

JULIETTE BINOCHÉ

BENOIT MAGIMEL

THE POT AU FEU

THE ART OF FOOD AND LOVE

by Tran Anh Hung



ABOUT

1885. Peerless cook Eugénie has worked for the famous gourmet Dodin for the last 20 years.

As time went by, the practice of gastronomy and mutual admiration turned into a romantic relationship.

Their association gives rise to dishes, one more delicious than the next, that confound even the world's most illustrious chefs. But Eugénie is fond of her freedom and has never wanted to marry Dodin. So, he decides to do something he has never done before: cook for her.



It's all about love and food.

Tran Anh Hung (*The Scent of Green Papaya*) promises us a real gem depicting French gastronomy as never seen before.

Enter the hectic kitchen of the iconic couple Juliette Binoche and Benoit Magimel in a unique love story.

Discover an impressive choreography of food, sound, texture, and gesture – orchestrated by Pierre Gagnaire (14 Michelin stars & elected best starred-chef of the world in 2015).

THE POT-AU-FEU will ravish you... and whet your appetite!

FILM OVERVIEW

DIRECTOR:

Tran Anh Hung

The Scent of Green Papaya (Golden Camera at the Cannes Film Festival)

Cyclo (Golden Lion at the Venice Film Festival)

CAST:

Juliette Binoche

(*Chocolat*, *The English Patient*, *Fire*)

Benoit Magimel

(*The Piano Teacher*, *Peaceful*)

PRODUCER:

Olivier Delbosc (*Lost Illusions*, *Stars At Noon*)

GENRE:

Period Drama, Love Story

BUDGET:

\$7 M



CULINARY COUNSELLOR:

Pierre Gagnaire (14 Michelin Starred-chef)

LANGUAGE:

French

PRINCIPAL PHOTOGRAPHY:

April - June 2022

FRENCH RELEASE:

Gaumont - 2nd semester 2023

JULIETTE BINOCHÉ is EUGENIE

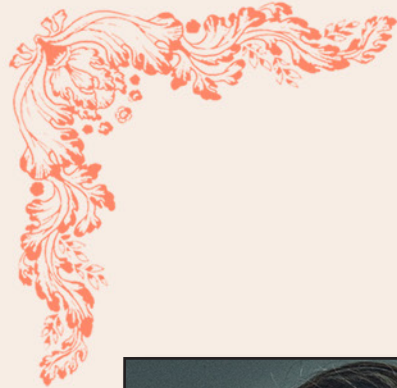


Selective filmography:



BEST ACTRESS
IN A SUPPORTING ROLE
for *The English Patient*
at the Oscars 1997

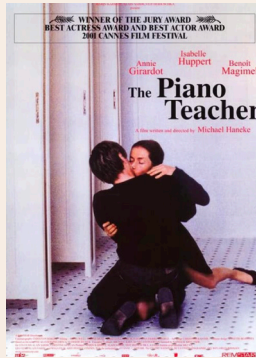




BENOIT MAGIMEL is DODIN



Selective filmography:



BEST ACTOR
for Peaceful
at the Cesar 2022



THE DIRECTOR

“The film is both a **celebration of the French art de vivre** and a **love story** between Dodin and his cook Eugenie so **the narrative must unfold harmoniously between these two elements.**”

I would like to manage the rhythmical contrast between a subtle description of Eugénie and Dodin’s loving relationship and the vitality of the cooking activity in the kitchen.

It is important to depict gastronomy as a discipline of both sophisticated thought and virtuosic execution.

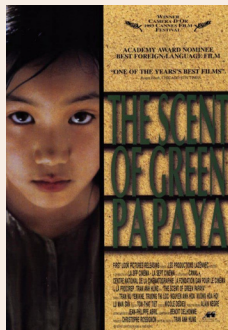
The sensuality that I aim at with this movie is a wish to re-connect the nature of French gastronomy with the tones used by impressionist painters.

Above all, I wish to respect and apply to this movie a rule that has always been important to me: the sound is the flavor of the picture since any picture needs an accurate and expressive sound to reveal itself fully.

Tran Anh Hung

Selective filmography:

THE SCENT OF GREEN PAPAYA (1995)

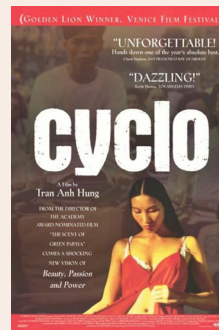


CAMÈRA D'OR
FESTIVAL DE CANNES
WINNER



Nominated as
BEST
FOREIGN FILM

CYCLO (1995)



WINNER
of the
GOLDEN LION

NORWEGIAN WOOD (2010)



NOMINEE


THE FRENCH GASTRONOMY

All the recipes presented in this film have been **elaborated, created, and orchestrated** by Pierre Gagnaire.

All the dishes that appear on screen will be prepared by Pierre Gagnaire's crew during the shoot.



About Pierre Gagnaire:

14 Michelin stars 

Elected Best Starred Chef in the world in 2015

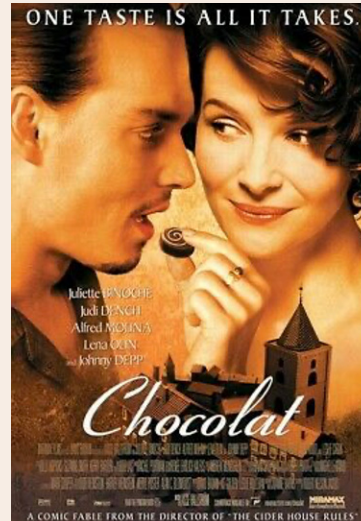
18 restaurants around the world (Paris, Tokyo, Shanghai, Seoul, Danang, etc.)

«Cuisine should not be judged in terms of tradition or modernity. It must **impart the cook's feelings of affection.**»

Pierre Gagnaire is a true **artist** of the twentieth and twenty-first centuries, one of the most respected standard-bearers of French cuisine.

And so, he is the most aptest to understand and bring to life the dishes of Dodin Bouffant, larger than life and a **daring genius**.

COMPS

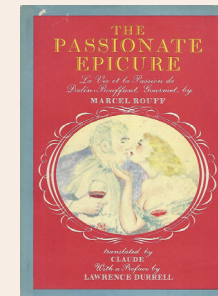


INSPIRATION

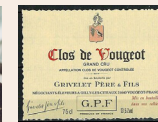
Dodin – the first gourmet who has inspired many chefs

Freely based on the famous French gastronome Brillat-Savarin (who revolutionized the way of cooking in the XIX century), the fictional character Dodin Bouffant created by Marcel Rouff is portrayed as the perfect epicurean.

The recipes created in this book have always been a great source of inspiration for all the great chefs, especially his pot-au-feu...



MOODBOARD



SHOOTING LOCATION



The Château de Raguin near Angers (Pays de la Loire)





THE SCRIPT





THE POT-AU-FEU

A film by
Trần Anh Hùng

Cast
Juliette Binoche
Benoit Magimel



1A. EUGENIE'S GARDEN. EXT. EARLY MORNING

In a large garden, the wrinkled hands of a peasant, 60-year-old LOUIS, scrapes dirt off two potatoes and shows them to 49-year-old EUGÉNIE wearing a shawl on her shoulders. She nods without a word.

Then she looks towards the rows of young carrots. She kneels and pulls on the tops of one carrot. She removes the dirt, opens a very small knife, scrapes the skin of the carrot, and tastes it.

Then she goes to cut some beautiful lettuce that she leaves on the ground near the spot where they have grown.

With her pocketknife, she cuts a bouquet of parsley, some thyme and picks laurel leaves.

1B. DODIN'S BEDROOM AND KITCHEN. INT. EARLY MORNING

50-year-old DODIN is waking up. In his nightgown, he gets out of bed, goes to the window and stares outside.

He goes out of his room, walks down a flight of stairs, and passes the kitchen door where 25-year-old VIOLETTE with a poker in her hand, rekindles the fire in the coal range cooker. A kettle fumes on the fire.

DODIN
Hello Violette
Have you seen Eugénie?

VIOLETTE
Hello sir. Eugénie is in the garden.
She is picking the vegetables with Louis.

DODIN
Is my bath ready?

VIOLETTE (pointing at the kettle)
I'll add this kettle and it will be ready, Sir.

DODIN leaves.

1C. KITCHEN. INT. DAY.

EUGÉNIE and LOUIS, carrying heavy baskets, enter the kitchen through the door leading to the back of the castle. They both place the provisions contained in the baskets on the table: meat, fish, vegetables, fruits, cheeses. EUGÉNIE immediately puts her hands and nose in the foodstuff.

VIOLETTE comes to help EUGÉNIE sort out the goods.

EUGÉNIE
Thanks, Louis.

LOUIS leaves.
She takes the foodstuff that VIOLETTE has put aside towards the sink near the range cooker.
VIOLETTE helps her.

2+3. BATHROOM & KITCHEN. INT.DAY.

CROSS-CUTTING

A summery daylight enters the bathroom through an open window while the birds are singing.

DODIN slowly enters the bath holding himself on the edges of the bathtub, grimacing and grumbling with every inch of his body penetrating the hot water.

Two white eggs cook in boiling water in the kitchen.

EUGÉNIE takes the bread out of the oven. Out of habit she makes the crust ring by softly tapping it with the back of a knife.

DODIN, ecstatic, manages to sit in the tub.

In the kitchen, EUGÉNIE presses the belly of a carp with her fingers. Fish eggs flow from it.

Once lying down and submerged up to his neck, DODIN pours some water on his face and over his hair. He closes his eyes and enjoys the sensual delight of the morning bath.

In the kitchen, EUGÉNIE pours the whisked eggs in a skillet on low heat, stirs them with a spatula then pours the carp's roe on it and closes the two sides of the omelet over the roes.

In the bathroom, DODIN's nose comes alive.
He sniffs and tries to discern the smell coming from the kitchen.

4. KITCHEN. INT. DAY.

In one corner of the kitchen, on a small well-dressed table where there are butter, jelly, cheese, and fruits, DODIN digs into his omelet with a spoon.

The omelet belly, slit by the spoon, lets out an appetizing thick juice. DODIN eats a spoonful.

DODIN
It's delicious, Eugénie!

She turns towards him to give him a smile.

VIOLETTE enters in the kitchen with PAULINE, a little girl of 12 years old.

DODIN
But who are you?

PAULINE looks at VIOLETTE.

VIOLETTE
This is Pauline. My niece. I have to look after her today.

DODIN
You are more than welcome!

DODIN
Thank you sir.

VIOLETTE and PAULINE start to eat their omelets.

DODIN
You can eat with your spoon. You will see, it changes everything.

5A. KITCHEN. INT. DAY.

PAULINE stares at something that looks intriguing to her, she moves towards VIOLETTE who holds a crayfish alive in her hands.

PAULINE
What are you doing?

VIOLETTE
This is called neutering the crayfishes.
Do you want to try?

PAULINE
Yes, I do

VIOLETTE (presenting a crayfish to PAULINE)
Here. You need to hold it like this so as not to get pinched.

We slide on the table where all the foodstuffs are placed until we reach DODIN who slices the finer part of the veal's ribs to strip

the bones. The movement goes on to reach EUGENIE who finishes slicing onions and leeks. She takes everything to the range cooker, pours it into a large pot that is already greased and stirs it with a utensil.

EUGENIE
Violette, if you're done, come take over.
Sweat the onions without burning them.

VIOLETTE
I just finished with the crayfish.

VIOLETTE, with PAULINE, comes to take the utensil from EUGÉNIE's hand.

EUGENIE takes a step to her right, leans over the range cooker to grasp a receptacle, with a cloth, and tilts it over the fire.

EUGENIE
You can glaze the veal now!

DODIN (off)
Coming up!

EUGENIE goes around the cooker to head towards the burner on the left of the chimney. On her way, she crosses paths with DODIN who walks towards the receptacle on the burner, to glaze his piece of veal in the foreground, while in the background, EUGÉNIE stirs the cockscomb cooking in a pot.

EUGENIE
Violette, you can cook the crayfish.

VIOLETTE and PAULINE leave the onions, go to the big table to get the crayfish and the ice water in a bowl. Together they head towards EUGÉNIE.

VIOLETTE pours the crayfish into the pot.

EUGENIE
As soon as it starts boiling again, you plunge them in the ice water

While VIOLETTE goes to the big table to get the ice water, EUGÉNIE goes back to DODIN's side to take the cockscombs out of their cooking water.

Then, EUGENIE heads towards the sink near the window to get a tray filled with fishbones and takes it to the range cooker where DODIN is glazing the veal.

She pours the 4kg of fishbones into the pot where the onions and the leeks have sweat and stirs vigorously. DODIN helps her. She hands the bowl containing the fishbones to PAULINE.

EUGENIE (to PAULINE)
Take this over there please.

DODIN
I'm going to bake the poultry quenelle.

DODIN, leaving the veal glazing in the grease, chops a piece of breast that he puts in the mortar and starts mushing it.

DODIN(to PAULINE)
Give me the egg whites on the table, please.

PAULINE gives the egg whites to DODIN then goes near VIOLETTE. Under PAULINE's eyes, VIOLETTE takes out the crayfish and plunges them into the ice water.

5B. KITCHEN. INT. DAY.

EUGÉNIE empties a bottle of white wine into the fishbones, which she stirs vigorously. Then she pours in a large quantity of water and adds some salt.

CUT

DODIN dices vegetables and bacon.

CUT

EUGÉNIE cuts the rooster's kidneys in half.

CUT

A macroscopic shot of the parsley, thyme, and laurel that EUGENIE takes in her hands.

5C. KITCHEN. INT. DAY.

EUGÉNIE throws the parsley, the thyme, and a few leaves of laurel onto the fishbones and stir them vigorously while DODIN uses his hand to slide the rooster's kidneys into a skillet containing hot grease to sear them. He adds butter and stirs.

EUGÉNIE leans over to take the veal out of the oven, straightens up, places it on the cooker and makes it slide towards the burner where DODIN is cooking the kidneys. DODIN moves the skillet containing the kidneys aside to receive the veal on its burner. She moves the pot containing the fishbones aside to take the kidneys on. Immediately with a piece of cloth, DODIN holds the veal by a bone s'end to take it out of the dish and puts it to one side on a plate.

DODIN (TO VIOLETTE)
Violette, hand me the vegetables for the base of the roasted veal, please.

VIOLETTE
Coming up, Sir..

VIOLETTE brings the plate full of diced bacon and vegetables to DODIN who empties it into the dish containing the veal's fat. He mixes it all together.

PAULINE dissects the crayfish at a table next to the range cooker on DODIN's left.

EUGÉNIE puts the kidneys to one side.
She turns back, goes to the big table to grab a plate filled with cooked vegetables and the plate filled with cockscombs.
Turning back, EUGENIE pours the cooked vegetables into the kidney grease, stirs them then adds the cockscombs, stirs them, add the kidney and some salt.
Meanwhile, DODIN grabs the veal and places it in the dish with the vegetables and bacon. He slides the dish containing the veal towards EUGENIE who leaves her skillet for one moment to put the veal in the oven.
As soon as the oven is closed, DODIN heads towards the two burners on the left of the chimney where butter is clarifying, plunged in a bain-marie and where the base of braising lettuce is cooking.

DODIN
Violette, you can clarify the butter.

VIOLETTE
Yes, sir.

DODIN lifts the lid, stirs the braising lettuce, taste it, puts the lid back and goes to the big table while VIOLETTE takes the butter to the window to filter it. Then she takes the clarified butter to the table where PAULINE dissects the crayfish.

DODIN cooks the quenelles by dropping them from a spoon.
EUGENIE, with a smile, extends her hand towards PAULINE.

PAULINE
There, I'm done.

EUGENIE
Thank you.

PAULINE hands the plate of crayfish to EUGENIE who mixes them with the rest in the skillet. Then she places the mix next to another burner and slides the big pot of fishbones onto the burner she just freed.

6. KITCHEN AND WELL. INT. EXT. DAY.

EUGENIE lifts a large basket containing five beautiful lettuces, goes towards the back door of the kitchen and walks to the well.

She pulls up a bucket of water from the well, pours the water into a large basin and washes the heads of lettuce in the water.

EUGENIE raises her head for a moment towards the sky to receive the warmth of the sun.

7. CELLAR. INT. DAY.

In the cellar, DODIN picks out a few bottles of wine. With a piece of cloth, he wipes the dust off the bottles.

He looks at the wooden box used to make sorbet, lifts the lid, turns the crank to stir the sorbet to gauge its consistency, puts the lid back on and readjusts the ice in the box before covering it all with a thick burlap.

He heads towards the pantry, opens it, looks inside, and lifts the lid of a small pot.

8A. KITCHEN. INT. DAY. /8B. KITCHEN. INT. DAY.

In the kitchen, DODIN holds the small pot he found in the pantry in front of PAULINE. With a tiny spoon he takes a little bit of sauce from the pot and lets PAULINE taste it.

DODIN
Do you know this sauce?

PAULINE (smiling)
No, I don't...

DODIN
Could you tell me what's in it?

EUGENIE, while plunging the 5 heads of lettuce into a large volume of boiling water, follows from the corner of her eye what's happening between DODIN and PAULINE.

Seeing PAULINE's hesitation, DODIN hands her the spoon. She tastes the sauce again.

PAULINE (hesitating)
Short ribs...

(Pieces of rib are thrown into a pot greased with oil, then stirred)

DODIN nods as a sign of encouragement.

DODIN
Smoked bacon...

(Diced smoked bacon is thrown into the pot with the short ribs)

PAULINE (now in one shot)
Red pepper, fennel, mushrooms, tomatoes, orange...

(All these ingredients, chopped finely, go in with the short ribs and the bacon. Everything gets stirred)

PAULINE
Parsley, thyme, laurel...

(The three ingredients are added, then stirred)

PAULINE
Some wine

DODIN
Bravo! To flambé it!

(In the pot, the wine gets flambéed with a piece of wood on fire)

PAULINE
Cumin... juniper... cloves...

DODIN
Go on...

EUGENIE smiles. She takes the lettuces out of the boiling water, plunges them into the ice water, and takes everything to the big table.

PAULINE
That's all there is, I think...

DODIN
You did very well! There is also paprika and cognac. The acidity that comes from the wine is sweetened by a little bit of redcurrant jelly. You just made a bourguignotte sauce.

PAULINE smiles. EUGENIE smiles. DODIN gets up from his chair and goes to the big table to help EUGENIE wring the lettuce by squeezing them in their hands.

DODIN (with a low voice)
She is amazing, this little Pauline.

EUGENIE (smiling)
Yes, she is.

8C. KITCHEN. INT. DAY. /8D. KITCHEN. INT. DAY.

EUGÉNIE puts a wet cloth at the bottom of the pastry receptacle, closes the construction, and makes small cuts in the dough of the vol-au-vent, then she heads toward the oven and places the puff pastry in it.

CUT

EUGENIE, DODIN, VIOLETTE, and PAULINE stir the potatoes silently, PAULINE does it diligently.

CUT

EUGENIE takes the well-glazed vol-au-vent out of the oven.

9. KITCHEN. INT. DAY.

DODIN lifts the pot filled with fishbones and brings it to EUGENIE who, under the gaze of PAULINE and VIOLETTE, puts a large strainer inside a large receptacle placed directly on the floor, in front of the chimney.

As soon as she is done, she moves away to let DODIN pour the content of the pot into the strainer. Using a utensil, EUGENIE scrapes the pot to make all the fishbones fall into the strainer. DODIN puts the pot down, lifts the strainer to let the fish fumet flow into the receptacle.

DODIN

You must not squeeze the fishbones to try to get the juice out of them. It would disturb the stock and would make its clarification even more tedious.

He puts the strainer on the empty pot, lifts the receptacle containing the stock while EUGENIE lifts the pot containing the strainer filled with fishbones. In a coordinate movement they go, him towards the cooker where he pours the stock into a pot that he places on a burner to boil, and her, near the cleaning corner where she places the pot to be washed.

DODIN

Taste it and remember. You will see the difference after the clarification.

EUGÉNIE goes back to the cooker.

EUGENIE

Violette, go ahead and take the braising lettuce out of the oven.

EUGENIE, once arrived in front of the cooker, bends down to take the veal out of the oven to place it on the cooker, and immediately put it to one side and pushes the dish containing the veal base onto the burner on her left. VIOLETTE places the braising lettuce onto the cooker. DODIN immediately puts the lettuce to one one side of a plate.

EUGENIE

Violette, give me the white wine, please.

VIOLETTE puts a bottle of white wine in EUGENIE's hand.

EUGENIE (without looking at VIOLETTE)

Thank you.

EUGENIE pours the white wine into the veal base, stirs energetically, and scrapes the bottom of the dish to get the meat's juices. She reduces it to a fine broth while DODIN, who is done with the lettuce, starts chopping a fish fillet into tiny pieces.

DODIN

Pauline, bring me the egg whites, please.

PAULINE goes fetch the egg whites in a bowl on the big table and brings them to DODIN who puts the chopped fish fillet, minced leeks, minced tomatoes, and mushrooms into a mixing bowl. DODIN pours the egg whites into the mixing bowl and whisks everything lightly.

PAULINE leaves DODIN to go see EUGÉNIE pour the base of the braising lettuce into the veal that she has deglazed.

EUGÉNIE mixes the two bases and with some help from VIOLETTE, who sets out the necessary tools to filter the mix, EUGENIE passes the juice through a strainer into a pot.

While she presses the liquid with a utensil to collect the meat juices, DODIN comes back to set the veal and the braising lettuce into the dish that contained the mix of the two bases.

Once he is done with that, EUGENIE pours the juice she has just obtained on the veal, and puts it into the oven, bending down while VIOLETTE clears off the cooker and takes what was on it around to the watering place near the window.

EUGENIE and DODIN move together toward the smaller table where he picks up the mixing bowl and she takes slices of lemon and aromatics. Then she heads toward a terracotta dish that sits in one corner of the garden. She places the lemon slices at the bottom of it, adds thyme, laurel, and parsley. She pours 3 liters of milk onto it. Then she goes back to the grand table, takes the turbot in its box filled with ice and goes back to place it on her countertop, she takes the fish out of the icebox, wipes it with a cloth to dry it and then places it in the milk. She pours another 2 liters of milk over the top. Without covering it, she puts the turbot into the oven.

She straightens up and goes to the cooker where DODIN, VIOLETTE, and PAULINE stand by. DODIN shows PAULINE how to clarify the fish stock with a small ladle.

DODIN

You dig a tiny well in the middle and you baste the egg whites with broth to filter the impurities. That's how you get a perfectly clear broth.

DODIN extracts a little bit of consommé with a spoon and gives it to PAULINE. PAULINE tastes it.

DODIN
It tastes different than earlier, when it was not clarified yet, doesn't it?

PAULINE
Yes, it doesn't taste as strong.

DODIN
With such clarification, you lose in taste what you earn in color. Here it's rather beneficial, because earlier the taste was too strong, too crude.

10. DINING ROOM. INT. DAY

DODIN, cattle merchant MAGOT, librarian GRIMAUD, and notary BEAUBOIS are seated around a well-dressed table.

GRIMAUD
My guess is that we should wait for him a little longer. After all, Rabaz does good, by helping this young mother to give birth. What do you think, Magot? What about you Beaubois?

GRIMAUD serves some wine to each of them.

BEAUBOIS
I agree with you, Grimaud. Meanwhile, the worst thing is not to be hungry, it's not knowing when we are going to be able to eat.

MAGOT (*raising his glass*)
Thanks to wine, man is the only animal that drinks without being thirsty.

DODIN
The wine is the intellectual part of any supper. Meats and vegetables are only the material part.

RABAZ bursts in.

RABAZ
Pardon me my friends. I had to go home and change clothes before arriving here.

DODIN nods toward VIOLETTE standing in one corner of the room waiting for DODIN's orders.

RABAZ (*heading towards his chair*)
A beautiful baby girl came into the world tonight.

DODIN
Spare us the details Rabaz, please!
I hope that you haven't lost your appetite after wallowing in such disgusting fluids. While we were waiting for you, we almost could not resist starting the consommé.

While RABAZ takes a seat and takes hold of the menu, MAGOT serves him some white wine.

RABAZ (*eyes glued to the menu*)
The new-born, after making a great effort to come into the world, flung herself onto her mother's breast for her first meal. It whetted my appetite.

CUT

The guests stare at the broth before digging into it in silence.

MAGOT
There's nothing but softness in this consommé.

DODIN
The consommé is the quintessence of French cuisine, the idea of taste rid of any kind of materiality.

11. KITCHEN. INT. DAY.

PAULINE and VIOLETTE eat the consommé in the kitchen while EUGÉNIE takes the vol-au-vent out of the oven and puts it on a serving dish.

EUGENIE melts some butter in a small pot then add some tamed flour and whips on low heat to cook the roux. She pours a cold poultry broth on the hot roux and whips constantly. She adds some liquid cream and brings it to a small boil while stirring until the poultry velouté is thick enough.

EUGENIE mixes the vegetables, the cockscombs, the quenelles, and the crayfishes in the poultry velouté and pours it all in the puff pastry of the vol-au-vent¹.

¹ Vol-au-vent or patty case: a small hollow case of puff pastry, typically made by cutting two circles in rolled out puff pastry, cutting a hole in one of them, then stacking the ring-shaped piece on top of the disc-shaped piece. The pastry is baked, then filled with any variety of savory or sweet fillings.

She adds a tiny decoration for the final touch

VIOLETTE leaves her plate of broth, gets up and takes the vol-au-vent away.

12. DINING ROOM. INT. DAY.

VIOLETTE enters with the vol-au-vent.
A roar of delight rises in the room.

DODIN
The vol-au-vent...

She puts the dish close to DODIN who gets up from his chair to serve it.

The prospect of tasting this dish incites a brief silence.

RABAZ raises his glass, takes a sip, bends his head over.

RABAZ
What a perfect expression of Chardonnay!

DODIN
A Puligny-Montrachet

13. KITCHEN. INT. DAY.

EUGÉNIE lifts the lid to survey the cooking of a big turbot fish. Suddenly she looks like she's dizzy; she puts the lid down and leans on a piece of furniture before sitting on a chair.

PAULINE
You don't feel well?

EUGÉNIE
I'm ok, Pauline. Nothing to worry about.

VIOLETTE enters the kitchen. EUGÉNIE gets up from her chair immediately to go back to the turbot. VIOLETTE saw nothing of the event.

14A. DINING ROOM. INT. DAY.

DODIN and his four friends finish their vol-au-vent.

DODIN

We owe the vol-au-vent to Antonin Carême². The story goes that he invented it to rectify a failed puff pastry that had unexpectedly inflated in the oven. Do you guys believe that?

GRIMAUD

We are not historians. But we like good stories even though they are made up. I'd swallow anything Carême came up with, if I may say so! The guy is not shy and does not lack of self-esteem.

(EUGÉNIE vigorously whisks the egg yolk on low heat at a specific pace to turn the egg into a sabayon)

BEAUBOIS

That's the least you can say.

RABAZ (savoring his mouthful)
Say, Dodin, is that Carême's exact recipe?

DODIN

Like all recipes, it's a musical score. Eugénie and I have interpreted it.

(EUGÉNIE's energetic whipping has whitened the egg yolk)

BEAUBOIS

What an extraordinary destiny for that miserable child abandoned on the street at age 8. Since his death, many kings have fallen from their throne. Carême, king of cuisine by his own genius, has remained standing and no rival has come to shadow his glory.

(EUGÉNIE coats the back of a spoon, runs a finger over the sabayon. The line left by the finger remains clean).

MAGOT

When I think about Carême, I always have this image of an infant carrying a bundle on his frail shoulder at the time when his father abandoned him in Paris at the peak of the French revolution. In tears, he listens to his dad telling him he must not come

² Marie-Antoine (Antonin) Carême (1784-1833): Pastry chef and cook under Napoléon 1st, considered to be the first French chef, and inventor of the *pièce montée*.

home where there isn't enough to eat for him and his fourteen siblings.

(VIOLETTE pours the clarified butter into the sabayon that EUGÉNIE continues to whisk).

BEAUBOIS

What's amazing is that Carême never saw his family again, even though he never left Paris after being abandoned.

15. KITCHEN. INT. DAY.

EUGENIE adds a pinch of salt, squeezes half a lemon in the hollandaise sauce, and mixes it all.

EUGENIE (to VIOLETTE)
Help me take out the turbot.

Hearing this, PAULINE leaves her vol-au-vent and comes to see the operation.

With some help from VIOLETTE, EUGENIE takes the turbot out of the turbot pot and puts it in a dish

EUGÉNIE (to PAULINE)
Do you like the vol-au-vent, Pauline?

PAULINE (*lifting her head with gravity*)
It's the best thing I've ever eaten.

She starts peeling the skin of the fish, slices it, and puts the pieces in a dish.
She glances at PAULINE.

EUGENIE
Go eat your vol-au-vent.

PAULINE and VIOLETTE go to the big table where the vol-au-vent is waiting for them.

Around the turbot fillets, EUGENIE arranges pieces of potatoes that she takes out of the hot water.
She pours the hollandaise sauce over the fish then pours the rest of it in a sauceboat. She finishes by adding a touch of simple decoration.

16. DINING ROOM. INT. DAY.

GRIMAUD, under the gaze of the other guests, helps himself to the serving dish, pours a little bit of hollandaise sauce on the turbot to perfect his plate, and passes the dish to the guest next to him, BEAUBOIS.

RABAZ, holding a glass of wine, glances briefly at MAGOT with a smile. Then, together, they look at DODIN who gives them an amused look.

CUT

The guests dig their forks into the soft flesh of the fish with which they caress the hollandaise sauce before bringing the food to their mouths.

They eat religiously, in silence.

17. KITCHEN. INT. DAY.

VIOLETTE, PAULINE, and EUGÉNIE eat the turbot in the kitchen, religiously.

Macro shot on the chaos created by the turbot's skin and the fishbones.

18. DINING ROOM. INT. DAY.

DODIN gets up from the table and heads towards the kitchen cart to take an already uncorked bottle.

DODIN (*looking at the bottle*)
Let's see...
To pretend one doesn't have to switch wine is a heresy. The tongue gets saturated, and after the third glass the best wine awakens nothing but a blunted feeling.

He serves each guest, intentionally hiding the label on the bottle that the guests try but fail to see.

The 5 men grab their glasses, swirl their wine, smell, and then taste it.

RABAZ (*affirmative*)
It's a Clos-Vougeot!

RABAZ stares at DODIN inquisitively.

RABAZ
1870?

DODIN confirms it with a nod and a grin. RABAZ, proud of himself, swirls the wine in his glass, smells it then swallows another gulp.

MAGOT

God only made water, but man made wine. Oh, how good it is...

GRIMAUD and BEAUBOIS confirms with a nod.

GRIMAUD

Allow me to recount here a good story. In 1364, Pope Urban V wanted the Papal court to leave Avignon to go back to Rome.

VIOLETTE brings to the table a stupendous carré de veau garnished with braised lettuce.

GRIMAUD stops talking to draw attention to the dish.

DODIN

Any sentence begun must be suspended with the arrival a turkey roasted with truffles. This is only a Choisi pan-fried rack of veal, so you can continue with your story, Grimaud.

DODIN takes a knife and starts cutting the meat. While admiring DODIN's dexterity, the guests listen to RABAZ's story.

GRIMAUD

Pétrarque in his writing indicated that the cardinals did not want to leave Avignon. They saw themselves living a miserable life without Burgundy wines. The resistance was so strong that the pope had to threaten to excommunicate the Citeaux abbey, Jean de Bussières if, he did not stop supplying Avignon with Clos-Vougeot. When Urban V died, his successor Gregory XI hastened to rescind the threat of excommunication to receive Clos-Vougeot again at his Court.

A vague rumble of approval can be heard.

RABAZ turns his attention to his glass again.

RABAZ

1870, a wonderful vintage, year of the Paris siege by the Prussians. While France was going through rough patches of its history, this wine was put in a barrel and began its metamorphosis.

CUT

They eat the pan-fried rack of veal Choisy.

RABAZ (*amazed by what he's eating*)
What a tradition!

GRIMAUD (*raising his glass*)
This carré de veau is like
this grand wine.
It is not the work of one man but the
result of a relentless and
refined tradition. There is more than
a thousand years of history
in this bottle.

19A. KITCHEN. INT. DAY. / 19B. DINING ROOM. INT

EUGÉNIE cuts a sponge cake in two.
She gives a kick to one half by soaking it with kirsch.
She spreads vanilla ice cream on the other half.
She places the liquor-soaked half on the other one.

*(DODIN cuts a piece of camembert on a cheese board where other
with others chesses on it)*

With a wooden spatula, she covers the prepared sponge cake with
meringue and puts it in the very hot oven.

(DODIN and his friends are eating cheese)

EUGÉNIE takes the baked Alaska out of the oven.
The meringue has been scorched.

VIOLETTE carries the baked Alaska away on a tray with a small
saucepan containing Grand Marnier warmed beforehand.

EUGENIE seems exhausted and sits next to PAULINE who savors a
piece of pan-fried veal.
EUGÉNIE is moved by the little girl's enjoyment.

EUGENIE
Give me a taste...?

PAULINE cuts a piece of the veal, jabs it with her fork, and hands
it to EUGENIE who, holding the little girl's hand, brings her face
closer to grab a bite.

20. DINING ROOM. INT. DAY.

DODIN makes the baked Alaska flambé.
When the flames are extinguished, VIOLETTE presents the dish to
each of the guests who cut a piece to their liking.

CUT

The guests enjoy the dessert.

21A. KITCHEN. INT. SETTING SUN

PAULINE takes a bite of the baked Alaska under the gaze of EUGENIE, seated at PAULINE's table, watching for the little girl's reaction.

PAULINE cannot contain the tears coming to her eyes.

EUGENIE smiles with kindness.

VIOLETTE glances at them.

PAULINE (talking about what she's eating)
How do you call that?

EUGENIE
It's called a baked Alaska.

PAULINE
Why Alaska?

EUGENIE (thinking for a moment, smiling)
I don't know.

Together, they turn their head towards the kitchen's entrance.

The five men come through the door in a good mood.

They head directly towards EUGÉNIE.

Except for DODIN, all the men one by one kiss EUGÉNIE on the cheeks and thank her warmly.

PAULINE witnesses the scene with delight.

GRIMAUD
Thank you very much, Eugénie.
It was marvelous.

RABAZ
We missed you at the table.

MAGOT
Yes! Why are you never sitting with us?

BEAUBOIS
Dodin, is there a way to make some changes
in the organization so that Eugénie can
sit at the table with us?

DODIN (pointing at EUGÉNIE)
Ask her!

EUGÉNIE (smiling)
It is simply not possible.

MAGOT
Why though? I'm sure it is.

RABAZ

Your presence at the table would be so pleasant for everyone.

EUGÉNIE

To do what I do and do it right I need to stay here in the kitchen. Also, there is nothing you eat at the table that I don't eat myself. Here, the turbot fish for instance. Way before you got it in your mouth, I had it in mine since it arrived here early this morning. I smelled it, turned it over, caressed it at every instant of it being in the kitchen. I know its color, its consistency and even its taste by heart without even biting into it. So don't come tell me that you get more from this turbot than I do. Now, let's go to the living room. Violette will serve the liquor.

BEAUBOIS

Ah you're an artist! Thank you.

She shoves them out. The men leave the room.

21B. KITCHEN. INT. SETTING SUN

EUGÉNIE comes to sit next to PAULINE who looks at her with admiration.

VIOLETTE puts away small crystal glasses on a silver tray.

PAULINE (*looking at EUGÉNIE*)
They said you were an artist.
Is that true?

EUGÉNIE
They say anything.

VIOLETTE (*passing with the tray in her hands*)
What they say is true.

EUGÉNIE, amused, follows VIOLETTE with her eyes as she leaves the kitchen. She gets up, goes to pick up a book, comes back to sit in front of PAULINE, opens the book and looks for a specific page. She turns the book toward PAULINE to show her a picture.

EUGÉNIE
He is an artist.

PAULINE looks at the picture: two men standing side by side in their cook's attire, each wearing a different hat. EUGÉNIE's points out a character pictured on the right.

PAULINE
Who is that?

EUGÉNIE
His name is Antonin Carême.

PAULINE
Why don't they have the same hat?

EUGÉNIE smiles.

EUGÉNIE
That's because Carême thought that the hat worn by the cook evoked a man that just got out of bed. That's why he decided to modify it by putting a simple carton disk inside. And this hand-drawing shows how to wear the hat, on the side.

PAULINE looks at EUGENIE with attention.

EUGENIE
What is it?

PAULINE thinks for a moment, while looking at EUGENIE.

PAULINE
When did you start cooking at the castle?

EUGENIE
It was a long time ago.

PAULINE
How does one become a cook like you?

EUGENIE
What do you mean?

PAULINE (thinking)
An artist, as they say...

EUGENIE (smiling)
One becomes a good cook by cooking every day, I suppose.

PAULINE
Did Monsieur Dodin teach you how to cook?

EUGENIE
No, I was cooking before I met him.

PAULINE

Who taught you how to cook then?

EUGENIE

My parents did. My dad was a great pastry chef in Paris, famous even, I would say...

But he was not very patient. I mostly learned from my mother.

PAULINE

Where are your parents now?

EUGENIE

They died a long time ago.

I had been working here only for a few months when I heard of their death in the fire that burnt our house down in Paris during the night.

They look at each other for a moment.

EUGENIE (slowly)

How did you feel when you ate the first bite of the baked Alask?

PAULINE (after a moment, a little embarrassed)
I almost cried.

EUGENIE

Why?

PAULINE

I don't know.

EUGENIE

Have you ever cried while eating something?

PAULINE

No, never.

EUGENIE

What happened, do you think?

PAULINE

I don't know. I don't understand what you're saying.

22. LIVING ROOM. INT. NIGHTFALL.

Comfortably settled in the living room, the five men are smoking cigars and are having glasses of liquor.

RABAZ (*reading the Art Culinaire review*)
Hmm you know what? Auguste Escoffier³ and
a certain César Ritz are about to open
what they called a palace in Monte-Carlo.
A new kind of resort offering the finest
of gastronomy to its clients. Don't you
think Escoffier is going to lose his soul
in such a big place?

DODIN

Quite the contrary, it is the place to be
for a man like Escoffier. We live on the
legacy of Carême but Escoffier makes us
dream of the future. It's hard to
imagine that he is only 38 and that only
13 years separate the death of Antonin
Carême and the birth of Auguste
Escoffier.

The group is interrupted by VIOLETTE who enters the room
accompanied by a man, THE PRINCE'S AMBASSADOR, from Eurasia.

The man is well shaved, dressed in a pair of striped Nankin
trousers with foot straps, a double-breasted coat from which
emerges a gauffered jabot, and on his forehead a toupee in the
Romantic style.

He heads straight for DODIN while saluting the others with a nod.

THE PRINCE'S AMBASSADOR

Sir, my master, the Prince of Eurasia,
has dispatched me to request that you
and your entourage have dinner with him.

DODIN

Pardon me sir but who do you wish to talk to,
since there are four other men in this room?

THE PRINCE'S AMBASSADOR (*suddenly doubtful*)

I would like to talk with Monsieur Dodin,
the Napoleon of culinary art.

DODIN

How do you know it's me?

THE PRINCE'S AMBASSADOR (*troubled*)

It's not you?

DODIN

Yes, it's me. Please, continue.

³ Auguste Escoffier (1846-1935): the most renowned chef of his era. He is the first chef that created a refined cuisine destined for the palace hotels. Also, the first chef that codified and rationalised the organisation of a kitchen and managed to make French cuisine recognised internationally.

THE PRINCE'S AMBASSADOR (*somewhat pompous*)
Sorry, so I was saying... My master, the prince
of Eurasia, passing through this region, has
dispatched me, Sir, to request that
you and your entourage have dinner with
him. In your honor, his Highness has asked to
summon his master of cuisine who will come
and collaborate with the chef especially
hired by the hotel, at his request, in order
to treat you.

DODIN does not answer right away. During this short silence,
RABAZ, BEAUBOIS, GRIMAUD and MAGOT exchange glances.
MAGOT leans toward GRIMAUD.

MAGOT
There's no way he will accept.

DODIN
Please tell his Highness I accept his
invitation and thank him warmly.
Consider these four gentlemen as my entourage.

THE PRINCE'S AMBASSADOR
I allow myself to thank you in the name of the
Prince. Tomorrow an official invitation will
be brought to you. I wish you gentlemen a good
evening.

He leaves. The four men look at DODIN.

GRIMAUD
We thought you would refuse.

DODIN
Ahhh... I could not refuse this invitation.
I was notified about it a few days ago with
a plea to accept it.

MAGOT
Who has the power to ask you such favor?

DODIN
Monsieur Antoine de Beaumont, the man who
offered me two dozen oysters for the
Christmas supper of 1870, during the siege
of Paris.

RABAZ
Oysters during the siege while Parisians
have been starving for more than 3 months?

BEAUBOIS

400 000 Prussian soldiers were surrounding Paris
and oysters managed to get through?

DODIN

And they were very fresh.

MAGOT, RABAZ, GRIMAUD, and BEAUBOIS look at each other, they can't believe what they've just heard.

DODIN

I have here the menu of what I was eating
on the night of the 25th of December 1870,
at Café Voisin, rue Saint-Honoré in Paris.

RABAZ

We did not know you were there!

DODIN

I was there. Let me read it to you.
Menu. 25th of December 1870, 99th day of siege.
Hors d'oeuvres:
Butter. Radishes. Stuffed donkey head.
Sardines.
Soup: mashed red beans with croutons.
Elephant consommé.

MAGOT

Castor and Pollux! The two elephants from the
Jardin des Plantes. We had already had the
horses and other pets. There were not that many
things left to eat. We had to sacrifice the zoo
animals for the Christmas supper.

CUT

23. GARDEN. EXT. NIGHT.

Comfortably seated in armchairs, DODIN and EUGÉNIE drink a
liquor. Their faces are turned towards the night sky,
shimmering with stars.

DODIN

What do you think of Pauline?
This little girl has something.

EUGÉNIE

I agree. It's obvious that she has a gift
for culinary matters. When she tasted
the baked Alaska, I thought she was
going to cry.

DODIN

Humm... One can have perfect pitch at age 3
and at 5 sight-read a score while reading it
for the first time like Mozart, but no one

is a gastronome before turning 40. I will go see her parents, no matter what.

EUGÉNIE

Yes, it must be done. It would be a waste of time not to develop a gift and make it useful to others. But if you allow me, I'd like to talk to her parents for you.

DODIN

If you wish...

EUGÉNIE

I can see her inventing an exceptional dish in a few years.

DODIN

Ah, the discovery of a new dish does more for the happiness of humankind than the discovery of a new star in the sky.

EUGÉNIE stares at DODIN. DODIN smiles.
They look at the sky, drinking their liquor.

DODIN

Eugénie, would you allow me to come to your room tonight?

EUGÉNIE

Since when you ask me before knocking at my door? Knock and you'll see if it is open or not...

DODIN

If I ask you in advance, it's to make sure that it won't be closed.

EUGÉNIE

You'll see.

DODIN (as if by surprise)

Eugénie, I am asking you again: let's get married.

DODIN turns his head towards EUGÉNIE because she does not answer. She keeps her face turned towards the night sky.

EUGÉNIE (pensive, smiling)

How many times are you going to ask me again?

DODIN doesn't react but keeps looking at her.

EUGÉNIE (pensive)
Once married, I doubt I'll still have a choice to keep my door closed. We spend more time together than a lot of husbands and wives, studying recipes, making them, eating them. And you make me laugh with your witticisms. Aren't we fine as we are right now?

DODIN (after a while)
There are so many witticisms against marriage. You might enjoy this one: the marriage is a dinner that starts with dessert.

EUGÉNIE
How awful.

They smile.

DODIN
Adam and Eve, the first husband and wife, didn't they start with dessert?

They are absorbed in their thoughts.

EUGÉNIE
It's true that everything started with something they ate.

24. DODIN'S BEDROOM, EUGENIE'S BEDROOM. INT. NIGHT.

DODIN leaves his bedroom in his robe, walks up a flight of stairs, goes along a corridor on the right, reaches the spiral staircase, walks up the stairs. When he has reached the top of the stairs, he takes a left in the corridor towards the closed door of EUGENIE'S bedroom.

He puts his hand on the doorknob, hesitates, then turns it.

Opening the door reveals a tiny room where a fire crackles in the fireplace.

He enters the room.

The noise of water running draws his eyes towards the open door leading to the bathroom. He stands in the entrance frame and sees EUGÉNIE from behind, naked, standing next to a fuming basin, washing herself. She turns back, a smile on her face.

He comes closer, pulls up a chair, and sits very close to Eugénie to watch her wash herself.

25. FOREST AND FOREST RANGER'S SHACK. EXT. DAY.

DODIN, RABAZ, MAGOT, GRIMAUD, and BEAUBOIS walk at a good pace on a trail in the forest, along a river. Except for Dodin, each of them carries a bottle of wine in their hand.

MAGOT (to DODIN)

Next Friday, I'd like to come to your farm and buy a couple of calves.

BEAUBOIS

Remember that Friday, your Swiss banker comes for his monthly visit. Acting as your notary, I will take advantage of his presence to give him some of your property titles so that he can put them in a safe.

DODIN

For the calves, you'll see with Antonin. He'll be notified, and as usual, he'll present the cattle to you in the castle's outbuildings so that you won't have to walk through the mud.

GRIMAUD

I will also come to see those beautiful animals.

RABAZ

If nothing stops me, I'll be there too.

26. FARM. EXT. DAY.

A Panhard et Levassor oil-fueled vehicle, in which PAULINE and EUGÉNIE are seated holding the wheel, enters the courtyard of a farm.

PAULINE gets out of the car and runs towards her parents working in the garden. EUGENIE follows.

27. RANGER'S SHACK. INT. DAY.

Six bacon-wrapped ortolans⁴ cook in a pot under the men's surveillance.

⁴Ortolan: Eurasian bird captured and served in French cuisine, typically cooked and eaten whole. Traditionally, diners cover their heads with their napkin, or a towel, while eating the delicacy. The birds are caught with nets set during their autumn migratory flight to Africa. They are then kept in covered cages or boxes. The birds react to the dark by gorging themselves on grain, usually millet seed, until they double their bulk. The birds are then thrown into a container of Armagnac, which both drowns and marinates the birds. The bird is roasted for eight minutes and then plucked.

Each of them has a glass of wine in hand, they salivate profusely. Mouths move incessantly at the sight of the small birds simmering in the melted bacon.

BEAUBOIS
Only six?

AUGUSTIN raises a cloth to unveil twelve other ortolans raw and barded on a large plate.

Their faces cheer up with a smile.

AUGUSTIN
I only have one skillet and it is small.
We will cook them in batches.

DODIN
Eugénie buys ortolans at the market, but they are never as good as the ones we eat here. Our friend stuffs them with white millet in narrow cages where they cannot move nor see the light of day to prevent them from singing. To sing and move requires a lot of effort that is detrimental to fattening. Once they become little soft balls of fat, you drown them in the best Armagnac liquor. You pluck them without emptying them, you bard them and here they are.

DODIN points at the six ortolans with his chin.

28. GARDEN. EXT. DAY.

EUGÉNIE and PAULINE's parents visit the garden. It's a big garden including structures and aromatic plants proving it has been here for several generations.

PAULINE plays with three puppies that follow her everywhere.

PAULINE's parents have a grave expression on their faces.

PAULINE's MOTHER (*searching for words*)
You say she's gifted. But... how...

THE FATHER
Yes, how can you be so sure?

EUGÉNIE
There's no doubt, believe me. With your permission I'll make a great cook out of her. It's also Monsieur Dodin's wish.

THE FATHER
It's a great honor.

THE MOTHER (*cutting him*)
But she is still just a child...

EUGÉNIE
It's the best time to learn...
Pauline described your garden to me.
It's a wonder. Without even knowing it,
you have given her a very good culinary
education.

They look at each other in silence, not knowing what to say.

EUGÉNIE
Take some time to think about it.
My kitchen will always be open to her.

EUGENIE points at a copper tube on top of which stems zinc rods
unfolding like umbrellas.

EUGENIE
What are those?

THE FATHER
They are copper antennas topped by crowns of
zinc.
There are some over there, all over the place.
They are 7 meters apart from each other.

EUGENIE (*intrigued*)
What are they for?

THE MOTHER
They create an electric current in the soil.
It strengthens the plants, gives them better
health.
And the harvest is better.

EUGENIE (*surprised*)
Really?

THE FATHER
Yes. The first year we experimented with these
antennas on half of the garden. And the other
half, without antennas. The difference is
obvious. The harvest is much more abundant on
the side where the antennas are.

EUGENIE is impressed. She looks at PAULINE playing with the
puppies a little further away.

EUGENIE

Are you explaining all of this to PAULINE?

THE FATHER

Yes... she's very interested by it all.

THE MOTHER (with a more serious look)

And did you talk to Pauline about the apprenticeship?

EUGENIE

Of course no. Talk to her only if you want to.

PAULINE's parents glance at each other instinctively.

29. RANGER'S SHACK. INT. DAY.

AUGUSTIN places one ortolan still simmering with its cooking oil on each plate.

Seated close to each other around a small table, each with their ortolan in front them, the six men unfold their napkin.

Each one holds their ortolan, puts it carefully against their cheek to estimate the heat and avoid burning themselves while eating.

Then, they suck on the bird's behind and give grunts of pleasure. Then it is time to put the whole animal in their mouth and chew it for a long time.

30. KITCHEN. INT. DUSK.

DODIN appears in the kitchen door frame.

DODIN

Eugénie!

She's not in the kitchen.

VIOLETTE appears, holding some coal in a bin.

DODIN

Violette, have you seen Eugénie?

VIOLETTE (*heading towards the stove*)

She's been in her room since she came back from Pauline's place.

DODIN (*surprised*)

Really?

She pours the coal in a tank.

31. EUGÉNIE'S BEDROOM AND KITCHN. INT. DAY.

EUGÉNIE opens the door as DODIN is about to knock, which surprises him.

As EUGÉNIE closes the door and walks towards the kitchen, DODIN follows her while chatting.

DODIN (*surprised*)
How are you doing?

EUGÉNIE
Good. I heard you come home, and I was about to go fix your dinner. How were the ortolans?

DODIN
Violette told me you stayed in your room.

EUGÉNIE
Oh, it's nothing to worry about.

DODIN
How was your visit at Pauline's parent's?

EUGÉNIE
Very good.

DODIN
Have they agreed to let Pauline become an apprentice here?

EUGÉNIE
They didn't.
But they're not opposed to it either.

DODIN
Ah!

EUGÉNIE
They're thinking about it.

They enter the kitchen. She heads toward the stove and starts stirring the embers with a poker. DODIN stands a few feet from her. He looks at her with a worried glance.

DODIN
Eugénie, are you sure you're alright?
What if I called the good doctor Rabaz to have him examine you?

EUGÉNIE (*without turning back*)
It would be a waste of his time.

32. PRIVATE SALON OF A GRAND HOTEL. INT. DAY.

THE PRINCE, DODIN, RABAZ, BEAUBOIS, MAGOT, AND GRIMAUD are comfortably seated in the salon.
Only the OFFICIER DE BOUCHE⁵ is standing, magnificent in his suit.

THE PRINCE (*radiant, addressing DODIN*)
Master, without seeing any ostentation in this, allow my officier to give you a reading of the modest supper he will have the honor of serving you.

DODIN
The reading of a menu is always a pleasure, your Highness. We see the structure of a meal and the chef's intentions.

THE PRINCE turns toward the OFFICIER DE BOUCHE

THE PRINCE
Please announce it, officer.

L'OFFICIER DE BOUCHE lifts a paper to his eyes and starts reading.

L'OFFICIER DE BOUCHE
The menu will be composed of three courses.
For the first one, the soups will be:
One of pigeon bisque
One of quail with coulis à la reine,
One of crayfish
And the other of stuffed sole.
For the middle dish,
A young wild boar.
At both ends,
A royal pâté,
A terrine of pheasants with green truffles

RABAZ and GRIMAUD glance at DODIN whom they see slightly changing his posture in his armchair. DODIN looks back at his companions.
THE PRINCE is delighted and proud.

L'OFFICIER DE BOUCHE
The appetizers will be:
One of partridges, spit-roasted with fine herbs and essence of ham, a turtledove poupetin, a stuffed pike.
The main entrée will be composed of:
Two fattened chickens stuffed with cream,
Young rabbits served with Saingaraz stew⁶,
River birds prepared with oysters.

⁵ *Officier de bouche*: Person in charge of the different meals eaten by a king or a prince.

⁶ *Lapereaux à la Saingaraz*: Young rabbits cooked and served in a ham stew.

And the wine for this first course will be dry sherry after the soup, and for the white, Charbonnieux, Langon, Meursault, and Pouilly. For the red: La Chainette, Thorine and Saint-Estèphe.

THE PRINCE, prouder and prouder, glances at DODIN who smiles back at him. His companions witness the scene and look at each other.

L'OFFICIER DE BOUCHE

And while we prepare the second course, we will serve Malvasia from Cyprus and Madeira.

L'OFFICIER DE BOUCHE stands up straight and carries on.

L'OFFICIER DE BOUCHE

The second course will consist of two entrées preceding the four main dishes:

One of angler fish from Lake Geneva and the other of torrent trout soaked in Chartreuse.

The roasted meals will be:

Turkey with daube stew

Prime rib of beef with hollandaise sauce

Veal ragout accompanied with sweetbread, quenelles, and leg of lamb

served in stuffed fillet

There will be four dressings:

Spicy

*Au pauvre homme*⁷

*Au bleu celeste*⁸

À la nichon

And three salads:

Herbs, oranges, and olives

And the warm entremets for this course, to lift the roasted dishes and the salads:

Stuffed chanterelles mushrooms

Cockscomb soaked with Champagne wine

Asparagus

Carp roe with bechamel sauce

Truffles à la *Maréchale*⁹

While the OFFICIER DE BOUCHE enumerates an endless list of dishes, DODIN's four companions show signs of nervousness. DODIN notices it.

THE PRINCE is on the verge of jubilation.

⁷ Cold sauce made with water, salt, and spring onions

⁸ Sauce made with blackberry juice, wine vinegar, powdered ginger, powdered almond

⁹ coated with eggs and breadcrumbs, and sautéed.

33. KITCHEN. INT. DAY.

RABAZ, BEAUBOIS, MAGOT, and GRIMAUD are in the kitchen, some are seated, others standing up. They are eating a brioche while talking to EUGÉNIE.

RABAZ

The prince's generosity was a real challenge. The supper lasted for more than eight hours. The prince has applied the idea that a gourmet shall not fear any menu, should it keep him seated at a table for one day and one night.

GRIMAUD

There was a short moment at the beginning of the third course where I was convinced my stomach was going to surrender. Yet quickly, the discomfort ceased, and I was amazed that I could continue the rest of the supper until the end.

EUGÉNIE

And what did Dodin think about it?
I haven't had the chance to talk to him.

BEAUBOIS

To sum it up, Dodin saw the prince's supper as a dense, abundant, and rich construction yet lacking any light or clarity. No air, no logic, no line. It followed customs yet without any rules. A succession of dishes without order, tainted by mistakes in the arrangement of taste and touch.

EUGÉNIE

What did he say about dessert?

MAGOT

He didn't like that the works of almond, that require so much attention and analysis, were served just after the ice cream that paralyze and numb the tasting faculties, and before the cheese, also cold, that end up leaving a mediocre flavour in the mouth.

RABAZ

To be more precise, he said it
«leaves a taste of vulgar
ointment in the mouth »

EUGÉNIE

Was there something irreproachable?

BEAUBOIS

The wine, even though the order in which they were arranged was far from flawless.

MAGOT

The cigars, the ratafia, and the liqueur were irreproachable.

GRIMAUD

When he returned yesterday, did he have dinner before going to bed?

EUGÉNIE

He did not want to go to bed with the memory of the supper offered by the prince. I simply served him a consommé essence with a poached egg and a few twigs of tarragon, a turkey breast in a wine jelly, and a fricassee of asparagus tips. He dipped a few cookies in a glass of Grenache, had a large gulp of linden tea with honey, and then put himself to bed.

GRIMAUD

What is he doing this morning?

EUGÉNIE

He is studying the menu...

RABAZ (*cutting EUGÉNIE*)

...to invite the prince?

EUGÉNIE

Yes.

GRIMAUD

Eugénie, we would appreciate it if you could let us know what he intends to serve to the prince as soon as he tells you. Will you do this for us?

EUGÉNIE

Yes, of course. Tell me... Did the prince ask him what he thought of the supper?

The men look at each other, kind of embarrassed.

34. SALON. INT. NIGHT

FLASHBACK

Each of them comfortably seated in an armchair, they smoke a cigar, drink liqueur, and snack on ratafias. MAGOT would give everything to unbutton his waistcoat as it stretched at the seams after such a generous meal. L'OFFICIER DE BOUCHE makes his appearance.

THE PRINCE

Master, my officer has a request to make to you.

L'OFFICIER DE BOUCHE

Master, I prepared this menu with humility yet with the desire to do well. Your remarks would be extremely precious to me.

DODIN is taken aback but does not show it. His four companions are suddenly tense.

DODIN

I thank you for treating me tonight way beyond my expectations.

His four companions look at each other discreetly, with a feeling of confusion. L'OFFICIER DE BOUCHE retains a smile of content. THE PRINCE is over the moon.

DODIN

I do think any negative appreciation would be inappropriate.

L'OFFICIER DE BOUCHE (*smiling, relieved*)
Thank you, master.

He turns away to leave the room while DODIN takes his cigar to his lips. The latter stops suddenly.

DODIN (*pushed by an irrepressible force*)
Nevertheless...

L'OFFICIER DE BOUCHE stops and turns back.

DODIN

Pardon me. There might be a few questions. If I may...

DODIN's four companions, tense, glance at each other.

DODIN (*slowly*)

For the first course's middle dish, given that on one hand we had a paté royal and on the other hand a pheasant terrine, why serve boar? Wasn't this an accumulation of rich meats of opposite tastes? Wouldn't a stewed suckling calf with pistachios have been preferable? In the first appetizer, did the essence of ham not stifle the sweetness of the partridge? Didn't it feel repetitive to serve a pigeon bisque followed by a quail soup? The same can be said for the two courses adjacent to that one: the pikes served with filling just after the stuffed sole, wasn't it like going backwards?

Why not call for the help of a very flavorful big fish or a shellfish, unexpected in our regions? Why put a goose between rabbits and larks when in the same course the palate has been violently shaken by vinegar-reddened coulis while it should have been kept fresh to grasp the infinite nuances of the woodcocks ahead?

Under the hollandaise, did you taste the energetic and healthy flavor of the beef?

It was, by the way, a piece poorly chosen in the backbone of an animal most certainly fed in humid pastures, don't you think? And what about this thick topping à la Vestale?

Did it not conceal so annoyingly this perfume of sea plants that must prevail in the anglerfish meat?

Wasn't the fresh Cortaillod misplaced amongst the generous ardor of a Côte-Saint-Jacques, a Richebourg, and a Romanée?

Instead of the 1859 Saint-Estèphe, wouldn't the softer, less violent 1857 vintage be a better fit for the slightly pale flavor of the cream which stuffed the two fattened chickens served in the main appetizer of the second course?

THE PRINCE clapped to put an end to the torture endured by his OFFICIER DE BOUCHE, getting paler and paler as DODIN went along with brilliant enumeration.

Making himself a spectator in a game for which he has defined the rules, THE PRINCE is jubilant despite the humiliation of his OFFICIER DE BOUCHE.

THE PRINCE

Bravo! Bravo! What art! What science! It's dazzling!

L'OFFICIER DE BOUCHE (*tilting*)
Thank you for your precious remarks
so useful to my perfecting of this art of
which you are indisputably the greatest
master.

DODIN's four companions are able to breathe again normally after this long period of tension during DODIN's virtuosic speech where they have been holding their breath and feeling the snap of the master's cutting words while appreciating the correctness of his judgement.

35A. FARMYARD. EXT. DAY.

EUGÉNIE walks at a good pace away from the castle, in front of which a car is parked, the banker's car.

She turns left and passes in front of a farmhouse, bypassing the building and ends her walk in the garden.

35B. FARMYARD. EXT. DAY.

She joins RABAZ, GRIMAUD, AUGUSTIN and MAGOT standing among a dozen calves and cows.

Cattle merchant MAGOT under the gaze of a farmer, observes a calf and strokes it while his friends are delighted to find themselves surrounded by these magnificent beasts.

EUGÉNIE comes closer.

The men, seeing her, take a few steps in her direction.

EUGÉNIE
It will be a pot-au-feu.

The men remain speechless. For a moment.

GRIMAUD
Are you sure?

RABAZ
Did he say pot-au-feu?

EUGÉNIE
Yes, he wants to serve a pot-au-feu for the
prince.

The 4 men are perplexed.

GRIMAUD (*with a pensive tone*)

Pick your freshest meat and the least bloody possible. Pick a thick piece. The rump's tip is an excellent part, for it is nicely balanced between fat and lean meat. Don't wash it, you will deprive it of most of its juice. Tie it after separating the bones so that it does not lose its shape and put it in a pot filled with one pint of water per pound of meat.

I... I don't understand...

MAGOT

I can't either. It is strange, to say the least!

RABAZ

Did he say anything else?

EUGÉNIE

No. He only said he will study the recipe. And then he went back to sign the papers with his banker and Beaubois!

36. EUGÉNIE'S BEDROOM. INT. DAY.

DODIN knocks at EUGÉNIE'S bedroom door. He waits and then opens the door.

DODIN

Eugénie?

He doesn't see her. He enters and goes in the bathroom. After a glance, he comes back in the hall and looks in VIOLETTE'S room stayed open.

37. FARMHOUSE. EXT. DAY

DODIN retraces EUGÉNIE'S steps to reach the farmyard where the GRIMAUD, RABAZ, BEAUBOIS, and MAGOT stand amongst the calves and cows.

At a distance from GRIMAUD, RABAZ, and MAGOT, he raises his voice in their direction.

DODIN (*yelling*)

Have you seen Eugénie?

GRIMAUD

She was here recently.

But she left a while ago now.

DODIN vaguely waves his hand, and to BEAUBOIS:

DODIN

When you walk out our banker to his car
haven't you seen her on your way back?

BEAUBOIS

No, I haven't...

DODIN turns his heels and heads back.

On his way back, DODIN notices a copper antenna planted in the middle of the garden, he walks towards the antenna. He stares at it while walking around it. Something catches his eye from the side of a small glass building. Looking more attentively, he sees EUGENIE, seated on the ground, back against the door of the glass building. A look of fear in his eyes, he quickens his pace. By her side, he kneels and seizes EUGENIE's shoulder.

DODIN (*worried*)

Eugénie?

She seems to be waking up from a deep sleep.

DODIN

Eugénie?

EUGÉNIE comes to her senses slowly.

DODIN

Eugénie, what's the matter with you?

EUGÉNIE looks around her.

EUGÉNIE

Did I fall asleep?

38. EUGÉNIE'S BEDROOM. INT. DAY.

EUGÉNIE is lying down in her bed, surrounded by DODIN and RABAZ, who puts his tools back in his doctor's bag.

EUGÉNIE looks fine.

RABAZ (*reassuring*)

Nothing serious. You haven't inherited healthy genes from your ancestors though. I will bring you medicine later on today. How do you feel?

EUGÉNIE

I feel perfectly fine. And you won't keep me in bed much longer.

RABAZ (*smiling*)
You'll have to, though.

EUGÉNIE shows her impatience.

DODIN
Eugénie, be reasonable..

RABAZ (*smoothly*)
Eugénie, amongst my colleagues, I am recognized as having some competence, and here I am a friend. If I say you need rest, please trust me on that matter. Will you?

EUGÉNIE (*resigned*)
I will.

RABAZ (*smiling*)
Thank you. Now get some rest.

39. KITCHEN. INT. DUSK.

DODIN makes a broth in the kitchen.

While the broth cooks on the fire, DODIN studies a recipe, seated at his little table filled with books.

40. EUGÉNIE'S BEDROOM. INT. NIGHT.

EUGÉNIE, seated in her bed, slowly sips a clear broth. DODIN, on a chair near the bed, looks at her with softness in his eyes.

EUGÉNIE
Your broth is delicious.
You're going to make me get used to
being served in bed.

DODIN
I will, as much as you like.
I loved making this broth for you.

EUGÉNIE (*softly*)
You have better things to do than taking care of
me. Violette can do it.

DODIN (*smiling*)
Violette does not even know how to boil water.

EUGÉNIE
Despite your smile, you seem serious, grave
even.

DODIN (*smiling*)
I'm very serious indeed.

EUGÉNIE (*smiling*)
Here you are, lacking the witticism that I like
so much about you. What's going on?

DODIN is suddenly seized by emotion. EUGÉNIE is moved and sees
that DODIN is searching for his words. DODIN, shaken, is on the
verge of tears.

DODIN (*very moved*)
When I found you in there, I...
I was so scared... For a moment I thought...
I thought... I was dying myself.

A slight smile of delight on her face, EUGÉNIE, as moved as he is,
tries to retain her tears.

EUGÉNIE
I feel full of life... I feel... happy and grateful...
I would like...a bit more of your broth... if it's
not contraindicated by the good doctor Rabaz.

DODIN (*pulling himself together*)
Of course...

DODIN takes the tray and gets up.
EUGÉNIE looks at him heading towards the door.

EUGÉNIE (*slightly provocative*)
You can send an invitation to the prince
whenever you want. I feel fine and ready.
Unless you are not.

DODIN hangs on, freezes for a moment, and then turns back. With a
pensive look on his face, he takes his time before speaking.

DODIN
I have a much better idea.

41A. KITCHEN. INT. DAY

In a large pot, DODIN places two chickens cut in half into cold
water.

He brings the water to a boil and skims it by rinsing the ladle in
the clear liquid.

He adds sliced onions, leeks, carrots, a bouquet garni, a few grains of black pepper, and one whole onion stuck with six cloves.

While this chicken base simmers on the heat, DODIN dresses the fattened chicken.

DODIN stares at the fattened chicken he holds in his hands.

He dips the legs of the chicken into the boiling water. He peels the tough skin in a bowl of water.

Now with his left hand maintaining the chicken on the cutting board, DODIN has his right hand inside the belly of the bird. In one gesture he empties the chicken's inner organs.

He takes off the chicken's skin.

He slices black truffles with a knife and slips the pieces under the chicken's skin.

He ties it up.

DODIN puts the chicken into the poultry stock to cook.

With a utensil, he immerses the bird under the surface of the poultry stock.

He places a tea towel on top of it, and lets it cook on low heat. The surface of the broth slowly comes to a low boil.

DODIN's hands peel a hard-boiled egg. He chops the two eggs with a knife, minces the chives that he mixes with the egg pieces.

He puts two spoonfuls of crème fraiche into a bowl, squeezes lemon juice over the top of it and stirs.

He minces a horseradish root with a knife.

On another burner, a half of a thinly sliced beet cooks in a base of fish stock.

He strains the juice in a colander, then puts it to one side.

DODIN's hands open the pea pods.

DODIN washes the rice and lets it drain.

In a saucepan, DODIN sweats a chopped onion in clarified butter. He adds some rinsed rice that he keeps stirring over the heat to make the grains pop.

41B. KITCHEN. INT. DAY/SETTING SUN.

DODIN removes the tea towel from the pot and pulls the chicken out of the chicken stock. He sets it to the side in another casserole dish.

He filters the chicken stock.

He pours a little of the stock over the chicken in the casserole dish and leaves it covered over low heat.

DODIN pours the rest of the chicken stock into the rice casserole, covers it and puts in the oven.

42. CORRIDOR/ EUGENIE'S BEDROOM. INT. NIGHT

DODIN appears in the corridor by the grand stairway. He is dressed to the nines and walks towards EUGENIE's bedroom. He stops in front of the door, adjusts his clothes by pulling on them, and knocks at the door.

EUGÉNIE (off)
Come in!

DODIN opens the door.
He gets closer to her. They briefly look at each other, with a half-smile. Just a pinch of confusion and charm.

Then he offers his hand and she takes it.

43. DINING ROOM. INT. NIGHT.

Together they walk out of the room. They follow the corridor, walk down the stairs, and enter the dining room lit by numerous chandeliers where a small round table is dressed.

DODIN takes EUGENIE to the table only set for one person.

He pulls out the chair. She sits.
He goes to take a bottle of champagne on the trolley and goes to serve EUGENIE.

DODIN
A Perrier-Jouët

EUGÉNIE smiles slightly, grateful.

While DODIN keeps the bottle against his chest, EUGENIE is still not going for her glass of champagne.

DODIN gives her a questioning look.

EUGÉNIE looks towards the kitchen trolley with a slight movement of the chin. DODIN understands what she wants.

He goes back to the trolley, takes a glass in which he pours some champagne. Putting the bottle on the trolley, the glass in his hand, he goes back to EUGÉNIE.

Together and conjointly, they taste the champagne. They are seized.

DODIN
It has a rare intensity.

EUGÉNIE smiles.
He places the glass on the trolley, passes by EUGENIE's side to go the kitchen. EUGÉNIE takes another sip of champagne.

44. KITCHEN. INT. NIGHT

DODIN enters the kitchen. He takes his jacket off. He unscrews his cufflinks, puts them down, and rolls up his sleeves.
He ties an apron on top of his vest.

VIOLETTE enters with a glass of champagne.

VIOLETTE
Eugénie asked me to bring it to you.
Where do you want me to put it?

DODIN (pointing to a spot without looking)
Here, please.

CUT

DODIN prepares a plate full of pea soup.
He adds a floral decoration. He raises his head.

VIOLETTE approaches and takes the plate away.

45. GREEN SALON. INT. NIGHT.

VIOLETTE enters the dining room and places the plate in front of EUGENIE.

As she smells the cream of pea soup, EUGENIE slowly picks up the spoon and testes a spoonful.

She keeps the spoon in her mouth for a moment to savour the full quality of the dish.

VIOLETTE is tense, as if she had fixed the dish herself.

EUGENIE lets an inner smile be visible behind a concentrated face.

VIOLETTE bends down a little to better see EUGENIE's face. EUGENIE takes another spoonful.

EUGENIE
How is it going in the kitchen?

VIOLETTE
Fine! Everything's fine! I'm going back.
Should I say something to Monsieur for you?

EUGENIE takes another spoonful with obvious pleasure.

EUGENIE
No, don't. Don't say anything.

VIOLETTE approaches and pours her some champagne.

VIOLETTE
Monsieur said you should never lack champagne.

46. KITCHEN/GREEN SALON. INT. NIGHT.

DODIN opens the oysters, trim them, and putd them to one side.

He places 5 oyster shells on a bed of crushed ice, in each shell he puts a little bit of cream with lemon juice, minced horseradish, mimosa egg with chives, then the oyster on top of it, pours a small drizzle of beet juice on his construction, and tops it off with a spoonful of caviar.

He lets a few drops of beet juice fall on the crushed ice and decorates the oysters with slices of cooked beetroot.
DODIN sits up.

VIOLETTE takes the plate away while DODIN's eyes follow the dish with a certain tension on his face.

47. KITCHEN/DINING ROOM. INT. NIGHT.

The camera frames the 5 oysters with caviar from the kitchen to the table where EUGENIE is seated. EUGENIE looks at the oysters for a moment and, smiling, she grabs her glass of champagne and drinks a sip without looking at it. She takes a dessert spoon with one hand and an oyster with the other, and eats the oyster. She eats another.

A sip of champagne.
Then another oyster.
A fourth one.
Another sip of champagne.
And the last one.

48. KITCHEN/ GREEN SALON. INT. NIGHT.

DODIN takes the casserole filled with rice out of the oven. He deseeds the rice with a fork.

DODIN pours the chicken stock on the slightly boiling liquid cream in a pot, he whips the cream with a figure 8 movement.

He whisks the egg whites, takes one tablespoon of the egg whites et adds it to the mix of chicken stock and cream.

The supreme sauce thus obtained is white and a great delicacy. DODIN dips a finger in it to taste it.

He lifts the lid of the casserole containing the chicken, takes the bird out, and extract a piece of breast that he puts on a beautiful plate, lays a few spoonfuls of rice, pours the supreme sauce over the chicken breast where the sliced truffles are visible under the now-transparent skin of the chicken. He leaves the plate and hurries to put his vest on.

VIOLETTE enters with a bottle of champagne and fills DODIN's glass while he readjusts his outfit.

VIOLETTE

Can I take the plate to Eugénie?

DODIN

No, I'll do it.

49. KITCHEN/ DINING ROOM. INT. NIGHT.

DODIN takes a sip of champagne, pours a little bit of supreme sauce into a sauceboat, takes the plate and, with both hands taken, points at the champagne bucket with his chin to VIOLETTE while walking towards the kitchen door.

DODIN

Violette, take the champagne bucket and follow me.

VIOLETTE hurries to lift the bucket and follows DODIN. Together they leave the kitchen and walk up the first flight of stairs.

The camera loses them at the first turn, catches up with them, loses them again, and eventually moves ahead of them towards EUGÉNIE who lifts her head and smiles to DODIN who is approaching. He places the plate containing the chicken in front of EUGÉNIE, rearranges the cutlery, the glasses, and turning back, he takes the bottle of champagne in a bucket held by VIOLETTE. He immediately starts uncorking it while talking to EUGENIE.

DODIN (while filling the glass)

You probably remember, last year, I was able to acquire three of these bottles at an auction in London.

EUGENIE, smiling, nods.

Over the kitchen trolley, he breaks the wax and pops the cork out.

DODIN

A 1837 Clos d'Ambronnay from the maison Krug which sojourned for almost 50 years at the bottom of the ocean after a ship wreck which carried 2000 bottles of this champagne towards America.

EUGENIE is touched by the exceptional nature of the bottle uncorked in her honor.

He seizes two new glasses, places them on the table, and pours some champagne in them. They both grab their glass, clink the crystal, and raise the champagne to their lips.

DODIN

Everything is still here.

EUGENIE looks at DODIN with a grave smile, as one has in moments of great happiness.

EUGÉNIE (almost in a whisper)

Thank you...

VIOLETTE is almost as moved as EUGENIE.

DODIN

Would you allow me to watch you eat?

EUGÉNIE (*smiling*)

If you like.

She eats. He watches her. In the glances they exchange, there is a hint of challenge, seduction, and desire.

DODIN (*with a certain gravity*)

An 11th century Chinese poet obeyed one rule all his life: work for a whole year and the following year, devote himself entirely to his wife. I should have followed his example.

EUGÉNIE and DODIN gauge each other, DODIN's seriousness is counterbalanced by EUGÉNIE's slight smile.

EUGÉNIE (*slowly*)

In what you just said, there are several words that don't fit your situation. For instance, you are neither a poet nor Chinese.

DODIN
I'm not a poet?

EUGÉNIE
The Napoleon of gastronomy, the prince,
the king and so many other qualifiers, but
you're not a poet.

DODIN
Let's say... not yet.

EUGÉNIE (*mischievous*)
And then, there's the word wife.

DODIN stops her with a gesture.

DODIN
I'm working on it.

DODIN gets up, holding EUGÉNIE's gaze.

DODIN
Teeth split food. Glands of all kinds that
line the inside of the mouth moisten it. The
tongue jostles it up to merge the flavors.
It presses the food against the palate to
squeeze out its juices and savor its taste.
In doing so, the tongue gathers food in the
center of the mouth, then, supported by the
lower jaw, it lifts in the middle so that it
forms at its base a slope, which inclines
and draws the food to the back of the mouth
where it is received by the pharynx, which
tightens in its turn. It then enters the
esophagus whose peristaltic movement leads
it to the stomach.

DODIN pauses.

DODIN
Yet, with you, this activity is pure beauty.

At this, he goes back to the kitchen.
EUGÉNIE remains still and amazed for a minute before bursting out
laughing and poking her fork into the chicken's flesh.

50. KITCHEN/ GREEN SALON. INT. NIGHT.

Meditative, he paces around the kitchen while playing with a hat
he puts on his head then takes it off then puts it back on
carelessly. He is focused and lost in thought.

DODIN, hat on his head, stares at several pears in syrup in individual jars. He examines them carefully.

He gauges the texture of a white cream.

He is seated on a chair, his head thrown back, the hat covering his face. He removes the hat then turns his head to look to his right.

Then suddenly everything starts.

Hat on head, he starts making the dessert that we will only see partially during the entire process.

He moves towards the oven, opens it and grabbing the still hot nougatine, he crumples it and holding it in the air so that it sets in its final shape as it cools down.
Then he places it on the dessert that we do not see.

He takes something out of his vest pocket and places it somewhere on the construction.

He takes some flowers and adds the final touch to the dessert that we still cannot see.

He raises his head.

DODIN

Violette, you will present this plate with this
Side facing Eugénie

VIOLETTE approaches

VIOLETTE

Yes, sir.

DODIN

You understood well, didn't you?

VIOLETTE

Yes, sir. This side facing Eugénie.

51. KITCHEN/DINING ROOM. INT. NIGHT.

VIOLETTE grabs the plate and takes it away. We follow her on her way from the kitchen to EUGENIE's table without showing the dessert.

VIOLETTE places the plate in front of EUGENIE.

EUGENIE looks at the dessert, out of the frame. She takes a sip of champagne while still staring at it.

A smile brightens her face.

She extends her hand and turns the plate.

VIOLETTE reacts immediately.

VIOLETTE

Be careful! Monsieur asked to present you the plate the way I did.

EUGENIE (smiling)

I know...

She removes the small flowers and petals with which DODIN decorated the dessert.

She pushes her finger deeper into the nougatine.

Suddenly, it breaks.

A smile appears on EUGENIE's face.

She carefully extracts an engagement ring set with a diamond from the nougatine and smiles.

She puts the ring down, turns the plate to present it as DODIN intended and rearranges the broken nougatine.

We now see the dessert in which the pear evokes the naked body of a woman lying on her back.

52. EUGÉNIE'S BEDROOM. INT. NIGHT.

DODIN turns the door's handle of EUGENIE's room.

He pushes open the door, and discovers EUGÉNIE, lying on her back, naked, offering the same view as the pear in the dessert.

53. GARDEN. EXT. DAY.

In a joyful atmosphere, EUGÉNIE's hand, wearing the wedding ring is on the table. EUGÉNIE is wearing a beautiful dress.

About twenty people are seated around the table, protected from the sun by a few pieces of cloth stretched out between tree branches.

The table is stupendous with food and wine.

RABAZ, BEAUBOIS, GRIMAUD, and MAGOT are present with their wives and kids.

PAULINE and her parents are there too.

A young man pays a lot of attention to VIOLETTE.

DODIN gets up, waits for everyone to listen to him

DODIN (*joyfully*)

Eugénie and I have decided to unite
in the autumn of our lives.

The guests protest. PAULINE does to.

DODIN (*pointing at PAULINE*)
Don't go protesting in unison with Pauline!
What do you know about autumn Pauline?

Everybody laughs. PAULINE does too.

DODIN
Yes, we are in the autumn of our lives
and I affirm it without a hint of
melancholy. We're going to marry before
the end of autumn.

Everybody claps.

DODIN
The autumn, this abode of rain and gold
is also a wise season for sound advice.
It's also a good season for gastronomy.

DODIN pauses and looks at EUGÉNIE or rather, he stares at her long enough to draw the guests' eyes on EUGÉNIE. People seem to be moved by DODIN's silent stare.

DODIN
An autumn rose is more exquisite than
any other season's.

Everybody claps.

DODIN (*slowly*)
In autumn when clouds float like continents
on the move, harvests bring cold winds, joy,
and game. The thrushes stuffing themselves
with raisins have reached their highest
degree of perfection. There are chestnuts,
artichokes, chasselas, and pears. The
Abailard of our farmyard presents its
rounded rump to the fire. And as the quail,
the slender-billed bird and the corn crane
leave us, we see the languorous wood
pigeon, the woodcock and the adventurous
duck coming from the other side of the
world to arouse our appetite. The tide is
reassured after the trouble caused by
summer drought. Normandy harvests its vines
by banging them with a stick. The Reinette
apple has become processable to embellish
and make our dishes more diverse under
countless cheerful features. In Autumn we
start having dinner by candlelight and the
dinners get better, longer, with more

pleasure and joy. The duck and wild geese get from north to south. Only too rarely, some fortunate led bullets make this lovely bird descend on our tables where their aroma earns them a most distinguished reception. Autumn is the imperceptible transition from the innocent pleasures of a frugal summer to the substantial enjoyment of winter.

DODIN draws his eyes towards EUGÉNIE again.

DODIN

Let's unite in autumn to welcome winter and its festivities.

Everybody claps.

EUGÉNIE's emotion can be seen on her face.

54. DODIN'S BEDROOM. INT. NIGHT.

DODIN, in his bedroom, looks at EUGÉNIE, standing on the doorstep in her dress.

DODIN

Come in... now this bedroom is yours as well.

EUGÉNIE hesitates, with an amused look on her face looks at all the corners of the room from the threshold.

EUGÉNIE (pacing herself to speak)

Come... I will take you to the place...

EUGÉNIE

...where I lived the happiest years of my life.

55. EUGÉNIE'S BEDROOM. INT. NIGHT.

EUGÉNIE's bedroom door opens on her bed.

EUGÉNIE comes in, pulling DODIN by the hand behind her.

She turns back and still holding DODIN by the hand, joyful, gets very close to the camera that has remained on the threshold of her door and, her face close-up, closes the door.

56. KITCHEN. INT. DAY.

DODIN and EUGÉNIE are seated on the table where DODIN usually has his breakfast. He's holding a sheet in his hand. EUGÉNIE is attentive.

DODIN (reading)
Menu of the supper offered to His Royal
Highness, the crown prince of Eurasia.

DODIN raises his eyes to look at EUGÉNIE.
She is attentive and relaxed.

DODIN
Treats before soup..

DODIN pauses before specifying.

DODIN
Eugénie Chatagne's soup.

EUGÉNIE slightly tilts her head to the side with a slight smile
when she hears her name. While reading, DODIN keeps raising his
eyes to check EUGÉNIE's reactions.

DODIN (continuing)
Brillat-Savarin¹⁰'s fried foods
Dodin-Bouffant's pot au feu.

EUGÉNIE tilts her head again, this time with a little bit of
skepticism when she hears the pot-au-feu announced.

DODIN (*continuing*)
The Soubise purée¹¹
The desserts
White wines from Dezaley and Chateau-Grillé
Red wines from Châteauneuf-du-Pape, Séguret and
Chambolle.

DODIN raises his eyes.

EUGÉNIE (*surprised*)
That's all?

DODIN nods. She gauges DODIN's decidedness.

EUGÉNIE
Well to say the least, it's...
I hesitate between calling it risky or
audacious.

DODIN
Go for audacious!

¹⁰ Jean Anthelme Brillat-Savarin (1755-1826): French lawyer, politician
gastronome, author of *Physiologie du goût*, one of the founding texts of French
gastronomy.

¹¹ *Purée soubise*: mashed potatoes mixed with onions.

EUGÉNIE (*doubtful*)

It is such a meagre menu it couldn't even make up an ordinary first course for the Prince. And, there is the pot-au-feu...

DODIN (*looking at EUGÉNIE*)

I know what you're thinking. These three little words have a vulgar sound, with no glory, and they smell like burnt grease. But the pot-au-feu is so... French. It has gone through many centuries and fed so many French families. That's why I want to take up the challenge to astound the Prince with a pot-au-feu of my own making. With your help.

He stares at EUGÉNIE, as if waiting for her agreement. She smiles eventually and consents with a nod.

DODIN
Thank you.

They look at each other, her face smiling, his is graver.

EUGÉNIE
I'm not scared. Are you?

DODIN
Do you feel like I'm wobbling?

EUGÉNIE
Yes, I do.

They stare at each other with a look that is conjointly a joust, a challenge, a mutual comprehension, and a form of seduction and admiration.

Then something changes in EUGÉNIE's expression. DODIN realizes it immediately.

DODIN (*worried*)
Eugénie?

EUGÉNIE looks at DODIN for a moment. He clearly sees she is about to speak to him.

DODIN
Eugénie?

EUGÉNIE
Hold me in your arms...

He straightens up and holds her in his arms. He panics, looks around him and yells.

DODIN
VIOLETTE!!!

57. EUGÉNIE'S BEDROOM AND CORRIDOR. INT. DAY.

EUGÉNIE puts back on her clothes while DODIN, RABAZ, and A DOCTOR talk in the corridor by EUGÉNIE'S bedroom door.

THE DOCTOR (*briefly addressing RABAZ*)
You will agree with me, dear colleague, that medicine is not an exact science.

DODIN (*almost aggressive*)
Well did you come here only to give us a definition of medicine?

THE DOCTOR (*with a sorry face, humble*)
It is useful to know though. To understand there are things we ignore in the current state of our science.

DODIN (*looking at the doctor, then RABAZ*)
So we don't know what Eugénie is suffering from? You don't know?

RABAZ
We don't know. We don't know either if it's serious or not, nor how this thing can evolve.

THE DOCTOR
There might not be any evolution.
Her faintness could disappear the same way it appeared.

EUGÉNIE goes from the bathroom to the bedroom.
THE DOCTOR invites her to sit.

THE DOCTOR
How do you feel?

EUGÉNIE (*smiling*)
Good.

DODIN
No, you don't, Eugénie, I know you.
A few hours ago, I felt you faint against my chest. I can't agree.
You are not well.

EUGÉNIE (*sincerely*)
I am sorry I scared you. But less than an hour later I was doing fine. (to the DOCTOR)
Thank you for coming all the way and giving your

colleague's opinion to our friend doctor RABAZ. You two will both agree that I'm doing perfectly fine. It's very embarrassing even to know with certainty that when you got here, you would have to check a perfectly healthy person.

DODIN looks at every person in the room as if everyone were against him.

58. KITCHEN. INT. NIGHT

EUGENIE cooks an omelet on the heat, folds it, pours it onto a plate.

She takes the plate to the table where DODIN, seen seated from behind, is pouring some wine into EUGENIE's glass.

While walking, she looks at the back of DODIN's neck.

As he pours wine into his glass, she stops behind him and reaches out to stroke DODIN's hair. As she lingers, he turns back and looks at her, surprised.

She sits in front of him, placing the plate on the table where there is charcuterie, cheese, bread, and wine.

EUGÉNIE takes the glass of wine that DODIN offers her. He raises his and makes it ring against EUGÉNIE's.

DODIN
Here's to the best moment of this day! I'm glad there's nothing serious about your condition. Sorry for being unreasonably worried.

EUGÉNIE smiles.

DODIN
Thank you for the omelet, let's eat it.

They eat the whole omelet religiously, looking at each other from time to time.

EUGENIE (slowly)
You know how some of my nights go since you spend them with me. But the other nights, do you want to know what they look like?

DODIN
I want to, more than anything else..

EUGENIE
The nights when my door stays open for you...
There are plenty of them...

DODIN
Not as many as I would like...

EUGÉNIE (with a slight smile)
The nights when it is locked...
There are many...

DODIN
Too many...

EUGENIE (after a moment of reflection)
There are also many of those nights when, lying
in my bed
I imagine you silently walking from your room
to mine

DODIN
With my heart racing every time...

DODIN is patiently waiting.

EUGENIE
The extraordinary has happened twice.

DODIN
What was it?

EUGENIE
To imagine you leaving your room in the
darkness. To see you walking up the flight of
stairs, then you take a right and walk along
the end of the corridor, then you climb the
service stairs to reach the first floor and you
take a few more steps to come to my door. And
finally, you put your hand on the doorknob.
Only twice during all these years, at the exact
moment when I saw you in my mind opening my
door, it really opened.

One can read on DODIN's face a flood of questions on the meaning
and scope of what EUGENIE just said.

59. CUT

60. EUGÉNIE'S ROOM. HALLWAYS. INT. EARLY MORNING.

In the uncertain pale light of the early morning, the closed door
of EUGÉNIE's room only allows silence to be heard from inside the
room.

On the other side of the door, we hear DODIN calling EUGÉNIE's name with a faint, worried voice.

DODIN
Eugénie?...

Then we hear DODIN getting out of bed in haste and his steps getting closer to the door. It opens.
DODIN, devastated, leans on the door frame.

In the background, we distinguish the unmade bed in which EUGÉNIE lays down, still.
DODIN seems to be looking for help all around him.

DODIN (*almost aphonic*)
Violette...

He struggles to lift himself off the door frame and, wobbling, he walks with difficulty, supporting himself with his hands on the walls.
He walks along the corridors, down a staircase, turns left, and stops in front of a door. He knocks at the door.
After a short while, VIOLETTE, wrapped in a robe, opens the door.

DODIN (*head bent down*)
Eugénie...

VIOLETTE leaves DODIN at the door and hurries up, half-running to go where DODIN has come from. Without any hesitation, she enters the room, leans over EUGÉNIE, touches her forehead then takes EUGÉNIE's face in her hands.

It takes a great deal of effort for DODIN in the hallway to go back, unsteady, to the room.

When he gets to the room, he sees VIOLETTE, kneeling, hands joined, praying.

61. DODIN'S ROOM. KITCHEN. INT/EXT. DAY.

DODIN's room is furnished with mortuary adornment.
EUGÉNIE's coffin lays in the middle of the room, at the foot of the bed.

DODIN, BEAUBOIS, RABAZ, MAGOT, GRIMAUD, and a PRIEST are in the room. They step aside when four pall bearers come in.

They lift the coffin and take it out of the room, followed by the PRIEST, DODIN, and the four friends.

They walk down the four stairs leading directly to the kitchen door framed in black velvet.

62. CUT

63. KITCHEN. INT. NIGHT.

DODIN, still wearing his funeral clothes, sits at the table where he usually takes his breakfast in the kitchen.

Not a gleam of ember in the stove, not a pot on the cooker, no joyful noise of kitchen tools.

RABAZ, BEAUBOIS, GRIMAUD, and MAGOT are also present, scattered in different corners of the kitchen.

The stillness is broken by AUGUSTIN's entrance, the countryside ranger, carrying bottles of wine and other provisions in a basket.

GRIMAUD, seated by the stove, gets up and starts lighting the fire.

While RABAZ uncorks a bottle of wine and BEAUBOIS brings the glasses, AUGUSTIN empties his basket on the table in front of DODIN. A few partridges, some mushrooms.

DODIN (*lifeless*)

I had a strange dream some while ago.
I dreamt I was the first cook in the
history of humanity.

His companions do not seem to understand the meaning of his words.

MAGOT

By first cook... you mean...
The best or... the first man to cook?

DODIN raises his eyes and look at MAGOT for a long time.

DODIN (*thinking*)

I told Eugénie the same thing. And now I am realizing that she might not have understood what I meant. I should have had the presence of mind to make sure there was no misunderstanding.

GRIMAUD

I am convinced she knew exactly what you meant. To prepare the meals you had in mind, Eugénie needed exceptional intuitive qualities as well as a flawless knowledge of the man you were.

The others nod.

BEAUBOIS places a glass in front of DODIN.

BEAUBOIS

Let's drink and eat something. When the fire starts, our friend Augustin will prepare partridges for us.

AUGUSTIN growls a little, sits, and raises his glass to invite DODIN to grab his. Other friends converge around DODIN's table. DODIN grabs the glass and raises it to his lips but does not drink.

DODIN (*looking at AUGUSTIN*)
Augustin, pardon me.

AUGUSTIN is surprised

DODIN
I don't know why I never had the idea of inviting you to be a part of our little circle before.

The others look at each other with the air of agreeing with this remark.

DODIN
And I regret it. So, if you want to accept both my apologies and my invitation to join...

DODIN is overwhelmed with grief.

DODIN
What's the point... now that Eugénie is not here anymore.

AUGUSTIN looks at DODIN for a short while before answering to cheer the room up.

AUGUSTIN
I accept and thank you for this.

GRIMAUD, RABAZ, BEAUBOIS, and MAGOT come closer to AUGUSTIN and warmly shake his hand one by one.

GRIMAUD
Congratulations. I advise you not to wear too much Cologne on dinner's day. The sense of smell must not be polluted. It is one of the strictest rules imposed by Dodin.

Meanwhile, DODIN gets up and leaves the kitchen under the gaze of his companions.

MAGOT wants to call DODIN back but RABAZ dissuades him by putting a hand on his shoulder.

64. KITCHEN. INT. DAY.

EUGÉNIE, seen from behind, kneads the bread dough on the counter. The movements of her body and backside are harmonious. Feeling DODIN's gaze, she turns her head and smiles. Her face is glistening with sweat.

EUGÉNIE

How long have you been here?
What are you looking at?

She throws a mischievous glance in the direction of her behind. Then she takes the big ball of dough in her hands and approaches DODIN who is seated at his usual little table. She comes to stand very close, facing DODIN. He extends his hands and places them on EUGÉNIE's hips. She sits astride DODIN's lap. Cautiously, she lays the dough on DODIN's face who does not resist. EUGÉNIE laughs at this situation.

The dough weighing down on DODIN's face, spreads over his features while getting thinner. A hollow forms at the level of DODIN's open mouth under the dough, as if he was taking his breath.

65. EUGÉNIE'S BEDROOM. INT. EARLY MORNING

DODIN wakes up from his sleep gasping for air. He straightens up and sits in his bed, recovering his breath and regaining his calm.

66. AUGUSTIN'S SHACK. EXT. DAY.

AUGUSTIN, MAGOT, RABAZ, GRIMAUD, and BEAUBOIS are focused on a list of names which GRIMAUD puts on a piece of paper, on a small corner of the table already too cluttered with wine glasses and bottles.

MAGOT

It's hard to come after Eugénie.

GRIMAUD

Let's suggest these options to Dodin
and we'll see.

RABAZ

Yes! We cannot stay helpless!

BEAUBOIS

I believe in this list of lady cooks.

GRIMAUD

Does Dodin believe in it too?

MAGOT

One thing we don't say enough is that Eugénie was a very beautiful woman.

RABAZ

The question is: who will talk to Dodin? I won't, in any case.

They all look at each other, puzzled.

GRIMAUD

I might have an idea...
We all know what Dodin likes to have for breakfast.

67. EUGÉNIE'S ROOM. INT. EARLY MORNING.

DODIN, with stubble on his face, sleeps in EUGÉNIE's bed. It's a heavy sleep, a consequence of an agitated night.

Gradually, DODIN's face moves, he is about to wake up.

DODIN rolls on his back, touches his face with one hand, then two hands. He opens his eyes then freezes briefly.

DODIN (*whispering*)
Eugénie?

He straightens up abruptly, sniffs the air, jumps out of bed and rushes to the door, barefoot.

He walks through the corridor, an indescribable expression on his face, joy meddled with fear, to incomprehension.
The journey to the kitchen seems endless...
He speeds up his pace.

68. KITCHEN. INT. EARLY MORNING.

DODIN bursts into the kitchen and stops short.
The glint of hope in his eyes is replaced by astonishment.

VIOLETTE and a YOUNG LADY, busy working on the range cooker turn their head towards DODIN.

Incomprehension shows on DODIN's face.

DODIN
What are you...?

The two women turn slowly, entirely.

DODIN (*slowly*)
What are you... what are you doing?

He turns his eyes to look at the little table where he usually has his breakfast and sees a plate filled with a carp roe omelet. He stares at the omelet for a brief moment before taking a few quick steps towards the table. He grabs the plate that he shows to the worried women.

DODIN (*with a restraint anger*)
What...
What are you doing?

The two women look at each other with distraught eyes.

DODIN (*aggressive towards the YOUNG LADY*)
Who are you?

THE YOUNG LADY opens her mouth to answer but DODIN raises his voice.

DODIN (*raising his voice*)
What are you doing wearing Eugénie's apron?
How dare you?

VIOLETTE takes a step towards him

VIOLETTE (*in a quiet voice*)
Monsieur...

DODIN yells at the YOUNG LADY

DODIN
Get out of here immediately!
You hear me? Immediately!

THE YOUNG LADY tearful and terrified, pulling on the apron's tie to take it off, rushes to the kitchen door. She holds the handle, pulls on it but the door won't open. With her other hand she turns the key in the lock. She panics, bursts into tears and screams when DODIN throws the omelet plate on the floor.

The door finally opens. THE YOUNG LADY takes off.
VIOLETTE keeps her head down and cries.

69. LIVING ROOM. INT. DAY.

GRIMAUD, BEAUBOIS, RABAZ, MAGOT ,AND AUGUSTIN are seated in an arc of circle, facing DODIN.

The atmosphere is everything but joyful. Silence prevails.

GRIMAUD (*apologetic*)
We are so sorry.
It was my idea and it was stupid.

Except for DODIN who keeps his eyes down, the others look at each other briefly and look in the direction of DODIN.

DODIN (*with a low voice*)
Let's forget about it..

A short silence.

Without DODIN knowing, the 5 men look at each other. In fact, BEAUBOIS, RABAZ, MAGOT, and AUGUSTIN look at GRIMAUD. The latter takes his courage in both hands.

GRIMAUD (*clearing his voice*)
We have made a list of cooks.

DODIN (*eyes low, definitive*)
No.

The men look at each other again. BEAUBOIS gestures towards GRIMAUD urging him to insist while RABAZ gestures to leave it like it is.

Amid this indecisive situation, VIOLETTE appears, followed by PAULINE's parents.

VIOLETTE
Monsieur..

DODIN raises his eyes, straightens up a little in his armchair. He points at chairs for PAULINE's parents to sit on.

DODIN
Please, sit down.

It appears that everyone knows each other. PAULINE'S FATHER shakes hands with AUGUSTIN who is sitting next to him and only waves at the others with a half-smile.

PAULINE'S MOTHER (*while sitting*)
Pardon us for intruding unexpectedly.

DODIN
There's no wrongdoing.
You are welcome here. How is Pauline?

PAULINE'S MOTHER
She is precisely the reason why we are here.

She looks at her husband.

PAULINE'S FATHER
Let's say she is very unhappy these days.

PAULINE'S MOTHER

Since Eugénie is... gone. Pauline has asked us if your proposal to take her as an apprentice...

DODIN

Well of course not. I can't take her here without a qualified cook to train her. You will tell her... that...

PAULINE'S FATHER

We understand that. We have already explained it to her, but she doesn't seem ready to forget about your proposal.

DODIN

I'm sorry. It's too much to handle me these ... days... I... I...

PAULINE'S MOTHER

We understand very well. We thank you for listening to us.

PAULINE's parents get up.

PAULINE'S MOTHER

Goodbye, Monsieur Dodin.

DODIN

Goodbye. And sorry...

They head towards the door. PAULINE's FATHER stops and turns back

PAULINE'S FATHER

Despite her young age, Pauline has a will that is overwhelming to us. We cannot deny it, it's not a caprice but a real determination. Sorry for asking you this but... do you think you can see her in person? Explain it to her?

There's a great silence. All the eyes are turned towards DODIN

DODIN (*as getting out of a trance*)

Of course... I'll talk to her...

PAULINE'S FATHER

Thank you for this.

PAULINE's parents leave.

We stay with the 6 men plunged in silence.
A little longer.

GRIMAUD detached from the back of his chair, puts his hand in the inside pocket of his jacket, takes out a folded paper, and unfolds it while getting up from the chair. Under the dumbfounded gaze of his friends, he approaches DODIN and nodding vaguely to his companions, he hands DODIN the paper.

GRIMAUD

It is the list of all the candidates we have thought of together.

DODIN looks at GRIMAUD then lowers his gaze to the list.

70. EUGÉNIE'S BEDROOM. INT. DAY.

DODIN, holding the list of candidates in his hand, opens EUGÉNIE'S bedroom door, looks at the empty bed for a while then walks towards the bed leaving the door open behind him. He sits on the bed, looks around him before fixing his gaze on the open door. The camera stays a short while on the door. Then DODIN appears in the door frame, looks inside, sees only himself, lost soul, seated on EUGÉNIE'S bed. The two DODINS look at each other.

71A. KITCHEN. INT. DAY.

DODIN, seated at his little table in the kitchen, reads, begrudgingly, a recipe to CANDIDATE 1 standing up in front of him.

DODIN

Fillet your sole, peel the fillets of their skin, chop them in several pieces of equal size, dress them; you will have melted some butter in a skillet wide enough to contain your filets; arrange them in this skillet, sprinkle some fine salt on them; cover them with some of the melted butter; when you're about to serve them, put them on the fire, and when they are stiffened on one side turn them on the other. When they are done, strain them, dress them en miroton¹² and sauce them with a *maitre d'hôtel*¹³ where you will have added some reduced velouté with extra lemon.

CANDIDATE 1 (*good willing*)

Yes sir.

She turns away and heads towards the stove.

¹² *En miroton*: Meat or fish dressed with an onion sauce.

¹³ *Beurre Maitre d'hôtel*: compound butter prepared with butter, parsley, lemon juice, salt, and pepper.

CUT

She places the plates full of soles on the table in front of DODIN.

DODIN
You can go home now. Thank you.

CANDIDATE 1 (*cheerful*)
Yes sir.

His eyes follow the woman leaving then he pushes the plate to his right.

We discover that PAULINE is seated next to him.
She looks carefully at the contents of the plate.

In an unconscious but synchronized movement, DODIN and PAULINE grab their forks and knives. They cut one portion of the fish and put it in their mouth. They chew on it; PAULINE is more focused than DODIN.

Then PAULINE looks at DODIN who looks back at her inquisitively. She shakes her head negatively.

71B. KITCHEN. INT. JOUR.

CANDIDATE 2 places the dish she has just cooked on the table in front of DODIN and PAULINE, and she leaves the kitchen.

Together, they each take a bite.
Together without consulting each other they shake their heads negatively.
DODIN, inquisitive, looks at PAULINE.

PAULINE
It doesn't taste good.
But I don't know why.

DODIN
It's the coulis, it upsets the dish!

PAULINE tastes the coulis alone.

71C. KITCHEN. INT. DAY.

CANDIDATE 3 presents her dish, an eel stew, and then leaves.

DODIN and PAULINE are seated back-to-back. They taste it and then shake their heads negatively at the exact same time.

DODIN (*without turning his head*)
I'm listening.

PAULINE
It's not her fault. The wine was sour.

DODIN
You're absolutely right! But it is her fault. She should have tasted the wine before using it.

71D. KITCHEN. INT. DAY.

CANDIDATE 4 places a veal fricandeau on the table and leaves.

They are seated back-to-back. They taste it. DODIN tilts his head sideways as to signify the dish is not that bad. A second later, PAULINE moves her head the same way.

DODIN
I agree with you.
What a waste! I need to find a cheaper meal for this so-called cook to make.

71E. KITCHEN. INT. DAY.

CANDIDATE 5 puts down the plate and leaves. They are seated side by side. DODIN is faster. He puts a bite in his mouth and spits it out immediately which incites PAULINE to stop the movement of her fork towards her mouth.

DODIN
Taste it anyway. Just to see.

PAULINE hesitates, puts the bite in her mouth. She spits it out right away.

DODIN (*bursting out*)
There's nothing to know or to learn.
It's just very bad.

They laugh together.

71F. KITCHEN. INT. DAY.

CANDIDATE 6, of a certain beauty, stands up in front of DODIN. He points at a sheet of paper placed on the table.

DODIN
Here's the recipe.
Read it before preparing the soup.
But the most important thing is what kind of feelings the soup must convey.
So, listen carefully.

CANDIDATE 6, very focused, nods.

DODIN (slowly)

The base of the soup is made of two superimposed consommés, both extremely powerful and concentrated, one is made of one big piece from the rump of a beef and the other from the juice of several pounds of fresh vegetables, cooked in very little water to which was added a pinch of fine champagne to spice it up. To this quintessence one shall mix in a light coulis, half mushroom pieces, half white asparagus. An experienced palate would discover about a few cups of poultry broth added to soften the liquid into which are also incorporated some battered egg yolks with a heavy dose of muscade. On this odorous liquid swim artichokes, bottoms whitened and filled with a buttered sauté filling where carp's roe and cream-coated mushrooms are haphazardly mixed. Under the fuming surface, there are some croquettes filled with crayfish tails entangled in melted cheese. This very complex and thought-out soup, charming in an old-fashioned way must have a singular taste, yet each part of this taste must preserve its personal and natural taste. Its general appearance must recall the development of a sonata where each theme preserves its proper life and savor amongst the powerful and harmonious whole.

During the reading, CANDIDATE 6 remains seemingly confident until the sonata factor is mentioned.

PAULINE remains attentive and fascinated.

CANDIDATE 6 takes the recipe from the table and slowly moves away while reading.

DODIN looks at her walking away. The young woman's appearance reminds him of EUGÉNIE.

PAULINE

Did Eugénie know how to prepare this soup?

PAULINE's question takes DODIN out of his reverie. He turns towards her.

DODIN
She did and marvelously so.
This soup holds her name.
Eugénie Chatâgne's soup.

Again, as if against his own will, he turns his eyes towards the candidate's back, gazing at her from her behind to her neck and he is surprised to see the young lady's beautiful face turns back to look at him.

She approaches DODIN and places the recipe on the table.

CANDIDATE 6
I'm sorry but I won't be able to make this
soup. If you think I can learn it from you,
just let me know. Goodbye, sir...

She leaves the kitchen while taking her apron off.

DODIN watches her leave with a hint of regret.

72. EUGÉNIE'S BEDROOM. INT. NIGHT

FLASHBACK

DODIN is asleep.
Turning around, he wakes up and realizes EUGÉNIE is not in the
bed.
He straightens up, a little worried.

He gets out of bed, puts his wedding pants and jacket on his bare
skin and, barefoot, he goes to the bathroom. EUGÉNIE is not in
there.
He leaves the room.

73. CORRIDORS AND ROOMS IN THE HOUSE. INT. NIGHT

FLASHBACK

He walks down the corridors.

He goes into the living room. No one is there.
Anxiety is becoming visible on DODIN's face.

He heads towards his bedroom, opens the door slowly and enters. He
gets closer to the bed and recognizes a shape from behind. He
comes to sit down on the bed and lays a hand on the shoulder not
covered by the blanket. He slowly shakes the shoulder.

DODIN (*whispering, tense*)
Eugénie...

The body in the bed slowly rolls over onto its back.
During the time of this movement, DODIN is very tense.

It is indeed EUGÉNIE.

EUGÉNIE (*half asleep*)
What's going on?

DODIN
What are you doing here in my room?

EUGÉNIE
I don't understand...

DODIN
We were both sleeping in your room
and in the middle of the night, you
weren't there anymore. I was worried...

She straightens up and draws him back against her.

EUGÉNIE
Ooh I'm sorry.
Come to bed.

He slips under the covers.
She holds him against her.

DODIN
Are you going to tell me why you changed
rooms?

She smiles

EUGÉNIE
You were snoring too loud.

He looks at her for a moment.

EUGÉNIE
What?

DODIN
You are decidedly fascinating.
You managed to cause a great fright with my
snoring only.

74. KITCHEN. INT. DAY.

DODIN is in tears. So is PAULINE.

Both cut a large quantity of onions in rings of equal thickness. Looking at each other crying, they end up laughing.

As PAULINE carefully places the onion rings in a big and deep clay pot, DODIN kneads a shortcrust while giving his instructions.

DODIN

Three layers of onion rings then a good layer of very cold butter, then three other layers of onion, and so on and so forth... You will stop when you fill the pot three centimeters away from the top.

DODIN pours half a bowl of broth over the whole thing.

DODIN

It's a beef and veal consommé.

He fills a drinking glass with champagne, which he pours over the construction.

DODIN

Old champagne, subtle and sweet.

DODIN seals the earthen lid of the pot with the shortcrust he has just kneaded. He puts the pot in the oven.

DODIN

We seal it so that the flavor cannot escape. When the dough is baked and sealed perfectly, we will take the pot out of the oven and we will cook it on very low fire made from oak branches for 36 hours. We will thus obtain a milky-textured flesh from the onions where the sweetness of the earth will sing, a sweet yet intense aroma, clear yet infinitely nuanced. Usually, I don't let anyone make this purée, not even Eugénie.

PAULINE (*smiling to DODIN*)

Thank you...

75. VIOLETTE AND PAULINE'S BEDROOM. INT. EARLY MORNING.

DODIN stands up on the threshold while VIOLETTE heads towards PAULINE's bed, not too far from her bed.

VIOLETTE

Pauline, wake up.

She shakes Pauline's shoulder, slowly waking up from her sleep.

DODIN (*from the threshold*)
Come on Pauline, chin up!
Get out of bed. We're going to make a pot-
au-feu you and me.

DODIN leaves.

PAULINE straightens up in her bed and rubs her eyes.

76A. KITCHEN. INT. DAY.

In silence, under PAULINE's attentive stare, DODIN cuts open the rond de gîte in two, opens the veal's shank, cuts askew a piece of the gîte, cuts an oxtail.

DODIN places the rond de gîte, the oxtail, the short ribs, the shank, the macreuse and the gîte in a big pot, covers them with water and salts them.

DODIN skims regularly. He gives the skimmer to PAULINE who carries on with the skimming.

DODIN cuts up a rabbit, separates the legs, the head and the saddle, and sets it on one side next to two pigeons and six marrowbones.

DODIN slices 4 onions in two and burns them on a greased plate.

PAULINE and DODIN peel the carrots, the turnips, a parsnip, and a big celeriac, then they fix the celery and the leeks.

DODIN places some thyme, bay leaves, heads of garlic, peppercorn and a bouquet of parsley in PAULINE's joined hands and, with a gesture, invites PAULINE to put it all in the pot. Then, they add all the vegetables, one after the other and the burnt half-onions.

The pot is brought to boil.

And DODIN covers the surface of the pot with a piece of cloth.

PAULINE feeds the fire with oak branches under the clay pot containing the onion puree whose lid is sealed by a sausage-shaped piece of pastry dough.

In the pot-au-feu, DODIN adds the rabbit pieces and lets PAULINE place the two pigeons that she has caught next to some kale cut in half.

DODIN

The kale will be cooked last. A short cooking so that it keeps its color.

76B. KITCHEN. INT. DAY.

DODIN breaks the short crust that seals the clay pot containing the onion puree. He puts his nose above the pot to smell the aroma and invites PAULINE to do the same. He gives PAULINE a spoon and holding a spoon himself, he invites PAULINE to taste it at the same time as him. A smile lights up PAULINE's face

DODIN(thinking)
The softness of the earth sings in these onions' milky flesh, a sweet and robust aroma, clear and yet infinitely nuanced.

With a big spoon, he lays the onion puree at the bottom of two soup plates.

DODIN cuts the different pieces of cooked meat and places them on the bed of onion puree. Then he cuts the cooked vegetables and does the same.

A little bit of pot-au-feu broth boils in a pot.

DODIN finely chops the chives.

DODIN cuts two slices of foie gras and plunges them briefly in the boiling broth.

He lays one slice on each plate, sprinkles them with chives and waters them with pot-au-feu broth.

Followed by PAULINE, he takes the two plates to the table where he puts them down.

They both sit, and without a word, concentrated, while casting almost serious glances at each other, they start eating. A nice mix of rewarded labor and pure gustative pleasure.

Smiling inwardly, they are both attentive.

DODIN
Serve the onion puree on the side.
It is too delicate to be mixed with the rest on the plate.

DODIN takes a sip of Chambolle between bites. He turns sideways, grabs a glass, pours a little bit of Chambolle and places the glass in front of PAULINE.

DODIN
Just dip your lips.

With a great curiosity, PAULINE dips her lips into the wine and seems to enjoy it. She takes a bite.

PAULINE

It tastes good. It feels like the meat is even better.

DODIN nods to each of the child's word with a delighted smile. DODIN raises his glass, takes a sip, and looks thoughtfully at the wine.

DODIN

A Chambolle Musigny. It has everything, elegance, breed, purity, finesse length in the palate and an extraordinary bouquet. It is the cashmere of burgundy wines, grace incarnated. Eugenie's favorite wine.

DODIN, seeing PAULINE eating with appetite, takes the plate away.

DODIN

Save your hunger. We're not done.

He places the two plates on another table and, followed by PAULINE, goes to the stove.

CUT

76C. KITCHEN. INT. DAY

In a soup plate, DODIN places a few slices of cooked golden turnip and carrot that he has just cut.

He cuts some sheep milk tomme into small cubes, which he sprinkles over the vegetables. He puts the plate in the oven.

DODIN

30 seconds just to soften the sheep milk tomme.

DODIN separates the marrow from the bone.

He takes the plate out of the oven and arranges the marrow on it.

He puts some mustard and chopped chives in a small amount of pot-au-feu broth and stirs it well to obtain a thick juice that he pours on the marrow.

Followed by PAULINE, he takes the plate to the table.

DODIN gives a spoon to PAULINE. They look at the plate.

With a gesture, DODIN invites PAULINE to start.

PAULINE takes a spoonful of marrow and parsnip to her mouth and chews the food slowly.

DODIN (impatient)

So?

PAULINE looks at him without knowing what to answer.

DODIN
It's not good? You don't like it?

PAULINE shakes her head timidly.
DODIN looks at her.
She holds his gaze.
He tastes it, taking his time while looking at PAULINE.

DODIN
That's what I thought. One cannot be a real
gastronome before the age of 40. You must
remember this taste. That's how the marrow must
be.

PAULINE
Yes, sir.

DODIN (standing up)
Come with me, we're not done.

PAULINE, relieved, smiles and follows DODIN. The plate full of
marrow stays on the table.

76D. KITCHEN. INT. DAY.

While PAULINE stirs the hazelnut butter on the burner, DODIN chops
a piece of raw beet, mixes it with old-fashioned mustard.
He pours the beet over the pieces of meat and the vegetables
already cut and placed in an oval dish.
He filters the hazelnut butter and pours it over the oval dish.

He adds chopped spring onions, thin slices of zucchinis, celery
leaves, mustard seeds, some fleur de sel, and a few turns of
pepper mill.

He mixes three tablespoons of wine lees into the pot-au-feu broth
in a small saucepan.

He sprinkles his construction with the wine lees sauce.
Then, thoughtfully and focused DODIN looks at what he has just
produced.

DODIN (without moving, without looking at
PAULINE)
Bring me a hollow plate, will you?

PAULINE does as she is told.
DODIN plunges his two hands in the oval dish, mixes the different
elements of the dish with his fingers, carefully avoiding breaking
any of the ingredients. At the last moment, a cooked cabbage leaf,
placed on the side of the oval dish, which has been until then
spared by DODIN's hands, is now carried in the hollow of DODIN's
right hand to slide below the mix. Using his right hand, DODIN

gathers as many elements as possible in his two hands and turn them over so that the cabbage leaf comes on the top of it all. PAULINE is amazed.

DODIN arranges his construction a little bit, then, after wiping his hands on a cloth, pours the wine lees sauce over the cabbage leaf.

He takes the plate away, followed by PAULINE.

He places the plate on the table. DODIN and PAULINE sit.

DODIN grabs a fork and a knife.
PAULINE does the same.

They cut the food and eat it.

A smile appears on their faces.

DODIN nods to PAULINE who confirms with a nod.

They are happy.

They smile even more clearly.

DODIN raises his glass; PAULINE follows him. They drink.

DODIN takes another bite and, approaching the plate full of marrow close, takes some more marrow then invites PAULINE to do the same by pushing the plate towards her.

She refuses by shaking her head which makes them both laugh.

DODIN
I'm going to find another way to serve the pot-au-feu.

He hesitates.

PAULINE
And then we can invite the Prince?

76E. KITCHEN. INT. DAY.

DODIN looks at PAULINE while thinking.

PAULINE is intrigued. Finally, DODIN decides to speak.

DODIN (*hesitant, doubtful*)
What we did is very good, but...
there's something missing.

He stares at PAULINE with intensity.

DODIN
Do you know what's missing?

PAULINE
No, I don't.

DODIN
Eugénie's missing.

DODIN points at the plates.

DODIN
Even though everything is perfect,
there's something wrong.

PAULINE does not know she is hearing a confession, but she remains attentive like a little girl full of curiosity.

DODIN (*slowly*)
When Eugénie was at my side, I never doubted...
I talked to her, I read her a recipe and she
prepared it and I was surprised... always.
Where did it come from? I didn't know. More
than 20 years working together daily, she and
I, every day, fixing some meal. Sometimes I
would irritate her with my words, but she was
always a marvelous cook.

PAULINE looks at him silently.
Suddenly, DODIN burst into tears. PAULINE is impressed

DODIN
I'm sorry, I'm sorry. I miss Eugénie.
I think of her every minute of every day.

PAULINE is moved and whimpers as well.

DODIN
I feel empty without her.

A short suspension.
We hear a car approaching.

GRIMAUD appears in the kitchen door frame, breathless and very excited, carrying something wrapped in a folded cloth.

DODIN and PAULINE raise their eyes. They wipe their tears.
GRIMAUD notices it and slows down his pace.

GRIMAUD (*slowing down his initial impulse*)
Sorry for the irruption.

He comes a few steps closer, hesitates, stops.

GRIMAUD
I... I'd better... come back later.

He turns his back on DODIN and PAULINE, and moves away a few steps back towards the door, but he stops again, hesitates, and turns back to them.

GRIMAUD
In fact, it is kind of urgent...

He finds the courage to go put the plate he's carrying on the table.

GRIMAUD
Allow me.

He moves DODIN's plate filled with pot-au-feu.

GRIMAUD
I was having lunch at a friend of mine's and after a staggering sturgeon's marrow consommé, here came this dish... I ran so that you can taste it.

Under DODIN's nose, GRIMAUD unfolds the linen cloth to reveal two plates each covered with another upturned plate to keep the food warm. He removes the upturned plates to uncover the meals. They are still fuming.

DODIN looks at them, lowers his head to smell the aroma. With a fork, he stabs the fish and tastes it.

DODIN
Seabream. Cooked perfectly, soft, and long to avoid assaulting the fish

In the other plate, he cuts a little piece of the sweetbread and tastes it.

DODIN
Sweetbread browned in butter and... foie gras. It's unprecedented. I've never combined them before.

He cuts a piece of celeriac that he eats with some sweetbread and some morel.

DODIN
Morel is a reminder of spring, cooked in a little bit of cream with a slight hint of coffee. The harmony between the sweetbread and the celeriac is cushioned, faint, soft and very seductive. The cucumber is served deliberately raw to keep its tonic effect, with some lemon that brings a touch of acidity, astringency and freshness to the whole construction.

DODIN tastes the sweetbread accompanied with the fish.

DODIN
And with the fish, it's another story which is told. The sweetbread acts as condiment for the fish which holds its natural flavor with perfectly cooked vegetables. It's a wonderful encounter between the earth

and the sea that speaks of the munificence of our land, the farm, the garden, the forest, and the sea. It's admirable.

With gravity, he raises his eyes towards GRIMAUD.

GRIMAUD
Her name is Adèle Pidou.

DODIN
Let's go see her.

DODIN gets up and, followed by GRIMAUD, walks to the place where he has hung his jacket, picks it up, and puts it on.

GRIMAUD
Have we found your lady cook?

DODIN
I think we did.

The two men leave. PAULINE stays alone in the kitchen. She gets up and goes to sit in DODIN's chair, grabs the utensils, cuts a slice of lobster, and puts it in her mouth. A smile lights up her face. DODIN sticks his head through the kitchen door.

DODIN
Pauline! Come with us!

PAULINE turns back, runs to the door, and leaves to follow DODIN. The camera frame remains on the peaceful kitchen.

76F. KITCHEN. INT. DAY.

A panoramic shot describing the place lets us hear outside the frame a conversation between EUGÉNIE and DODIN.

EUGÉNIE (off)
The guests were happy, I think.

DODIN (off)
Yes, we are lucky to host such lovely people. I really like this little corner of France where the gastronomy is good and the people pleasant.

EUGÉNIE (off)
We are in the autumn of our lives you say? Speak for yourself. I feel like I'm in the middle of summer. And when I'm gone, it will still be summer. I like summer, don't you?

DODIN (*off*)

Thanks to gastronomy, I like all seasons. The first cold raindrops, the first snowflakes, the first flames in the fireplace, the first buds, all these first times coming back every year are delightful to me.

EUGÉNIE (*off*)

Yes, but summer! The sun! I need this burn in my body, a burning heat that uplifts and soothes me. Like those embers I stir every day.

DODIN (*off*)

I understand.

EUGÉNIE (*off, tender*)

For more than 20 years now that we've been living together, how are you still able to show me this patience, this perseverance?

DODIN (*off*)

Saint Augustin said that happiness was to continue desiring what you already had. Have I ever had you?

The panoramic shot ends up on EUGÉNIE and DODIN, seated in front of each other at the little table in the kitchen. EUGÉNIE remains silent at DODIN's question while looking at him intensely.

EUGÉNIE (*slightly smiling*)

Can I ask you a question?
It's very important to me

DODIN gives a very small nod as an affirmative answer to the question. EUGÉNIE searches DODIN's eyes.

EUGÉNIE

Am I your cook or am I your wife?

DODIN, tense, holds EUGÉNIE's gaze.
Silence.

DODIN (*slowly*)

You are... my... my cook.

A smile lights up EUGÉNIE's face.
She holds out her hands to reach DODIN's.

EUGÉNIE

Thank you.

CUT

CARP ROE OMELETTE

4. KITCHEN. INT. DAY. (p.2 of the script)

“The thick omelette, slit by the spoon, lets out an appetizing thick juice. DODIN eats a spoonful.”

DODIN

It’s delicious, Eugénie!”

Ingredients:

- > One round loaf of country-style bread
- > 2 large fresh white eggs
- > Pepper, salt
- > Carp’s roe

Recipe:

- > Warm the bread in the oven until it is just lukewarm
- > Break the eggs into a bowl and whisk them quickly with a fork. They must retain some consistency.
- > Add salt and pepper to your taste.
- > Heat butter in a skillet on low-heat without browning it.
- > When the skillet is hot enough, pour in the whisked eggs.
- > As soon as the eggs start to cook, pour the carp’s roe into the middle of the omelette.
- > Fry the eggs by pushing them forward and then tilting the wrist upwards to push them back. The aim is to roll the omelette and poach the carp’s roe in it.
- > Off the stove, tilt the skillet down a little and tap the bottom of the handle with your hand to shape the omelette into an oval.
- > Enjoy your omelette with your slightly warm bread and any side dish of your choice.



CLEAR BROTH

40. EUGÉNIE'S BEDROOM. INT. NIGHT. (p.42 of the script)
"EUGÉNIE

Your broth is delicious.

You're going to make me get used to being served in bed.

DODIN

I will, as much as you like.

I loved making this broth for you."

Ingredients:

- > 1 yellow onion
- > 2 carrots
- > Half a celery, with tops
- > 1 leek
- > Half a fennel, with tops
- > 2 cloves of garlic
- > 3 fresh sprigs of parsley
- > 3 fresh sprigs of thyme
- > 2 bay leaves

Recipe:

- > In a saucepan, sweat the diced onion in butter
- > Add the chopped carrots, celery, leek, and fennel.
- > Brown them for 5 minutes, stirring occasionally with a wooden spoon.
- > Stir in the garlic and herbs.
- > Finally, add the bay leaf, pepper and salt and cover with 1.5 litres of water.
- > Leave to simmer for one hour.
- > Strain the stock to collect only the juice.
- > Serve hot.



GREEN PEA VELOUTE

45. GREEN SALON. INT. NIGHT. (p.46 of the script)

As she smells the cream of pea soup, EUGENIE slowly picks up the spoon and testes a spoonful.

She keeps the spoon in her mouth for a moment to savour the full quality of the dish.

Ingredients:

- > 400g of shelled green peas
- > 1 spring onion
- > 15cl whole liquid cream
- > 1 sugar cube
- > Coarse salt
- > 1 onion
- > 100g double cream
- > Vegetable stock
- > 1 teaspoon of crushed pink berries



Recipe:

- > Whip the very cold cream and set aside in a cool place.
- > Chop the onions.
- > Plunge the onions and the peas into 2cl of boiling water with 2 tablespoons of coarse salt. Boil uncovered for 10 minutes.
- > Drain the vegetables quickly and plunge them into iced water to stop them from cooking.
- > Put them through a vegetable mill to create a homogeneous purée.
- > Add the vegetable stock, the heavy cream, the sugar and season with salt and pepper to taste. Bring the mixture to a boil.
- > Add three tablespoons of whipped cream and whisk for a few seconds.
- > Serve immediately, and sprinkle with a few pink berries when dressing.



CAVIAR, OYSTERS & MIMOSA EGGS

47. KITCHEN/DINING ROOM. INT. NIGHT. (p.47 of the script)

EUGENIE looks at the oysters for a moment and, smiling, she grabs her glass of champagne and drinks a sip without looking at it. She takes a dessert spoon with one hand and an oyster with the other, and eats the oyster.

Ingredients:

- > 6 oysters
- > 6 fresh eggs
- > 25cl of creme fraiche
- > 1 lemon
- > 1 cooked beet
- > 1 tin of caviar
- > 1 sprig of horseradish
- > 1 bunch of chives
- > 20cl of creme fraiche
- > 1 teaspoon of cornstarch

Chef's tips
Serve your dish
with a
Clos d'Ambonnay
House of Krug

Recipe:

Mimosa Eggs:

- > Cook the eggs for 10 to 11 minutes in boiling water
- > Mix a spoonful of mayonnaise with the chopped chives
- > When the eggs have cooled, peel them, and cut them in half lengthwise
- > Take out the egg yolks and mix them with the mayonnaise and chives.
- > Season to taste with salt and pepper.
- > Use a pastry bag to substitute the egg yolk with your mixture.



Lemon cream

- > Pour the cream into a saucepan and add the cornstarch. Thicken the mixture while whisking regularly.
- > Add the lemon juice and a little mustard.



Final dressing

- > Open the oysters and trim the edges
- > Pour the lemon cream into the empty oyster shells placed on crushed ice. Grate a little horseradish on top.
- > Place your deviled egg on top, then cover it with a fresh oyster.
- > Top with a small spoonful of caviar and decorate with a slice of cooked beetroot.

CHICKEN WITH TRUFFLES

49. KITCHEN/ DINING ROOM. INT. NIGHT. - p.48

DODIN

Would you allow me to watch you eat?

*EUGÉNIE (smiling)
If you like.*

She grabs a fork of chicken. He watches her. In the glances they exchange, there is a hint of challenge, seduction and desire.

Ingredients:

Sauce Supreme:

- > 40g of butter (30 + 10)
- > 25g of flour
- > Half a litre of chicken stock
- > 10g of heavy cream
- > 1 egg (white only)

The guinea fowl:

- > One chicken
- > Black truffle
- > 1 Celery stick
- > 3 Turnips
- > 1 yellow onion
- > Poultry stock

Chef's tips
Serve your dish
with a
Perrier-Jouet
1837

Recipe:

Sauce Supreme

- > In a saucepan, melt 30g of butter, and then add the flour to cook it, without letting it turn brown. Mix well with a whisk.
- > Add the cold chicken stock to the roux-blond, while continuing to stir with a whisk.
- > Bring to the boil and cook for 15 minutes.
- > Beat the egg white until stiff and add a tablespoon to the chicken and cream

- > Strain the sauce through a sieve. The sauce should be white and light.

The Chicken

- > In a casserole dish, cook the celery, turnip and one onion in a small amount of butter.
- > Place the chicken in the casserole dish, and cover with the stock.
- > Bake the fowl in the casserole dish, regularly sprinkling it with stock to keep it from drying out.



Final Dressing:

- > Just before serving, serve the fowl with its rice and dress it with your supreme sauce.
- Final touch: delicately sprinkle some truffle on your preparation.

PEARS & CREAM

51. KITCHEN/DINING ROOM. INT. NIGHT. (p.51 of the script)

She carefully extracts an engagement ring set with a diamond from the nougatine and smiles.

She puts the ring down, turns the plate to present it as DODIN intended and rearranges the broken nougatine.

We can now see the dessert with the pear evoking the naked body of a woman lying on her back.

Ingredients:

- > 1 pear
- > 25cl of heavy cream
- > 25g of sugar
- > Marzipan
- > Dark chocolate
- > 80g of chopped almonds
- > 100g of caster sugar
- > 80g of glucose syrup

Recipe:

- > Roast the chopped almonds in your preheated oven at 160°C
- > In a small saucepan, heat the sugar and glucose syrup over medium heat
- > When the caramel starts to form, stir in the warm almonds.
- > Mix and cook for a few seconds to finish colouring the nougatine
- > Pour the mixture onto a sheet of baking paper, then cover it with a second sheet.
- > Using a pastry roller, give your nougatine the desired shape: a small cylinder, by cutting regular strips that you can roll around a greased roller. Be careful, the nougatine cools quickly!
- > In a bowl, whip the cream until it doubles in volume.
- > Add the sugar gradually and continue to whisk for a few moments.
- > Set aside in a cool place.
- > Melt your dark chocolate in a small saucepan.
- > Cut a disc out of the marzipan
- > Cover with the whipped cream using a pastry bag to create a cloudy effect.
- > Place the nougatine cylinder on the disc. This is the perfect moment to insert your engagement ring!
- > On top of the cream, lay your pear on its side.
- > Drizzle the melted chocolate gently over the top.
- > It is time for your loved one to taste it and discover the surprise.



THE POT-AU-FEU

Ingredients:

The pot-au-feu:

- > 1 Eye Round
- > 1 Veal shank
- > 1 Oxtail
- > Some shoulder
- > 2 Pigeons
- > 6 Marrow bones

- > 4 Onions & 2 bulbs of garlic
- > Vegetables : carrots, turnips, a parsnip, a large celeriac, a celery-leaf and leeks.
- > 1 Savoy cabbage
- > Cloves
- > Herbs: thyme, bay leaf, curly parsley
- > Sheep-milk tomme

Onion puree

- > 2kg of onions
- > Fresh butter
- > Champagne
- > Beef and veal consommé

Recipe:

The Pot-au-Feu

- > Tie the meat, cut the eye round and open the shank.
- > Place the meats in a pot and cover them with water and salt.
- > Remember to skim the water regularly.
- > Cut four onions in half and char them on a greased baking tray
- > Peel the vegetables
- > Clove two peeled onions
- > Add the herbs, garlic, and peppercorns to the meat pot.
- > Then add the vegetables and the charred onion halves.
- > Bring the pot to a boil and cover with a cloth.
- > Leave to cook for 3 hours.
- > Then add the 2 pigeons.
- > When it is time to serve, cook the Savoy cabbage in the pot to keep its colour.

The Onion Puree

- > Cut the onions into rings
- > In an airtight casserole dish, alternately place three layers of onions and a layer of fresh butter until the casserole is full.
- > Pour in half a bowl of consommé, then a glass of champagne
- > Cook the preparation for thirty-six hours on a very low heat in the oven.

Final Set-up

- > Place some onion puree in a soup plate.
- > Cut up the various pieces of cooked meat and lay them on onion purée. Do the same with the cooked vegetables.
- > Cut the sheep-milk tomme into small cubes and sprinkle it over the vegetables, and then place the plate in the oven to soften the tomme.
- > Set the marrow on top
- > Dilute some wholegrain mustard and chopped chives with some pot-au-feu stock to obtain a gravy and pour it over the marrow.

