT TO:

INT. STAGE

Debussy is watching "Le Roi de Duong" by Annamite theatre at Universal exhibition with Raymond Bonheur, Paul Dukas and Robert Godet. Very calm scene. He is impressed.

EXT. PARIS STREET - DAY

Debussy walks down the street. He sees some girl. She is a blonde with catlike eyes, a powerful chin and firm opinions. He goes to her.

DEBUSSY
Claude Debussy, nice to meet you.

GABRIELLE DUPONT
Gabrielle Dupont.

DEBUSSY
Gabrielle, nice name.

GABRIELLE DUPONT
You can call me Gaby.

DEBUSSY
Well, Gaby, are you for coffe or
maybe something else?

GABRIELLE DUPONT
Well, Claude, why not?

CUT TO:

INT. CAFE ORIGINE

MEDIUM: CAFE ORIGINE

Debussy and Gabrielle sits is cafe.

(CONTINUED)

GABRIELLE DUPONT
Seriously? Here again?

DEBUSSY
Aha. Come on you know how much I
love this place.

GABRIELLE DUPONT
Okay, but you should change
sometimes. Everytime the same.

DEBUSSY
Honey, I have an idea.

GABRIELLE DUPONT
Yes?

DEBUSSY
Let's get married.

She gives him a strange look.

DEBUSSY
(cont'd)
I'll find some place, some house for
us.

GABRIELLE DUPONT
Claude, are you sure? Oh, I don't
know. It's too early for me.

DEBUSSY
Yes, you know. Listen to your
heart.

GABRIELLE DUPONT
Oh, please, what my heart knows?

DEBUSSY
It does. Come on, do you love me?

She is so uncomfortable in this situation. Described as the
strong woman now she has to break it.

GABRIELLE DUPONT
Yes, Claude, but...

DEBUSSY
Then where's a problem?

GABRIELLE DUPONT
There's no problem, but...

(CONTINUED)

DEBUSSY

You see, it knows. So we're getting married?

She completely lost "the game". He tricks her, doesn't even allow her to speak.

GABRIELLE DUPONT

(hard and quiet)

I guess so.

DEBUSSY

Yes, it's gonna be great.

INT. THE CHAT NOIR CABARET

Debussy is sitting at the table alone. A 30-something man with huge moustaches is approaching to him.

ERIK SATIE

Could I?

Shows him that he wants to sit next to him.

DEBUSSY

I don't know you.

He sits anyway.

ERIK SATIE

Debussy, right?

DEBUSSY

Yes. Wait, are you Satie? Erik Satie?

ERIK SATIE

Yes, that's me.

ERIK SATIE

(cont'd)

Nice place. So what are we drinking tonight?

Debussy looks at Satie and just smiles.

MEDIUM: DEBUSSY AND SATIE DRINK AND HAVE FUN.

ERIK SATIE

We should do this again.

(CONTINUED)

DEBUSSY

Definetly.

MEDIUM: TIME IS PASSING. THEY STILL DO THE SAME THING. WOMEN AROUND THEM CHANGES.

INT. DEBUSSY'S HOUSE

Debussy sits with Camille Claudel. She is pretty twenty something year old woman. Her pretty face is filled with sadness.

DEBUSSY

It will be a masterpiece.

CAMILLE CLAUDEL

Nice.

DEBUSSY

But it won't be finished soon.
How's your career going?

CAMILLE CLAUDEL

It's good... I am scared, I don't know what is going to happen to me. What was the point of working so hard and of being talented, to be rewarded like this? Never a penny, tormented all my life. It is horrible, one cannot imagine it.

They hear some noise. It scared them.

DEBUSSY

Oh, it's over.

He runs and then back with tea.

CAMILLE CLAUDEL

I bring you something. Here.

She gives him present.

MEDIUM: SCULPTURE.

DEBUSSY

It's beautiful. Thank you.

CAMILLE CLAUDEL

I gave it name already. Sculpture "La Valse".

(CONTINUED)

DEBUSSY

I'll keep her in my study. This is really an art.

CAMILLE CLAUDEL

An art for an artist.

DEBUSSY

La Valse, you are beautiful.

INT. CAFE ORIGINE

Debussy and Ernest sit and drink coffee.

ERNEST CHAUSSON

How's the business going?

DEBUSSY

Don't call it business!

ERNEST CHAUSSON

It's business.

DEBUSSY

It's not.

ERNEST CHAUSSON

Okay.

DEBUSSY

It's going well. Whenever I have time I do something, I'm progressing.

ERNEST CHAUSSON

You see, you don't take it serious. It's business, it's not some hobby.

DEBUSSY

Shut up, Ernest!

ERNEST CHAUSSON

I'm right, Claude. When did you take something seriously in your life? You think you are smartest? You think I don't know what are you doing with Satie?

DEBUSSY

It's not your *business*.

(CONTINUED)

ERNEST CHAUSSON

I'm your friend, Claude. I'm just trying to help you.

DEBUSSY

I don't need your or anybody help.

ERNEST CHAUSSON

You do. Just accept it. I'm giving you hand to get you out of that. It's up to you will you accept it or sink. Trust me, I passed it before. You don't know what things you need to give to become big. Everything. You need to leave everything. (comes closer and takes his voice down) You even need to stop to masturbate.

DEBUSSY

What?

ERNEST CHAUSSON

Masturbate. You know what that is?(Debussy confirms)(cont'd)
That's true. You don't have time for womens, or your friends and family, everything is distraction. You need your own world without people... get inspiration. Get inspiration from everything. Inspiration is one crazy thing for sure. You force it but it doesn't come. Then one day in one moment you see it. Will you be ready? Or stay blind? A question of life. A matter of an art.

EXT. IN FRONT OF DEBUSSY'S HOUSE 42, RUE DE LONDRE

Debussy and Gabrielle comes in front of building.

DEBUSSY

Look, that's where we'll live.

CUT TO:

INT. DEBUSSY'S HOUSE 42, RUE DE LONDRE

DEBUSSY
What you think?

GABRIELLE DUPONT
It's nice.

DEBUSSY
If you don't like it...

GABRIELLE DUPONT
No, it's nice.

DEBUSSY
You can see tower from here. I
think it's good place.

GABRIELLE DUPONT
It is.

She went to him at the balcony. She stand behind him, hug
him around shoulders and watch beautiful tower.

EXT. PARIS STREET - TWILIGHT

Debussy and Erik get out of bar. Erik starts to vomit. Old
man passes who looks how Eric is vomit.

ERIK SATIE
(Drunk)
What? What are you looking at?! I'm
free! I'm free! I can do whatever I
want!

They start to walk. Erik point with finger on random man.

ERIK SATIE
(cont'd)
What you see at him?

DEBUSSY
Don't point at people!

ERIK SATIE
Tell me what you see at him.

DEBUSSY
What the hell are you talking?

(CONTINUED)

ERIK SATIE

What was your first thought when
you saw him?

DEBUSSY

I don't know, he just passed. He's
just a regular guy.

Erik stops Claude.

ERIK SATIE

(peak of drunkenness)

I will tell you what I see at
him... or him, him, or her.
Everyone! I see fear. Sorrow. Do
you now why? Because of rules! THE
RULES keeps them away from
everything, they don't live a life,
but a lie... It's just... sad.

DEBUSSY

I agree.

ERIK SATIE

Of course you do.

INT. HOUSE IN LUZANCY

Debussy plays piano. Ernest Chausson sits next to Debussy
and turns pages on Moussorgsky's "Boris Godunov" which
Debussy plays. Next to Ernest is one more man, and two
womans on sofa. Some photographer takes a photo. Raymond
Bonheur writte: "For hours, for whole evenings, Debussy,
indefatigable at the piano, initiated us to this
extraordinary work [Moussorgsky's Boris Godunov]".

CUT TO:

EXT. NEAR LUZANCY

MEDIUM: DEBUSSY ON THE RIVER BANK MARNE.

INT. SOCIÉTÉ NATIONALE DE MUSIQUE

First performance of Debussy's "Prélude à l'après-midi d'un
fauneat". Debussy sits in mass and look expression of
people. He's satisfied. Music ends. People come and
congratulate to him. Conductor Gustave Doret comes too.

(CONTINUED)

GUSTAVE DORET
Monsieur Debussy.

DEBUSSY
Monsieur Doret.

GUSTAVE DORET
People want to hear peace again. Do
you allow it?

DEBUSSY
(happily)
Of course I do.

First tacts of composition.

INT. DEBUSSY'S HOUSE

Debussy is composing an opera. Gaby is coming. She looks
very angry.

GABRIELLE DUPONT
(loud)
What's this?

DEBUSSY
I don't know, leave me alone, you
see I'm working?!

GABRIELLE DUPONT
To leave you alone? I will leave
you alone forever with your beloved
Therese.

DEBUSSY
Oh, no.

GABRIELLE DUPONT
Oh, no? That's all what you have to
say? How... Engaged her?! Are you
nuts? You want to marry her or
what? After all we've been through
together. Thank you, Claude, thank
you.

DEBUSSY
After all we've been through
together? What we've been through
together? We just fight every day.
Hate each other. That's what we've
been through together!

(CONTINUED)

GABRIELLE DUPONT
(tear is going down her face)
I can't believe what you became.
Now you'll go to her and cancel
everything.

She close the room. After some time Debussy hears some
noise. He goes in other room. Gaby is packing.

GABRIELLE DUPONT
Get out! Get out!!

He still stands. She takes vase and throws it on him. She
miss and vase hits the wall and breaks.

GABRIELLE DUPONT
(cont'd)
I told you to get out!

DEBUSSY
What are you doing?

GABRIELLE DUPONT
What you think that I'm doing? You
MONSTER. I can't believe I live
with you.

DEBUSSY
Leave that!

GABRIELLE DUPONT
(trying to calm down)
I'm gonna leave you! I gave you
last chance, you haven't used it.
Now bye!

DEBUSSY
We'll fix this, honey.

GABRIELLE DUPONT
Go to her and fix it or I'm
leaving!

DEBUSSY
It's 2 am.

GABRIELLE DUPONT
I don't care!

DEBUSSY
Okay, okay, I'll go.

He leaves house and loudly close the door.

EXT. PARK - NIGHT

Debussy is in park. He looks at Eiffel tower. He can't take off his eyes from tower. It's lightening his face. He lights a cigarette and continue to watch tower.

INT. DEBUSSY'S HOUSE 42, RUE DE LONDRE

Debussy enters the house.

GABRIELLE DUPONT

And?

DEBUSSY

It's done.

He goes upstairs.

GABRIELLE DUPONT

Where are you going?

DEBUSSY

I have work to do.

She looks down, she doesn't love that man anymore. He leaves her again. He is in his own world. Debussy goes to his room, he sits and looks at compositions. Gaby follows him.

GABRIELLE DUPONT

Come on, take a rest.

DEBUSSY

I can't.

GABRIELLE DUPONT

Come on, Claude.

DEBUSSY

Leave me alone! I don't want another fight.

She's desperate. Trying to say or do something but can't.

GABRIELLE DUPONT

Whatever. I'm going in bed.

INT. CAFE ORIGINE

Debussy and Ernest sit.

DEBUSSY
Oh, I love this place.

ERNEST CHAUSSON
Yes, it's nice.

DEBUSSY
I met a lot of great people here.

ERNEST CHAUSSON
I heard what happened with Gaby.

DEBUSSY
Yeah, I fixed it.

Waiter comes.

WAITER
God morning. Wanna order something?

ERNEST CHAUSSON
Please, could you leave us for
second?

WAITER
I'm sorry monsieur, you have to
order.

ERNEST CHAUSSON
We...

DEBUSSY
Tea. Any kind.

WAITER
Okay.

Debussy lights a cigarette.

ERNEST CHAUSSON
Oh, God... So you fixed it?

Debussy looks on Ernest and pretends like he doesn't know
what he is talking about.

ERNEST CHAUSSON
(cont'd)
That "Gaby thing"?

(CONTINUED)

DEBUSSY

Oh, yes.

ERNEST CHAUSSON

Claude, Claude. You think you fix it actually? Every day, EVERY DAY, you cheat on her with some other women.

DEBUSSY

I'm tired of this, Ernest.

ERNEST CHAUSSON

You should be.

DEBUSSY

What you want from me?

ERNEST CHAUSSON

I'm your friend. I'm saving you. I still remember old better Claude.

DEBUSSY

Don't play around.

ERNEST CHAUSSON

(continue)

I'm trying, but I can't. Anymore. You've gone too far.

DEBUSSY

You are scared to say it!

ERNEST CHAUSSON

This friendship is over! That's what I have to say!

Claude doesn't say a word. They both calm down a little.

ERNEST CHAUSSON

(cont'd)

See you, Claude. Somewhere, sometime, MAYBE.

He provides a hand.

DEBUSSY

See you, Ernest.

Debussy shakes his hand. Ernest gets up, puts his hat and goes. Waiter is coming.

(CONTINUED)

WAITER

You still wanna tea?

DEBUSSY

Yeah, sure.

INT. PIERRE'S HOUSE

Pierre Louÿs opens Claude's letter and starts to read.

DEBUSSY

(V.O.)

Hello, Pierre, my friend. I'm writing this letter because I'm looking for some comfort, and to save myself from these strange ideas. In my life I have never created better music, but instead happiness, I feel some sorrow what kills me inside and it could destroy me soon. Sometimes I think on worse solution, so like a coward I want to do same things as Verter does, or Van Gogh who was dying two days, or my dear Beethoven. I don't know what to do. I need help! Your friend, Claude.

INT. DEBUSSY'S HOUSE 42, RUE DE LONDRE

Debussy is composing and smoking cigarette. He looks at gun at wall. Debussy leaves cigarette and still looking at gun.

CUT TO:

EXT. IN FRONT OF DEBUSSY'S HOUSE

Pierre Louÿs comes with carriage. Gaby goes in front of building to welcome guest.

GABRIELLE DUPONT

Hello, Pierre.

PIERRE LOUÏS

Hello, Gaby. Where's Claude?

GABRIELLE DUPONT

In his room, he's probably working. I'll call him.

(CONTINUED)

PIERRE LOUÏS
No, I'll go to him, it's very
important.

GABRIELLE DUPONT
Something happened?

PIERRE LOUÏS
No, but it could. Here!

Gaby reads letter and cries.

GABRIELLE DUPONT
You know, Pierre, I do not blame
him. I thought same thing, even I
tried. I shot (she shows it on
herself). But I did not succeed.

Gunshot. Pierre and Gaby runs to Claude's room. They are
running at stairs and it's too long.

CUT TO:

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

The door of Debussy's room opens. Pierre and Gaby gets in
and excitedly looks. Debussy sits in his chair and trying to
compose, doesn't give them too much attention. There's a gun
on his papers.

GABRIELLE DUPONT
Claude, what happened?!

DEBUSSY
(calmly)
Nothing. Hello, Pierre.

PIERRE LOUÏS
What you did with that gun?

DEBUSSY
Just checking it.

Debussy laughs evilly.

PIERRE LOUÏS
Gaby. Please.

He indicates to her he want to stay alone with Debussy. Gaby
goes out.

(CONTINUED)

PIERRE LOUÏS
(cont'd)
I came here to talk.

DEBUSSY
Cigarette?

He takes. Debussy lights cigarettes. They are sitting in silence.

PIERRE LOUÏS
How long it is?

DEBUSSY
Few months. But I didn't care at beginning. Then it grows.

PIERRE LOUÏS
It's a stupid thing to do.

DEBUSSY
I know.

PIERRE LOUÏS
Try to think about things what makes you happy. About Gaby!

DEBUSSY
Our marriage is disaster.

PIERRE LOUÏS
(Take a deep breath and use a moment to think what to say)
Then think about music.

Debussy's face changes. Some idea is on his mind for sure. He gets up and goes in another room. Pierre just follows. Debussy starts searching something in drawers. It takes too much time.---
---Finally he finds it.

DEBUSSY
There it is.

PIERRE LOUÏS
What's that?

DEBUSSY
This is... FOR THE HISTORY! This piece here will led me to history, I know that! Ten years. Ten years since I started this, but never finished.

(CONTINUED)

Debussy looks at compositions.

DEBUSSY
(cont'd)
Amazing!

PIERRE LOUÏS
You see, it's not all that dark.

DEBUSSY
It is. It can't be darker, but I
will variegate it.

CLOSE UP: DEBUSSY FROM COMPOSITION PERSPECTIVE.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy is sitting and thinking. Somebody knocks on the door. He opens. It's Lilly, Gaby's friend, one very emotional and fragile woman.

LILLY
Good day, monsieur Debussy.

DEBUSSY
Good day.

LILLY
Is Gaby there?

DEBUSSY
No, she went for a walk.

LILLY
Do you know when she will back?

DEBUSSY
No, but she left a long time ago.
Do you want to wait her inside?

LILLY
Yes, thank you.

They get in room.

DEBUSSY
I'll make a tea.

He gets out. Lilly gets up and looking Debussy's compositions which are scattered on table. Debussy is back with tea. He sees madame Texier looking on that compositions and feel some attractiveness to her.

(CONTINUED)

DEBUSSY

Do you understand that?

LILLY

(shyly because she looked at
compositions)

Oh, I'm so sorry... Not really. Oh,
thank you. (for tea)
You know, I use to sing in one
choir. The pianist told me that I
have wonderful voice.

DEBUSSY

That's nice. You love to sing?

LILLY

Yeah...

He takes scattered compositions and puts them in some
strange order.

LILLY

(cont'd)

But I don't like music that much, I
think.

DEBUSSY

Gaby should back every second.

LILLY

I'll wait couple minutes. If she
doesn't get back soon, I'll back
tomorrow.

Too long silence. Lilly suddenly starts to cry. Debussy
doesn't say a word.

DEBUSSY

(after some time)

What happened?

LILLY

(wipe the tears)

Nothing. I'm so sorry for this.

Silence again. She begins to cry louder.

LILLY

(cont'd)

(she breaks silence, couldn't
save her secret anymore)

You know, my husband... I came here
to Gaby... because my husband...

(CONTINUED)

DEBUSSY

Gaby will come soon, madame.

LILLY

My husband... he's just one moron.

Debussy doesn't say a word again, making this situation even worse. She leaned her head on his shoulder. She raises her head and they share a look. They slowly get closer to each other, aware of their mistake. They kiss. She starts to remove his clothes. Debussy is trembling but he continues.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy is thinking about compositions. After some time he gets up and goes downstairs. There's suitcase next to door.

GABRIELLE DUPONT

(V.O)

I'm leaving, Claude!

Debussy goes in room.

DEBUSSY

Where?

GABRIELLE DUPONT

I don't know, but I can't stand this anymore. (silence)
I know for you and Lilly.

Little silence again.

DEBUSSY

When?

GABRIELLE DUPONT

7 pm.

He goes back upstairs. He sits next to piano and starts to play. We don't see him we just see Gabrielle's reaction on his playing. As he playing, tension goes on and on. Gabrielle is listening everything. The tears goes down her face.

CUT TO:

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy is sitting in his room. 7 o'clock. He looks through the window. Cold and cloudy twilight. He sees Gaby leaving the building. He goes downstairs and gets out of building.

DEBUSSY

Bye.

Gaby turns around. Her eyes are wet, but she is hiding it.

GABRIELLE DUPONT

Hug me!

He hugs her, and she holds him tight, doesn't want to let him go. She takes a last look on men of her life and then sadly goes on the street. She walks down a deserted street and comes on Lilly who stand and looks.

GABRIELLE DUPONT

(smiles gently while the tears
flood her face)

Keep him, he is the good one.

WIDE: RAIN. GABRIELLE GOES FURTHER FROM HOUSE, WHILE LILLY IS GETTING CLOSER. DEBUSSY STILL STANDING AND SMOKING A CIGARETTE.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy reads newspapers. Date 11. June 1899. He gets caught, can't believe what he is reading. Lilly gets in a room.

LILLY

Hey, honey.

He doesn't respond.

LILLY

(cont'd)

Claude!

She came to him and hugs him from his back.

LILLY

(cont'd)

Honey, what's going on? Are you
scared by marriage? Well, it's too
late now.

(CONTINUED)

DEBUSSY

Ernest...

LILLY

Who?

DEBUSSY

Ernest Chausson, he... passed away.

LILLY

You know him?

DEBUSSY

He was one of my best friends.

LILLY

Oh, sweetie. Will you go on funeral?

DEBUSSY

No, I have some kind of fear by cemetery.

LILLY

Who doesn't?

DEBUSSY

This is a different story.

LILLY

What happened between you two?

DEBUSSY

Well, we were best friends... and then suddenly, it all disappeared. He tried to fix me, but I wasn't listening to him. He was one great artist...(looks down) and a great man.

LILLY

You never talked about someone like that.

DEBUSSY

Yeah... good old Ernest.

INT. ROOM - 1900S

MEDIUM: THE BIG INSCRIPTION: "LES APACHES".

The room is full of an artists, music plays, people are drinking and having fun.

(CONTINUED)

LUCIEN GARBAN
Attention, please! Ricardo, stop,
please! I want to say welcome to
our new member, one of the greatest
artists of our time, Claude
Debussy. Debussy, welcome to "Les
Apaches".

He raises the glass and then drinks.

LUCIEN GARBAN
(cont'd)
Ricardo, you can continue now.

We see Maurice Ravel standing with other artists.

MAURICE DELAGE
That piece of shit told me that!
Does he ever composed something?

MAURICE RAVEL
Don't talk about him here. I bet
his history knowledge is better
than music's.

MAURICE DELAGE
Stupid traditionalist!

ARTIST 1
Yes. We'll destroy their stupid
rules.

ARTIST 2
Cheers! For all stupid
traditionalists!

MAURICE RAVEL
I have to go now.

ARTIST 1
Come on, not know.

ARTIST 2
Yeah, it's Saturday.

ARTIST 1
Cheer with us.

They cheer and drink their wine.

MAURICE RAVEL
I really have to, see you.

Artist 1 hugs Ravel.

ARTIST 1
(drunkenly)
Five more minutes.

MAURICE RAVEL
Okay, but just five.

We shortly sees a lot of artists in there, leading to our protagonist. Debussy stands with Pierre Louÿs in the corner, smoking a cigarette and watching. Florent Schmitt is approaching to him. It's a young man, younger than Debussy. He has beard and wearing some glasses.

MAURICE RAVEL
(yells)
Debussy, I'm leaving, I have work to do.

Debussy waves to him.

FLORENT SCHMITT
(stands in front of Debussy)
I heard you are composing an opera.
I can't believe to rumors.

DEBUSSY
(uninterested)
So you came here to make sure?

FLORENT SCHMITT
Yes... So?

DEBUSSY
It's almost finished.

FLORENT SCHMITT
(provocatively)
So it's true. You disappointed me,
it's last thing I expected from
you.

DEBUSSY
You know, I love to surprise
people.

FLORENT SCHMITT
"Pelléas et Mélisande"?
Maeterlinck's play?

DEBUSSY
Yes.

FLORENT SCHMITT

Nice. I have to see it. When it will be finished?

DEBUSSY

I told you, soon.

FLORENT SCHMITT

I hope...

DEBUSSY

I have to go now, mister Schmitt.
(To Pierre) Come on.

Debussy takes jacket, dress it and they go out. In front of place they say bye to each other.

CUT TO:

EXT. PARIS STREET - NIGHT

MEDIUM: DEBUSSY LEAVES "LES APACHES" PLACE. CARRIAGE. WE CAN SEE DEBUSSY SILHOUETTE AND LIGHTEN CIGARETTE. WE HEAR HIS FOOTSTEPS AND COUGHING. HE GOES DOWN THE STREET.

CUT TO:

INT. CAFE ORIGINE

Debussy sits in cafe, Maeterlinck is coming. Similar age as Debussy, with thick hair and mustaches.

MAURICE MAETERLINCK

God day, monsieur.

DEBUSSY

Good day.

MAURICE MAETERLINCK

So how are you?

DEBUSSY

Why do you came here?

MAURICE MAETERLINCK

This is why I left Paris.

DEBUSSY

Your problem.

(CONTINUED)

MAURICE MAETERLINCK

(playing stupid)

How do you mean why I came? I heard you are writing an opera based on my play. "Pelléas et Mélisande", right?

Debussy looks away.

MAURICE MAETERLINCK

(cont'd)

And how it's going on?

DEBUSSY

Good.

MAURICE MAETERLINCK

You finished cinematography?

DEBUSSY

No... Soon.

MAURICE MAETERLINCK

Aha. What about casting?

DEBUSSY

Soon again.

MAURICE MAETERLINCK

You know, I have a suggestion.

DEBUSSY

(ironically)

Oh, really?

MAURICE MAETERLINCK

The role of Melisande is a very complex and difficult role, and I have singer for it. Her name is Georgette Leblanc.

DEBUSSY

Your mistress?

MAURICE MAETERLINCK

Well, yes.

DEBUSSY

I'll do my best to make it happen.

MAURICE MAETERLINCK

Thank you, Debussy. I knew I can make a deal with you. Trust me

(MORE)

(CONTINUED)

MAURICE MAETERLINCK (cont'd)
you'll not regret. And I have to
say, it's my honor to one artist
like you convert my piece in other
form.

DEBUSSY
Tell her to come to the theater on
Wednesday, 9 o'clock.

Debussy gets up.

DEBUSSY
(cont'd)
And don't forget to pay bill.

Debussy turns to door.

DEBUSSY
(quietly)
Idiot.

INT. THEATER

Debussy watches some singers in role of Melisande.

DEBUSSY
Stop!

She doesn't stop.

DEBUSSY
(cont'd)
Stop! What's your name?

ACTRESS
Louise.

DEBUSSY
Listen, Louise, that wasn't even
close. Bad, very bad. Please go!

DEBUSSY
(to Andre)
Call me next!

Other singer in same role.

DEBUSSY
(quietly)
Call me that other singer.

(CONTINUED)

ANDRE MESSENGER

Which one?

DEBUSSY

(mad)

Mary. Call me Mary, please Andre!

Mary comes on stage.

DEBUSSY

Start!

She starts singing.

DEBUSSY

Wait! Now you!

DEBUSSY

(cont'd)

Sing! Act! It's opera, for God
sake! Wait! You again!

DEBUSSY

(cont'd)

You see? That's singing. That's
acting. Emotion. Hey, Andre.

ANDRE MESSENGER

Yes?

DEBUSSY

Mary got a part.

DEBUSSY

(to Georgette)

Georgette, you can go... and send
greetings to your husband.

ANDRE MESSENGER

(quietly)

Debussy, you can't do that. You
promised to Maeterlinck.

DEBUSSY

What can I do? Did you see her?
She's desperate.

ANDRE MESSENGER

But what would Maurice say?

DEBUSSY

I'm just doing my job, and I don't
care what he will say. Maurice or

(MORE)

(CONTINUED)

DEBUSSY (cont'd)
anybody else. Just relax. And tell
Mary what to do. Demosielle Garden
will create Mélisande, my
Mélisande!

Singers comes to stage.

DEBUSSY
(gets up)
First of all, ladies and gentlemen,
you must forget that you are
singers.

EXT. PARIS STREET - DAY

Debussy walks down the street, angry Maeterlinck is
approaching to him.

MAURICE MAETERLINCK
Who do you think you are?

DEBUSSY
Oh, hey, Maurice.

MAURICE MAETERLINCK
Do what you promised!

DEBUSSY
How you doing?

MAURICE MAETERLINCK
Stop!

DEBUSSY
It's over Maurice. Your girlfriend
didn't get a part, accept it.

MAURICE MAETERLINCK
We'll see if it's over.

DEBUSSY
Bye Maurice.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy sits in kitchen with Lilly. Lilly reads newspapers
"Le Figaro".

(CONTINUED)

LILLY

Claude, listen this. Maeterlinck send a letter to newspapers. He writes: "Debussy's opera "Pelléas et Mélisande" doesn't say anything at all. I hope people will see it's an immediate and resounding flop".

DEBUSSY

Haha, he really never gives up.

LILLY

It seems.

DEBUSSY

What is the date?

LILLY

(she turns newspapers to see)

13. april.

DEBUSSY

Seventeen days to the premiere. I hope that idiot won't ruin everything.

CUT TO:

INT. OPÉRA-COMIQUE

Debussy and Lilly sit in the audience. "Pelléas et Mélisande" starts. The crowd's reaction is mostly positive.

CLOSE UP: NEWSPAPER "LE PETITE JOURNAL": "DEBUSSY DELIGHTED". NEWSPAPER "LE PETITE PARISIEN": "DEBUSSY - KING OF AN OPERA". NEWSPAPER "LE TEMPS": "DEBUSSY AT HIS BEST". NEWSPAPER "LE FIGARO": "DEBUSSY'S "PELLÉAS ET MÉLISANDE" FASCINATED. NEW RESOLUTION OF OPERA".

INT. MAETERLINCK'S HOUSE

Maeterlinck reads newspaper "Le Figaro".

MAURICE MAETERLINCK

(reads)

"Although he was recently criticized for his opera, mostly by Maurice Maeterlinck, Debussy surpassed expectations last night, and confirmed his place among the greatest artist of our time.

(MORE)

(CONTINUED)

MAURICE MAETERLINCK (cont'd)
Debussy's opera "Pelleas et
Melisande", based on Maeterlinck's
play with same name, had the
premiere at Opéra-Comique last
night. Like every other Debussy's
piece, this opera gets various
critics because controversy and new
form of opera, but it has mostly
positive reactions and showed
Debussy's wide range of talent in
the best way."

He takes deep breath.

MAURICE MAETERLINCK
Damn you, Claude Debussy.

EXT. STREET - LONDON - RAINY DAY

Debussy and Mary Garden are leaving carriage. Andre Messenger
waits for them with an umbrella.

ANDRE MESSENGER
Faster, faster!

CUT TO:

INT. HOUSE - LONDON

They enter the house. Debussy takes off a wet coat.

ANDRE MESSENGER
London isn't sunny as Paris,
Claude. But London has the best tea
to warm up. I'll be back for a
second.

Andre backs with tea.

ANDRE MESSENGER
Here.

MARY GARDEN
It's nice here, Andre.

ANDRE MESSENGER
Yes, it is. Claude, how are you?

(CONTINUED)

DEBUSSY

I don't know, I'm good, I guess.
You?

ANDRE MESSEAGER

Good.

MARY GARDEN

Nice picture.

ANDRE MESSEAGER

Yes, it's there for years.

MARY GARDEN

Who painted it?

ANDRE MESSEAGER

I don't know. But I'm sure it's not
Rembrandt.

They laughs.

MARY GARDEN

You never know. You should evaluate
it.

ANDRE MESSEAGER

Well, I don't want to sell it.

MARY GARDEN

That's nice.

DEBUSSY

When is the play?

ANDRE MESSEAGER

7 o'clock. (he looks at watch) We
have four hours.

DEBUSSY

Okay. I'm going into my room.

ANDRE MESSEAGER

You forgot your tea. (Debussy gets
back to take it.) (cont'd) If you
need something just call me.

He takes his tea and quit the room.

MARY GARDEN

(quietly)
Weirdie.

(CONTINUED)

ANDRE MESSEAGER

Yes, he is.

They laughs.

INT. THEATER - LONDON

Debussy, Mary Garden and Andre Messager watch Shakespeare's "Hamlet".

EXT. STREET - LONDON

Debussy, Mary and Andre stays next to carriage.

MARY GARDEN

Thank you, Andre, the play was great. Bye!

ANDRE MESSEAGER

Bye, Mary. You can back here whenever you want.

Mary gets in the carriage.

DEBUSSY

Thank you, it was really good. See you.

ANDRE MESSEAGER

Yes, see you, my friend.

Andre hugs Debussy.

ANDRE MESSEAGER

(cont'd)

You are good man. Strange, but good.

He smiles. Debussy gets in the carriage and carriage goes.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy is working. Lilly comes in and sits on bed.

DEBUSSY

Is there a cigar?

LILLY

You should stop. It's too much.

Little silence.

(CONTINUED)

LILLY

(cont'd)

Claude, I have been thinking. You should return to music criticism. We need money.

DEBUSSY

Lilly, I'm busy now. Later!

LILLY

This is important.

DEBUSSY

And this too! Later!

After some time Debussy goes to kitchen where is Lilly washing dishes.

DEBUSSY

What's now?

LILLY

I clean, I wash, and you just drive me out of room. Nobody shows me any respect!

DEBUSSY

(gentle)

I respect you.
...Okay, I'll find the job.

He kiss her in the forehead.

LILLY

(quietly)

Go and dress something nice, we have guests.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Somebody knocks on the door. Lilly opens.

LILLY

Hey. Come on in.

MADAME

Hey. How are you?

LILLY

(yells)

Claude! Guests are here!

(CONTINUED)

LILLY
Good. Give me that.

She takes their coats.

LILLY
(yells)
Claude!

LILLY
You settle down. I'm going to call
Claude.

MONSIEUR
This room on left, right?

LILLY
Yes.

Lilly goes upstairs to call Claude. She goes in his room
where he composes.

LILLY
Are you listening to me?! Throat
caught me of screaming.

DEBUSSY
What?

LILLY
Guests are here. Come on, hurry.

Lilly goes downstairs to guests.

LILLY
He is coming. Is there anything
new?

MADAME
No.

Debussy enters the room.

LILLY
Oh, there he is.

DEBUSSY
Good evening.

MONSIEUR
Good evening, Claude.

MADAME

Good evening.

LILLY

I'll make a coffee.

Lilly gets out of room. Claude smokes a cigarette.

DEBUSSY

Cigarette?

MONSIEUR

No.

DEBUSSY

You?

MADAME

No.

They sit some time and then Lilly gets back with a coffee.

LILLY

You won't believe me what happened
yesterday.

She sits next to madame and starts talking something, and Claude is talking with monsieur. You can see happiness in Lilly's eyes. She loved moments like this, to speak with someone, because she was lonely with Claude. On the other hand, Claude is bored. He is always bored of chatting, except if it's about music. Now and then you can see him not even listening his guests and being in some other world. The dinner.

DEBUSSY

Okay, I got one. It was some birthday of my friend and I was like 19-20 years old. And time to be home was nine p.m., ten at maximum. So I went at that birthday party, and of course, a lot of artists, so, you know, that means a lot of alcohol. I was so drunk I couldn't walk so my friends brought me home. It was one a.m., you know they brought me, I'm so drunk, and my dad yells: "What's this?", and I'm like: "Nothing", but I couldn't stay on my feet. He said: "Nothing, how nothing? What time is it?". I said ten. And then, right in that moment some city clock is ticking.

(MORE)

(CONTINUED)

DEBUSSY (cont'd)

And that clock ticking only once at day. One a.m. My father is like: "Ten? Clock is ticking one.". I responded: "What, you want it to tick a zero too?".

They laughs. Lilly and madame starts to talk about flowers, and Debussy and monseieur, who was composer too, starts to talk about music.

MONSIEUR

I like your new opera.

DEBUSSY

You mean my only opera?

They laughs.

MONSIEUR

Yes.

DEBUSSY

Thank you.

MONSIEUR

Even if it is, a little, how to say it, a little different.

DEBUSSY

(a bit angry)

What you mean by that?

MONSIEUR

Don't get offended, please. It's just not my taste, that's all.

DEBUSSY

Then why do you say you like it? Listen, my goal is to be different and not traditional.

MONSIEUR

You see, I like traditional more. It's just better form for me then, you know, that freedom thing.

DEBUSSY

Just say it. Say "your opera is not good".

(CONTINUED)

MONSIEUR

No, I don't mean that...

DEBUSSY

You know, I made just one opera,
and that opera is better than all
your compositions.

MONSIEUR

Claude...

DEBUSSY

(yells)

My opera is not good?!

Lilly and madame stops talking because Claude's noise.

MADAME

What's going on?

LILLY

Claude!

MONSIEUR

I didn't say that. I said...

DEBUSSY

What?

Monsieur is already angry because Claude's behaviour.

MONSIEUR

Will you let me finish?

DEBUSSY

Go on.

MONSIEUR

I'm just saying...

DEBUSSY

Bla, bla, too long, just say it.

MONSIEUR

Shut up! For God sake, there are
some rules!

Lilly and madame are terrified of this noise.

DEBUSSY

Rules? Works of art make rules;
rules do not make works of art.

Monsieur claps.

(CONTINUED)

MONSIEUR

Bravo! You know what? It's true, I don't like your opera or any your composition. Trash, all pure trash.

DEBUSSY

Get out!

LILLY

Claude!

DEBUSSY

Get out!!

MONSIEUR

(to madame)

Let's go.

LILLY

No.

Debussy shows them way with hand. They goes out.

LILLY

Please don't go. I'm so sorry.

DEBUSSY

Leave them go.

They leave.

LILLY

You idiot!

DEBUSSY

He insulted me and my music.

LILLY

Maybe he was right.

DEBUSSY

What?

LILLY

Maybe he was right! Where's money for your music? If you are that good as you say, why are we poor? Maybe you are not what you think. Maybe your music isn't that good.

He slaps her in face. She looks at him with fear in her eyes. She can't stop one tear going down her face. Debussy can't believe what he did. He is trying to say something,

(CONTINUED)

but can't. Debussy runs out.
Debussy sits in front of building and thinking. Lilly sits next to table. Some time passes and he gets in house. He sees her sitting there. Debussy stop. And they don't move in silence.

DEBUSSY

I... I never hit anybody in my entire life.

Silence.

DEBUSSY

(cont'd)

I'm so sorry. You know I'm not like that.

LILLY

(quietly)

Play. Play something sad.

He goes to piano and starts to play sad music. She sits next to him.

LILLY

This is not going to happen again, okay?

He looks down and continue with playing.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy is entering the room. He looks very angry. Debussy throws newspapers on table and sits.

LILLY

Again?

DEBUSSY

Aha.

LILLY

It seems fun to people.

DEBUSSY

I don't know why.

LILLY

You never told me what happened with you two.

(CONTINUED)

DEBUSSY

We were good. Then he starts to criticize my works, I told some things needless to say...

LILLY

Oh!

DEBUSSY

You know how sensitive I'm about that... Then he said some things and boom. Explosion!

MEIDUM: NEWSPAPER "LE FIGARO": "THE RIVALRY: DEBUSSY VS. RAVEL". DEBUSSY THROWS NEWSPAPERS ON THE FLOOR.

DEBUSSY

They can't even write a sentence about me without him.

Someone knocks on the door. Lilly goes to open.

LILLY

(yells)

Claude, it's one of your students!

DEBUSSY

I'm coming.

He goes to student.

STUDENT

Good day, teacher.

DEBUSSY

Good day.

LILLY

(to Claude)

Move, please. I need to go in kitchen.

EMMA BARDAC

Good day, monsieur Debussy.

DEBUSSY

Good day, madame Bardac.

EMMA BARDAC

(to her son)

I'll pick you for one hour. Be nice. Okay, Raoul?

(CONTINUED)

STUDENT

Okay.

DEBUSSY

Let's go, boy!

The boy is playing piano while Debussy is listening.

DEBUSSY

That's good. Wait! Softer! Softer!
Go on!

Lilly enters the room.

DEBUSSY

(to Lilly)

I told you not to interrupt.

LILLY

I'm sorry, I'm sorry. I'm going to
grocery shop. You need something?

DEBUSSY

No.

LILLY

Okay.

She goes out but doesn't close the door.

DEBUSSY

Close the door!

She doesn't. Debussy gets up, he mumbles something and
closes the door. That's funny to Raoul, his student, who is
silently laughing in background. Debussy notices that so he
smiles to him.

DEBUSSY

(smiling)

Continue!

Boy continue with playing.

Some time passes. Emma Bardac enters the room.

EMMA BARDAC

Hey, I'll wait for you in hall.

They goes to door.

DEBUSSY

Do you practice at home?

(CONTINUED)

STUDENT

Yes.

DEBUSSY

Okay, good. Tomorrow, same time.

Boy goes in hall.

EMMA BARDAC

Wait for me out. I need to speak
with your teacher.

She goes in the room.

EMMA BARDAC

Monsieur Debussy, if you have time,
I would like to ask you how my son
is progressing?

DEBUSSY

He's good. If he continues like
this, I predict bright future.

EMMA BARDAC

I'm glad to hear that, he's
practicing a lot.... but, we could
go at dinner to talk about, you
know, details. What you think?

Emma Bardac is one fine woman, very attractive and immediately she becomes a starshine in Debussy's and our eyes. The words are melting on her beautiful lips, accompanied by her provocative look.

DEBUSSY

I would love to.

EMMA BARDAC

Whenever you are free.

DEBUSSY

Tomorrow at 7. In Café de la Paix.

INT. CAFÉ DE LA PAIX

MEDIUM: INSCRIPTION ON GREEN TENT "CAFÉ DE LA PAIX".

Debussy and Emma are sitting in restaurant. Spacious restaurant for Parisian gents of 1900s. Some lady is approaching to them.

(CONTINUED)

MADAME

You are Claude Debussy, aren't you?

DEBUSSY

Yes, that's me.

MADAME

I'm Marcelle, nice to meet you.
You, monsieur, are a magician. Your
music is magic to me.

DEBUSSY

Thank you, Marcelle.

MADAME

And this is madame Debussy?

DEBUSSY

Yes, that's Lilly Debussy.

EMMA BARDAC

(smiles)

Lilly Debussy, nice to meet you.

MADAME

It's so nice to meet you, monsieur
and madame Debussy. Goodbye.

DEBUSSY

Bye, Marcelle.

Marcelle goes.

DEBUSSY

(to Emma)

You know, fans...

EMMA BARDAC

How much you paid her to do that?

DEBUSSY

(laughs)

What? I don't do that. You think
I'm that pathetic?

EMMA BARDAC

I'm just asking.

DEBUSSY

Okay, okay. Lilly, sweetheart what
are you gonna eat?

(CONTINUED)

EMMA BARDAC
I'm thinking, sweetheart.

CUT TO:

Emma and Claude eat and talk.

EMMA BARDAC
Favourite composer? Mhm, let's see.
Maurice Ravel, maybe.

They laugh.

DEBUSSY
(ironically)
Very funny. Maybe Fauré?

Laugh.

EMMA BARDAC
Yeah, for sure.... I don't know,
Claude. Mozart, maybe. What about
you?

DEBUSSY
Me, of course.

They laugh again.

EXT. PARK - NIGHT

Claude and Emma walks. In background we can see Eiffel tower.

EMMA BARDAC
Did you ever thought about meaning
of life?

DEBUSSY
You have really weird questions
tonight.

EMMA BARDAC
It's not that hard. One way ticket.
Fulfilled with agony, sorrow and
pain. But behind all that there is
hidden love. Love, a meaning of
life. Love, which makes us free.

She gets closer.

(CONTINUED)

EMMA BARDAC
(cont'd)
Make me free, Claude.

She kiss him.

DEBUSSY
I gave you too much wine tonight.
She laughs and continues kiss.

INT. ROOM

Ravel is giving an interview.

MAURICE RAVEL
I think I'm better at music every
day, my progress is unbelievable.
And I know it's hard path. Hard,
but good. Yes?

JOURNALIST 1
What about your rivalry with
monsieur Debussy?

MAURICE RAVEL
It's not rivalry. Debussy is one of
or even the best composer of our
time. His music inspires me. And we
were great friends. But, we said
some things that we really did not
have to and it's better to we just
keep our side now.

JOURNALIST 2
Do you think you are better
composer of Debussy?

MAURICE RAVEL
I shouldn't respond on this, but I
will. I already said Debussy is
maybe greatest composer of our
time. I need a lot of practice and
achievments to call myself somebody
who is better than Debussy. Is that
all?

JOURNALIST 1
Yes.

(CONTINUED)

JOURNALIST 2
Thank you, monsieur Ravel.

MAURICE RAVEL
Thank you.

CUT TO:

INT. ROOM

Debussy is giving an interview.

DEBUSSY
I'm working on a new project which should be done soon. You'll be notified in time.

JOURNALIST 1
What do you think about your rivalry with monsieur Ravel? It has grown into rivalry of century.

DEBUSSY
I think you all are overreacting. I don't take Ravel as an enemy, but not as a friend too. I think he was right when he said we should keep on our sides. Things like that happens and I admit my mistake and unprofessionalism. He is a great composer by the way.

JOURNALIST 2
Do you really think he copied your music?

DEBUSSY
I won't answer on that!

JOURNALIST 2
Do you think you are better composer than Ravel?

DEBUSSY
Thank you, I have to go now. But continue to write about our rivalry and everybody will read it, don't worry.

JOURNALIST 2
Please answer on question.

(CONTINUED)

DEBUSSY

Thank you.

Debussy turns around to exit the room.

WIDE: DEBUSSY IS STANDING AND BEHIND HIS BACK IS BUNCH OF JOURNALISTS. SLOW MOTION. BLACK AND WHITE. THEY ARE MOVING, WRITTING, SPLASH IS HITTING AT US.

EXT. CAFE ORIGINE

Debussy sits outside in cafe with Emma Bardac. Debussy camouflage to someone not recognise him.

EMMA BARDAC

Wow.

DEBUSSY

I'm still handsome.

EMMA BARDAC

Haha, why are you dressed like that?

DEBUSSY

Come on, people knows me here, what if Lilly finds out?

Waiter comes.

WAITER

Madame?

EMMA BARDAC

Coffee please.

WAITER

Nice style monsieur Debussy.

DEBUSSY

Oh, thank you Louie.

WAITER

What you want to order?

DEBUSSY

Coffee too.

WAITER

Okay.

He goes.

(CONTINUED)

EMMA BARDAC

Oh my God, they somehow find out.

DEBUSSY

Very funny madame Bardac.

EMMA BARDAC

What's new?

DEBUSSY

You have to hear my new compositions.

Waiter backs.

DEBUSSY

Thank you Louie. Here!

Debussy gives him money.

WAITER

Bye, monsieur Debussy.

DEBUSSY

Bye, Louie.

Waiter goes.

EMMA BARDAC

They really love you here.

DEBUSSY

I told you. You know I like that. There's something good to be respectable somewhere. Even if that place is some Parisian bar.

Debussy smokes a cigarette.

DEBUSSY

(cont'd)

What I was talking about? ...I can't remember what I was talking about.

EMMA BARDAC

Let's go.

DEBUSSY

Where? I don't even started to drink a coffee.

(CONTINUED)

EMMA BARDAC
To my place.

DEBUSSY
I can't. I'm busy.

EMMA BARDAC
I'm alone.

DEBUSSY
No, baby, you're not. I'm here for
you.

EMMA BARDAC
Home alone.

DEBUSSY
Oh, okay, let's go.

EMMA BARDAC
(laughs)
You haven't drunked your coffee.

DEBUSSY
Oh, yeah.

He drinks it fast. It's too hot but he's trying to hide it.
Emma laughs.

CUT TO:

INT. EMMA'S HOUSE

Debussy and Emma lies in bed.

EMMA BARDAC
Let's go somewhere. Just you and
me.

DEBUSSY
You know I can't.

EMMA BARDAC
I'm tired of this, Claude.

DEBUSSY
I can't leave this city just like
that. Paris gave me too much. And
everyone knows me here... Simply I
love this city.

(CONTINUED)

EMMA BARDAC

What are we gonna do? Will we hide
for rest of our lives?

DEBUSSY

Emma, sweetheart, be patient. You
know what? Okay, let's go
somewhere... but for couple days.
Just you and me.

EMMA BARDAC

What about Lilly?

DEBUSSY

Don't worry for Lilly. I'll send
her in Bichain.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy lies in bed with Lilly. She sleeps. He gets up and
starts to look for something in drawers. He goes back to a
bedroom.

DEBUSSY

Lilly!... Lilly!

LILLY

What?

DEBUSSY

Did you put my compositions
somewhere?

LILLY

No.

He gets out of room and goes back again.

DEBUSSY

Do you maybe know where they are?

LILLY

No. Claude, it's 3 am. Sleep!

He lies in bed, but after some time he gets up and goes
again. He is looking in drawers and finally find his
compositions. He sits at the desk in his study room. Debussy
starts to compose.

CUT TO:

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy is composing, obviously tired of it. His sweat is falling down on compositions, but he doesn't give up.

He is walking through room and thinking.

Sits, gets up, looks through the window.

Sits again, looking in compositions, fall asleep and his head falls on compositions.

He gets up. Takes alcohol from bottle, continues with writing, erasing, and he throws papers. He hit the desk with his head.

DEBUSSY
Come on!! Come on!!

CUT TO:

Some time passes and Debussy is still composing. Debussy is looking at the ceiling.

MEDIUM: VIEW OF DEBUSSY FROM CEILLING.

ZOOM IN: DEBUSSY'S EYE.

Going in "Debussy's world" through his eye.

He is falling and falling...

Suddenly he is in grass. He gets up and sights some people. There's some way and on sides of that way are drummers and around them are Dervishs who are dancing. He goes all the way and on the end of it is some piano. He sits and starts to play.

He notices the sea so he goes there. Debussy admires the sea and he sights the mermaids and talks with them. He swims the whole sea and goes to the top of cliff. Above the cliff is big, yellow moon and Milky Way. On the top of cliff there are desk and on desk are paper and pen. Debussy sits at the desk and starts composing, while looking at beautiful sky. His eyes are shining. He is delighted. He never composed so well. Suddenly dream stop.

LILLY
Claude! Claude!! Oh, what a mess!

DEBUSSY
What, Lilly?

(CONTINUED)

LILLY

I made you breakfast.

She is going to doors and sights one paper with math formulas of Fibonacci sequence.

LILLY

I'll never get you. You're composer but you're doing some math formulas.

She goes out.

LILLY

(cont'd)

Hurry up! Breakfast won't wait!

INT. GRAND HÔTEL DE JERSEY

EMMA BARDAC

It's nice here.

DEBUSSY

Yeah, rest from Lilly.

EMMA BARDAC

I hope Sigismond will be dead when I back in Paris.

DEBUSSY

I needed a month to send her in Bichain.

EMMA BARDAC

Let's stop talking about them. Come on, tell me something nice.

DEBUSSY

I love you.

EMMA BARDAC

(surprised)

What?

She gets up.

EMMA BARDAC

(cont'd) (freak out)

Okay, this surprised me. Maybe not, I expected it. Or I didn't, I don't know.

Claude smiles at her behaviour.

(CONTINUED)

EMMA BARDAC

(cont'd)

It's not funny! I don't know what to do, this went too far.

DEBUSSY

This trip shows me how much I love you. I love you Emma. It's not love. I loved a lot of women through my love... but this, you, you are my soulmate. I feel it.

EMMA BARDAC

Oh God... (tiny smile) Really?

Debussy nods.

EMMA BARDAC

I love you too. But I'm still unsure.

DEBUSSY

Listen to me now!
(little break) When we back to Paris, you'll leave Sigismond, and I'll leave Lilly. We'll start new life together.

EMMA BARDAC

I don't know, Claude. It sounds easy but it's not.

DEBUSSY

It is. Everything is easy.

EMMA BARDAC

You are so romantic today.

DEBUSSY

I got in shape... Quick question. Who is better? Me or Fauré?

EMMA BARDAC

Fauré of course.

DEBUSSY

Oh, that little bastard.

EXT. BALCONY - GRAND HÔTEL DE JERSEY

Debussy stands at balcony, smokes a cigarette and looks faraway.

EMMA BARDAC

Every day the same. You stand there, smoke and look somewhere.

DEBUSSY

I've been thinking. You know I'm not religious man. But sometimes... how to say... I'm jealous at Him.

EMMA BARDAC

Who isn't? He is perfect.

DEBUSSY

Not in that way. Look at this view. Nature is so beautiful thing. After watching it, suddenly I feel most of that beauty I'll never see. What's behind this horizon?... But Him, He can see it all. I don't know much about Him, but if He created this, He is really something special.

EMMA BARDAC

But why just don't be happy with that you can see.

Moment of silence.

DEBUSSY

It's last day. You made decision?

EMMA BARDAC

Yes.

DEBUSSY

And?

EMMA BARDAC

I love you.

He close his eyes, take a breath and kiss her.

DEBUSSY

Let's go!

(CONTINUED)

EMMA BARDAC

Where?

He takes her hand and they go in some hall in hotel.
 Debussy sits and starts to play piano. Emma sits next to him
 and starts singing.
 They look in each other, while people are dancing in front
 of them. It's very cheerful and lively scene.

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

Debussy enters the house. He sees Lilly sitting in the
 dinning room. He goes there and sits next to her. He is
 looking directly in her eyes.

LILLY

What's going on?... Why you look at
 me like that?

DEBUSSY

We have to talk.

LILLY

Yes?

DEBUSSY

Lilly, I... I want divorce.

She looks down like that's her fault.

DEBUSSY

(cont'd)

I love someone else.

LILLY

Love?... How?... (bad question,
 moving on) ... What's her name?

She is quiet, hardly speaking, looking like even doesn't
 want to ask these questions.

DEBUSSY

Emma. Emma Bardac.

LILLY

So you don't love me?

DEBUSSY

No. I used to, but not anymore.
 Everyone keeps saying to me how
 beautiful you are, a gentle woman
 and that I should be proud of you.

(MORE)

(CONTINUED)

DEBUSSY (cont'd)

But I don't see that. And I'm not proud. In fact I hate you. I hate your lack of musical sensitivity.

LILLY

You hate me?

Tears falls down her face.

DEBUSSY

Don't cry, please.

LILLY

How to not cry?

DEBUSSY

I'll go now. I found apartment until divorce.

She just continues to cry.

INT. CAFE ORIGINE

Debussy is sitting and drinking coffee. He notices Ravel sitting right in front of him two tables away. Ravel notices him as well. They're looking at each other for long time. Debussy takes his newspaper and starts to read. Ravel is looking around. He stands up, takes his coffee and goes to Debussy's table.

MAURICE RAVEL

Debussy.

DEBUSSY

Ravel.

MAURICE RAVEL

Could I?

DEBUSSY

Sure.

He sits. A pause.

MAURICE RAVEL

Anything new?

DEBUSSY

Will be. Soon. You?

(CONTINUED)

MAURICE RAVEL

Same.

Pause again.

MAURICE RAVEL

(cont'd)

You know I'm hearing your name a lot lately.

DEBUSSY

I'm hearing your's too.

MAURICE RAVEL

To be honest... I hate that.

DEBUSSY

Yeah.

MAURICE RAVEL

Was this really the way it should happened? I mean we were good friends.

DEBUSSY

We were. (Pause) They are calling us impressionist.

MAURICE RAVEL

I hate that too.

DEBUSSY

Imbeciles.

MAURICE RAVEL

Could I share something personal?

DEBUSSY

(thinking)

Go on.

MAURICE RAVEL

You know I respect you.

He said it fast to move on theme.

MAURICE RAVEL

(cont'd)

I hope you don't mind things I said. You know I said my personal thought on your works, and didn't wanted to insult you but they made a thing of that.

(CONTINUED)

DEBUSSY

It's fine. Just happens.

MAURICE RAVEL

You know, sometimes I want to back... I didn't know, man.

DEBUSSY

That's life. Can't go back. Learn to push through all this shit.

MAURICE RAVEL

You are probably right... So what now?

DEBUSSY

What can we do? I'll do my work, you'll do yours.

MAURICE RAVEL

And they'll still write.

DEBUSSY

That's how it's going.

MAURICE RAVEL

I hope I won't hear your name that often from now.

DEBUSSY

Yeah, me too.

Maurice takes his tea and goes back to the another table.

INT. DEBUSSY'S HOUSE 10, AVENUE ALPHAND - 1905 - NEW PAGE

Shouting. Someone knocks on Debussy's door. Debussy sleeps.

MAN 1

Debussy! Wake up!

MAN 2

Claude!!

He gets up.

DEBUSSY

What the hell?

MAN 1

Debussy!!

(CONTINUED)

DEBUSSY
I'm coming.

He opens the door and sees three frightened men.

MAN 2
Lilly attempted suicide.

DEBUSSY
What? Is she okay?

MAN 2
I'll explain you. Hurry!

CUT TO:

INT. DEBUSSY'S HOUSE 58, RUE CARDINET

DEBUSSY
Is everything okay, doctor?

DOCTOR
Yes for now.

DEBUSSY
So she'll be fine?

DOCTOR
I hope... She should be. Come here.

They go in bedroom. Lilly lies in bed and there's a lot of blood around her.

DOCTOR
(to nurse)
Please bring me another rag.

Nurse brings a rag to doctor. Debussy lights a cigarette. Doctor wiped the blood.

DOCTOR
(to Debussy)
You shouldn't smoke here.

DEBUSSY
Oh, I just wanted to calm down.

Debussy goes to stub out a cigarette.

DOCTOR
Finish what you started.

(CONTINUED)

DEBUSSY

Okay.

DOCTOR

She had shot one bullet in abdomen.
With a revolver. I took bullet out.
Everything seems fine.

Doctor wash his hands.

DOCTOR

(cont'd)

She needs rest now. I'll visit her
tomorrow.

Lilly wakes up.

DEBUSSY

Thank you doctor.
(to Lilly) Hey!

LILLY

Hey.

Doctor leaves.

DEBUSSY

Are you good?

LILLY

Not really.

Debussy looks down.

DEBUSSY

I'm sorry, Lilly. I'm sorry for
everything.....

They just look at each other.

DEBUSSY

(cont'd)

You need something?

LILLY

No, thanks.

Nurse put some kind of pledget on Lilly's belly.

LILLY

You can go.

(CONTINUED)

DEBUSSY
No, I'll stay.

Some time passes. Claude is changing a pledget.

CUT TO:

Morning. Debussy is still with Lilly. He is reading a newspaper.

DEBUSSY
You need something now?

Someone knocks at the door.

LILLY
No. Go if you want.

DEBUSSY
No, I said you I'll stay. Now I'm gonna open the door, but I'll not go, I'll be back here.

She smiles.

CUT TO:

Lilly is still in bed. Debussy holds compositions and thinking.

LILLY
Claude.

Debussy backs to reality.

DEBUSSY
Yes, Lilly?

LILLY
Recite!

DEBUSSY
What?

LILLY
You used to recite me poems, do you remmeber? "Lilly, sweetheart, this is an art, do you feel that?".

They laughs.

(CONTINUED)

LILLY
 (cont'd)
 It's all gone.

DEBUSSY
 Okay. Just a second.
 Your soul is as a moonlit landscape
 fair,
 Peopled with maskers delicate and
 dim,
 That play on lutes and dance and
 have an air
 Of being sad in their fantastic
 trim.
 The while they celebrate in minor
 strain
 Triumphant love, effective
 enterprise,
 They have an air of knowing all is
 vain,-
 And through the quiet moonlight
 their songs rise,
 The melancholy moonlight, sweet and
 lone,
 That makes to dream the birds upon
 the tree,
 And in their polished basins of
 white stone
 The fountains tall to sob with
 ecstasy.
 Lilly, sweetheart, this is an art,
 do you feel that?

They laughs again.

LILLY
 (quietly so he can't hear
 that)
 Yes, Claude, I feel that.

INT. DEBUSSY'S HOUSE 10, AVENUE ALPHAND

Debussy sits, smokes a cigarette and drinks coffee. Emma
 gets in and throws newspapers on the desk.

EMMA BARDAC
 Read!

Debussy reads. There's a story about Lilly's attempted
 suicide. Debussy finish and takes a long breath.

(CONTINUED)

EMMA BARDAC

She did it on purpose to ashame
you.

DEBUSSY

Oh, come on Emma.

EMMA BARDAC

Don't be naive.

DEBUSSY

So what I'm gonna do now?

EMMA BARDAC

Nothing. Your name is ruined, your
friends are leaving!

DEBUSSY

Why are you yelling?

EMMA BARDAC

Because I want to!! I'm not some
bitch Claude!

DEBUSSY

Of course you're not.

EMMA BARDAC

(pointing on newspaper)
They said I am.

DEBUSSY

They don't know you. I do! Don't
fall for that, your heart is bigger
than their words.

EMMA BARDAC

Claude, what am I then?

DEBUSSY

You are my dream.

He melts her down.

EMMA BARDAC

And you are my dreamer.

They kiss.

INT. DEBUSSY'S HOUSE 10, AVENUE ALPHAND

Debussy is in his room. Completely dark room, perfectly describing Debussy's hard time. He is smoking and drinking a lot. His eyes are bloody. He is composing.

CUT TO:

INT. DEBUSSY'S HOUSE 10, AVENUE ALPHAND

Debussy runs from his room.

DEBUSSY
It's done! It's done!!

EMMA BARDAC
Are you drunk again?

He kisses Emma.

DEBUSSY
I love you. I love you so much! I
have to go now. FOR THE HISTORY!

EMMA BARDAC
Where? Claude, wait!

He runs out through beautiful sunny Paris streets.

INT. PRODUCTION COMPANY

Debussy still runs down empty hall. In the middle of hall there's some man looking at Debussy.

DEBUSSY
It's finished.

DURAND
Which one?

DEBUSSY
Both.

DURAND
Let's take a look. Come in.

They get in office. Debussy gives compositions to Durand. Durand starts watching and carefully look at every note. He takes off glasses with shaky hand and take a look at Debussy.

(CONTINUED)

DURAND
 (he can't believe)
 It's perfect.

CUT TO:

INT. STAGE

Claude's piece "La Mer" plays. Debussy looks at reaction of impressed crowd. The end of "La Mer". A huge applause. "Suite bergamasque": first "Prélude", then "Menuet", then "Passepied". Reactions are still very good. Pianist is preparing for the end. Debussy is approaching to him.

PIANIST
 Good evening, monsieur Debussy.

DEBUSSY
 Very good. You did a great job.

PIANIST
 Thank you, monsieur. It's my honor to play your pieces.

DEBUSSY
 (goes closer)
 Could I play this one?

PIANIST
 Sure. I'll introduce you.

PIANIST
 (to crowd)
 Monsieur, madame, thank you for being here tonight. For the end, one of Debussy's greatest works, maybe even the greatest, will play Debussy himself! "Clair de Lune".

Debussy approaches to piano and sits. Put his fingers on piano, taking a breath... and he starts "Clair de Lune". Crowd can't believe, emotions are so high, complete peak. Different angles of Debussy's brilliant playing... The end. A HUGE APPLAUSE.

MEDIUM: DEBUSSY BEHIND PIANO AT PEAK OF HIS LIFE.

CLOSE UP: NEWSPAPERS "LE PETITE JOURNAL" FRONT PAGE: "DEBUSSY MAGICIAN" - CARICATURE OF DEBUSSY WITH MAGIC STICK AND COMPOSITIONS IN OTHER HAND, WHILE NOTES ARE FLYING. NEWSPAPERS "LE PETITE PARISIEN": "DEBUSSY - ALIEN" - CARICATURE OF ALIEN DEBUSSY PLAYING PIANO.

(CONTINUED)

NEWSPAPERS "LE TEMPS": "HE IS BETTER THAN RAVEL, HE IS BETTER THAN ANYONE".

NEWSPAPERS "LE FIGARO": "DEBUSSY - FOR HISTORY" - CARICATURE OF DEBUSSY AMONGS MOZZART, BEETHOVEN, BACH, VIVALDI.

INT. RAVEL'S HOUSE

Ravel is sitting and thinking. His friend interrupts him.

MONSIEUR

They said me to give you this.

MAURICE RAVEL

What's that?

MONSIEUR

I don't know.

Ravel opens the envelope. There's a record. He puts it on gramophone. Debussy's "Clair de Lune".

MONSIEUR

It's beautiful. Who made this?

MAURICE RAVEL

Only Debussy could have written it and made it sound like only Debussy can sound.

CUT TO:

INT. CAFE ORIGINE

Debussy and Louis Laloy sits and talks. Claude is smoking a cigarette. Louis holds papers and writing while Claude is talking.

DEBUSSY

That night was peak of my life. That 5 minutes of "Clair de Lune" made me born again. It's intresting how that music came out in hardest time of my life. You know, divorce with Lilly, million other problems and my friends drive away except you and Durand... But that night... so relaxing... AMAZING... People are right when they say we need to pass hardest time to enjoy in beauty of life. That's why I appreciate that night so much.

(CONTINUED)

LOUIS LALOY

What happened after that night?

DEBUSSY

I divorced Lilly and Emma divorced Sigimond. After couple months Emma gave birth to Chouchou, the best thing in my life. Later we get married.

LOUIS LALOY

After all this years, what is music for you, Debussy?

DEBUSSY

But music, don't you know, is a dream from which the veils have been lifted. It's not even the expression of a feeling, it's the feeling itself.

LOUIS LALOY

Very profound.

Igor Stravinsky and Erik Satie comes in.

LOUIS LALOY

(cont'd)

Oh, come on here.

DEBUSSY

Welcome.

Waiter comes.

IGOR STRAVINSKY

Coffee.

ERIK SATIE

Me too.

Waiter goes.

IGOR STRAVINSKY

Debussy, my friend, is there something new?

DEBUSSY

Nothing important. I have family life now, so I don't have much time for music.

(CONTINUED)

IGOR STRAVINSKY

That's what I call laziness. I'm joking, I know how it feels.

DEBUSSY

What's with you? Any progress?

IGOR STRAVINSKY

Yes. I'm composing some ballets.

DEBUSSY

Ballet again?

They laughs.

IGOR STRAVINSKY

Hey, they are great.

DEBUSSY

Erik, how you doing, my friend?

ERIK SATIE

Good, my friend.

DEBUSSY

You know, Louis I told you what kind of adventurer this man was in his youth.

ERIK SATIE

Yeah, we were Paris bohemians.

DEBUSSY

Good old time.

ERIK SATIE

Yeah, it was good. Life is so fast.

IGOR STRAVINSKY

Faster than any train.

DEBUSSY

Oh, old men, don't be sad.

ERIK SATIE

Hey, Claude, do you remember old woman with purse?

DEBUSSY

(laughs)

Yeah. Tell them.

(CONTINUED)

ERIK SATIE

So me and him get out of some bar
and we stand there in street, I
can't remember why. Irrelevant,
some old woman is approaching to me
behind my back, I can't see her.
She comes and starts to hit me with
purse and yelling: "Drunkard,
drunkard!" She need two minutes to
realize she mixed me up with
somebody.

They laughs.

DEBUSSY

And he was so drunk so when she hit
him he falled on street and
couldn't get up.

They are still laughing.
They are talking. It' a good atmosphere.

INT. DEBUSSY'S HOUSE 80, AVENUE DU BOIS DE BOULOGNE

Debussy sits in armchair and talks to Louis Laloy.

DEBUSSY

When I gaze at a sunset sky and
spend hours contemplating its
marvellous ever-changing beauty, an
extraordinary emotion overwhelms
me. Nature in all its vastness is
truthfully reflected in my sincere
though feeble soul. Around me are
the trees stretching up their
branches to the skies, the perfumed
flowers gladdening the meadow, the
gentle grass-carpeted earth, ...
and my hands unconsciously assume
an attitude of adoration. ... To
feel the supreme and moving beauty
of the spectacle to which Nature
invites her ephemeral guests! ...
that is what I call prayer.

Laloy is amazed by Debussy. Emma enters.

LOUIS LALOY

(to Emma)

O, Emma, how are you?

(CONTINUED)

EMMA BARDAC

I'm good. Thanks on asking. Hey
Claude.

DEBUSSY

Hey!

LOUIS LALOY

I should go now. It's late.

Claude goes to door with Louis.

LOUIS LALOY

It's almost done. Just a couple
more details about you and that's
it.

DEBUSSY

Okay.

LOUIS LALOY

See you, Claude.

DEBUSSY

Bye, Louis.

Debussy goes back in room.

DEBUSSY

Where are you going?

EMMA BARDAC

In bed. I'm tired. Chouchou knows
to be really hard.

DEBUSSY

Okay. I'll come too.

Emma goes in her room. Claude goes to window and looks.

WIDE: DEBUSSY'S VIEW OF BEAUTIFUL PARIS NIGHT.

Chouchou is crying. Debussy goes in the room. He takes 2
years old baby on his shoulder.

DEBUSSY

(gentle)

Who is singing here? (laughs)

Huh?

Suddenly she stops crying. Debussy's eyes are tearfull.

(CONTINUED)

DEBUSSY

Oh, I love you sweetheart.

He hugs her.

CUT TO:

INT. DEBUSSY'S HOUSE 80, AVENUE DU BOIS DE BOULOGNE

Emma lights candle. She lies in bed and put her head at Claude's chest.

EMMA BARDAC

I'm so tired.

DEBUSSY

I'll help you tomorrow.

EMMA BARDAC

Hey Claude... take me in your relaxed world. You know, I often wonder am I in that world.

DEBUSSY

I invite you all there with my pieces. You go there, be there for a moment and leave. And I'm standing there alone.

EMMA BARDAC

It looks like lonely place.

DEBUSSY

No... I can be without people. It's more calm.

Music on.

CUT TO:

INT. DEBUSSY'S HOUSE 80, AVENUE DU BOIS DE BOULOGNE

Music continues. There are Stravinsky and Satie at Debussy's place. They are joking, laughing and taking photos.

INT. DEBUSSY'S HOUSE 80, AVENUE DU BOIS DE BOULOGNE

Someone is knocking on doors. Debussy opens and it's Laloy.

LOUIS LALOY
Good morning, Claude.

DEBUSSY
Good morning, Louis. Come in.

LOUIS LALOY
No, I just come to tell you I finished the biography and I will publish it soon.

DEBUSSY
That's great. Hey, will you pass "Origine"?

LOUIS LALOY
Yeah.

DEBUSSY
Wait, I'll go with you.

EXT. PARIS STREET - DAY

Debussy and Laloy walk down the street.

DEBUSSY
(takes a deep breath)
Oh, what a beautiful morning!

LOUIS LALOY
Yeah.

DEBUSSY
Paris is most beautiful in this period of year. Nature is amazing, streets are alive, people happy. This city never makes me cold.

LOUIS LALOY
That's true.

DEBUSSY
I haven't been in "Origine" for two weeks.

LOUIS LALOY
Me neither. We should go together sometimes.

(CONTINUED)

DEBUSSY
Just call and we'll go.

LOUIS LALOY
Okay. What I wanted to ask you? I
can't remember.

Debussy lights a cigarette.

LOUIS LALOY
(cont'd)
Oh, yes. Biography will be out next
week. Is there anything you want to
add?

DEBUSSY
I don't know. I keep remembering
details from my life... It was a
good life. I remember my teacher
Jeann Cerutti who yell at me when I
played Beethoven wrong. Then I
remember my crazy youth days. It's
intresting how at the end we
remember only good days, and just
skip bad days. So we think our
lives are beautiful. I LOVE THAT...
And it is. It is beautiful.

They stop in front of cafe.

LOUIS LALOY
You are right my friend. Bye,
Claude.

DEBUSSY
Bye, Louis.

Louis hugs him.

LOUIS LALOY
Bye, friend.

He looks down and leave. Claude looks up.

CLOSE UP: INSCRIPTION "CAFE ORIGINE".

INT. DEBUSSY'S HOUSE 80, AVENUE DU BOIS DE BOULOGNE - 1910S

Debussy lies in bed. He is bleeding from abdomen. Next to
bed sit Emma and Chouchou.

(CONTINUED)

EMMA BARDAC

Again?

DEBUSSY

I'll.

Debussy wipes the blood.

DEBUSSY

Good night, my dears. Sleep well.

EMMA BARDAC

Good night.

CHOUCHOU

Good night, father.

The candle is turn off. The darkness.

DEBUSSY

(V.O.)

You know, now I'm not afraid to die even if I'm not that old. Since I was kid this was my biggest fear, to die. Now I know the truth. I could die without living... I succeeded, I risked and won. I have made many mistakes in my life. But I wish you remember the music I composed not things I did wrong. Well, in my life I wasn't rich. BUT I WAS HAPPY! I WAS COMPOSER! I FULFILLED MY DREAMS!

INT. DEBUSSY'S HOUSE 80, AVENUE DU BOIS DE BOULOGNE

Debussy notices piano. He wipes the dust from it, and starts to play very sad and vulnerable song.

EXTREME CLOSE UP: INSCRIPTION ON PIANO: "BLÜTHNER".

EXT. GARDEN - SUNNY DAY

Debussy sits in garden on some blanket. Chouchou sits on his lap. Debussy doesn't fell well. He runs through some field like in first scenes but now in different way. He enters his house. He takes glass to drink water. He drinks a little and his glass fall and break. Debussy smiles and fall down dead. Whole scene is cuting by previous one, Claude's playing piano.

SEMIFINAL SCENE

Debussy died of rectal cancer in his Paris home on 25 March 1918, at the age of 55. The funeral procession made it's way through deserted streets to Père Lachaise Cemetery as the German guns bombarded the city. On his funeral was only couple people, and Ravel, Debussy's friend/rival, attended. He is burried on small "Cimetière de Passy" sequestered behind the Trocadéro.

FADE OUT

REPLACED BY:

Since then Debussy is considered as one of the most prominent representative of French and one of the greatest composers of all time. Also he is one of the founders of modern music. His piece "Clair de Lune" is considered as one of the most perfect pieces for piano. Other works that are worth mentioning: "La Mer", "Prélude à l'après-midi d'un faune", "Pelleas et Melisande" and "Reverie".

FADE OUT

REPLCED BY:

His daughter Claude-Emma Debussy, "Chouchou" died year after Claude on 16. july 1919., from diphtheria after her doctor prescribe wrong medicine, not yet 14. She was an inspiration for many Debussy's pieces, but most important is "Children's corner" from 1908.

FADE OUT

REPLACED BY:

Emma Bardac died in 1934 and, like Claude-Emma, was laid to rest in Debussy's grave in the Cimetière de Passy in Paris.

FINAL SCENE

Boy continues his steps to stage like in first scene. Now we see his face. It's Debussy. He's going upstairs and getting older. He sits next to piano. Spotlight only on Debussy and he starts playing "Clair de Lune".

ROLL CREDITS

WIDE: PARIS STREETS IN 1900S.

ROLL CREDITS

FADE OUT

(CONTINUED)

