Keeping Secrets

by

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(Dedicated to Mark Christian Goldsmith)

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FADE IN:

EXT. HENRY'S HOUSE - DAY

A tree-lined development of houses on an estate in Rochester, New York.

We home in on Henry Howe's house, with his pick-up truck in the drive. It is early morning. Sun is breaking through. The birds are singing.

INT. HENRY'S HOUSE - BEDROOM - DAY

HENRY HOWE(late 30s) asleep with his wife ANGELA(early 30s). A Mickey Mouse alarm clocks rings. Henry wakes and quickly turns it off, an eye on Angela anxious not to disturb her.

INT. HENRY'S HOUSE - UPSTAIRS LANDING - DAY

Henry carefully closes the bedroom door. He passes his son Ben's bedroom, the door slightly open. Henry pushes it wider and looks in on BEN(10) fast asleep. Henry smiles proudly, before pulling the door to.

INT. HENRY'S HOUSE - KITCHEN - DAY

Dressed in shirt and chinos, Henry makes sandwiches.

Henry smiles proudly at PHOTOS of Ben and Angela on the door of the refrigerator.

EXT. HENRY'S HOUSE - DAY

Henry makes for his pick-up truck. This is a normal working day in Henry's life. Everything the same. Nothing changes.

Across the road, a few houses along, FRANKLIN(40s) gets in his Range Rover in the drive. CHERYL(40s) his wife, blonde, wearing a bathrobe, waves to him from the front door. They wave to Henry in unison. Henry waves back.

INT. HENRY'S TRUCK - MOVING - DAY

Henry sees MARTY(40s) kissing ROSA(40s) dark-haired, at the front door of his house. Marty and Rosa wave to Henry. Henry waves back.

EXT. HORN'S HARDWARE - CAR PARK - DAY

Henry pulls up in his truck. A large store with other stores close by, sharing the car park.

Henry waves to TWO STORE MEN walking in front of the truck.

INT. HORN'S HARDWARE - STORE- DAY

At the check-out, MONICA(30) a well developed blonde, serves a MALE CUSTOMER, who smiles at her lasciviously. ELAINE(40s) is at the check-out next to Monica.

INT. HORN'S HARDWARE - ACCOUNTS OFFICE - DAY

A large WALL CLOCK shows 12am.

LANCE(60s) fat, is asleep at his desk, his arms folded. LANE(60s) thin, is asleep at his desk, SNORING, his head leaning to one side. Henry sits at his desk eating sandwiches, drinking coffee.

INSERT: Photograph of Ben and Angela, in the garden, smiling, arms around one another.

Henry smiles at the photos. APRIL(late 20s) dark-haired, slim, wearing glasses, stops by Henry's desk.

APRIL

What's in the sandwiches today, Henry?

HENRY

Cheese and pickle, April.

APRIL

What cheese is it, Henry?

HENRY

Canadian cheddar.

APRIL

Canadian cheddar's my favourite, Henry.

HENRY

Is that so, April?

DIGBY HORN(55) moustached, charges into the office kicking up dust full of intent, his eyes firmly on Henry.

APRIL

Hi Mr Horn.

April quickly leaves the office, sensing there's trouble.

DIGBY

Henry, I've got something to tell you.

HENRY

Yes, Mr Horn?

DIGBY

I'm sorry to have to tell you, Henry, but you're surplus to requirements.

EXT. HORN'S HARDWARE- CAR PARK - DAY

Henry walks to his truck, carrying a CRATE of belongings.

INT. HORN'S HARDWARE - ACCOUNTS OFFICE - DAY

Henry looks at Lane, who falls to his side, asleep.

HENRY

Surplus to requirements, Mr Horn?

HENRY

That's right, Henry.

HENRY

But, I don't understand.

DIGBY

What don't you understand, Henry?

EXT. A HIGH ROAD - DAY

Henry drives his truck towards lights.

INT. HENRY'S TRUCK - DAY

Henry brakes hard as the lights turn red. His CRATE of personal effects falls on the floor. The GLASS CRACKS in the framed PHOTO of Angela and Ben. His phone rings.

HENRY

(into cell phone)

Hello.

ANGELA (V.O.)

Henry, I'd like you to collect Ben from school. **HENRY**

Oh. Why?

ANGELA (V.O.)

I won't be coming back to the house tonight.

HENRY

Why not?

ANGELA (V.O.)

I've moved in with Marcel.

HENRY

But, I don't understand.

ANGELA (V.O.)

I've got to go, Henry. I'll ring you later. Bye.

Henry lowers his phone, looks at the PHOTO with the glass broken. The lights go green. Cars behind BEEP.

EXT. BEN'S SCHOOL - DAY

Ben breaks with TWO FRIENDS and runs to Henry's truck as it pulls up outside of the school entrance. Ben opens the passenger side door.

BEN

Where's Mom, Dad?

HENRY

She, she had to go somewhere.

BEN

Go where?

INT. HENRY'S TRUCK - MOVING - DAY

Henry drives off.

HENRY

(an inspiration)

An aunt.

BEN

What?

HENRY

An aunt. She had to go and see an aunt. She's unwell. The aunt.

BEN

What aunt?

HENRY

An aunt she calls an aunt. She's not really an aunt, but your Mom calls her an aunt.

BEN

Where?

HENRY

Where what?

BEN

Where's this aunt she calls an aunt?

HENRY

Brooklyn.

EXT. HENRY'S HOUSE - DAY

Ben and Henry walk on the drive to the house.

BEN

How long will Mom be gone for, Dad?

HENRY

I don't know. It depends on her aunt, how well she is, or not. The aunt she calls an aunt.

INT. HENRY'S HOUSE - BEDROOM - DAY

Henry checks the wardrobe. Angela's clothes have gone.

BEN (O.S.)

Dad.

Henry quickly closes the wardrobe, turns and faces Ben.

BEN

You weren't trying on Mom's clothes, were you?

HENRY

What?

BEN

Dan Clayton said he saw his Dad wearing one of his Mom's summer dresses. His Dad said he was practising for a kids fancy dress party, but Dan Clayton didn't believe him. He thinks he's both ways. You're not both ways, are you Dad?

Henry walks past him out of the bedroom.

HENRY

I wasn't trying on your Mom's clothes.

INT. A PIZZA PLACE - DAY

Ben tucks into a big pizza. Henry drinks coffee, he looks forlorn and distant, his pizza untouched.

BEN

Hm. Great pizza.

Cheryl enters, smiling. She stops by Henry's table.

CHERYL

Hi Henry.

HENRY

Hi Cheryl.

CHERYL

Hi Ben.

BEN

Hi Mrs...

CHERYL

(to Ben)

Cheryl. Call me Cheryl, Ben.

Please.

(to Henry)

Everything okay, Henry?

HENRY

Everything's fine.

CHERYL

Angela okay, Henry?

HENRY

Angela's fine, Cheryl.

CHERYL

Good. Good. Bye then, Henry. Ben.

BEN

Bye, Mrs...

Ben looks at Henry's untouched pizza.

BEN

Aren't you hungry, Dad?

Henry shakes his head. Ben slides Henry's pizza across the table to his side.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Henry sits at a table, looking at PHOTOS of the family.

INT. MARCEL'S APARTMENT - BEDROOM - NIGHT

Angela lies on her front, naked. MARCEL(30s) Hispanic, lies on his side smacking her arse very hard.

ANGELA

God, that's so good! Harder!

MARCEL

You fucking whore!

ANGELA

Harder!

MARCEL

Fucking, shitting whore!

ANGELA

Harder! Harder! Much harder! Oh yes! Yes! Yes!

She turns over and bites his lips.

MARCEL

Fuck! That hurt!

Marcel turns her over and really lays into her.

MARCEL

FUCKING BITCH!

ANGELA

Get off of me?

MARCEL

WHAT!

ANGELA

I've gotta make a phone call.

MARCEL

I'm full to bursting here, I need to unload.

Angela quickly slides from underneath him. Marcel screams.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

A tearful Henry closes the PHOTO album. Silence. His cell phone rings.

HENRY

(into phone)

Hello. Henry Howe.

INT. MARCEL'S APARTMENT - BEDROOM - NIGHT

Angela lies on the bed, on the phone. Marcel sits on the other side of the bed, his back to her, jacking off.

ANGELA

(into phone)

What did you tell Ben, Henry?

INTERCUT:

HENRY

I said you'd gone to see an aunt.

ANGELA

What aunt?

HENRY

I said you'd gone to see an aunt you called an aunt, in Brooklyn. She was sick. And...

ANGET.A

An aunt I called an aunt, Henry?

HENRY

That's right.

Angela lifts herself up.

ANGELA

(aghast)

An aunt I called an aunt? Why did you tell him that?

HENRY

I made it up. Sorry. It's all I could think of.

ANGELA

Okay. Well, he'll have to know sooner or later, I guess.

HENRY

Where are you?

ANGELA

With Marcel. Why?

Marcel comes.

HENRY

Is that who I can hear?

Angela gestures for Marcel to be quiet.

ANGELA

I don't know. Maybe.

Henry moves the phone from his ear.

ANGELA

Henry, where are you?

Henry goes back on the phone.

HENRY

I think I want to go now.

Henry disengages the phone, looks upset.

ANGELA

Henry! Henry!

MARCEL

What is it?

ANGELA

He cut me off.

MARCEL

What the fuck's wrong with him?

EXT. HENRY'S HOUSE - GARDEN - THE NEXT DAY

Birds sing in the trees. The sun is up.

INT. HENRY'S HOUSE - BEDROOM - DAY

Henry wakes just as the alarm clock rings, and shuts it off. He dwells sadly on the space beside him.

INT. HENRY'S HOUSE - KITCHEN - DAY

Ben comes rushing in. Henry's in a bathrobe, making coffee.

BEN

Dad, what's going on?

HENRY

Hi Ben. What do you mean?

BEN

Mom's gone to an aunt she calls an aunt. And you're not dressed for work. HENRY

I'm taking a few days off.

BEN

What for?

HENRY

To do some jobs around the house.

BEN

What jobs?

INT. HENRY'S HOUSE - BEDROOM - DAY

Henry SMASHES the wooden-framed bed up, using a LARGE AXE.

EXT. HENRY'S HOUSE - DAY

Henry loads wood from the bed in his truck in the drive. MRS BROWN(late 60s) Henry's next door neighbour, weeds the borders of her flower bed. She surreptitiously looks at him over her shoulder.

Henry finishes loading, and smacks his hands together.

HENRY

Morning Mrs Brown.

She ignores him and carries on weeding. Henry walks up behind her.

HENRY

Morning Mrs Brown.

MRS BROWN

(she jumps, acting surprised)
Oh. Morning Henry. I was just
weeding. The weeds grow more than
the plants. I don't know where
they come from. If you don't
catch them early, they'll
strangle everything in their reach.

HENRY

Sure thing Mrs Brown.

She looks past him at the truck. Henry follows her look.

HENRY

Getting rid of my old bed. Wood worms, Mrs Brown.

MOMENTS LATER

Mrs Brown shakes her head as she watches Henry drive off.

EXT. A HIGH ROAD - DAY

Henry pulls up outside of a building called 'The Studio'.

INT. THE STUDIO - PASSAGEWAY - DAY

A passageway with retail outlets and offices either side.

Henry stands by a half-glazed door. A sign 'JJG Enterprises'. IRIS(late 30s) sits at a desk, wearing glasses, slim and dark-haired, her hair tied back. Henry knocks on the door and half opens it. Iris nervously touches the end of her glasses.

TRTS

Yes, can I help you?

HENRY

I'm looking for the studio for...

IRIS

Dance lessons? Along the passageway, to your left. The office is on the right.

HENRY

Okay. Thanks.

TRTS

You're welcome.

He focuses on a poster of 'Chinatown' pinned on the wall.

IRIS

Along the passageway, to your left.

HENRY

Thanks.

Henry walks along a passageway. The sound of Spanish music. Henry looks through double half-glazed swing doors. Marcel is teaching a group of SIX WOMEN(40s) and a FAT MAN(20s).

INT. THE STUDIO - DANCE STUDIO - DAY

A WOMAN steps forward. Marcel puts his arms around her waist and dances with her. Marcel catches Henry looking at him. Henry draws back.

Marcel opens the door. Henry steps inside the studio.

MARCEL

Hi. My name's Marcel.

Henry looks at Marcel, weighing him up.

MARCEL

You want to join the Salsa class?

HENRY

No. No, I don't.

MARCEL

Special rates for beginners. This month only. It's a great deal.

HENRY

(mild intent)

I'm Henry Howe.

MARCEL

Henry Howe. We've never met. Hi.

HENRY

Hi. Is my wife here?

MARCEL

She's gone out. Come back in an hour and she'll be here.

HENRY

Okay. If she arrives back before I get here...

MARCEL

I'll tell her you want to see her.

HENRY

Thanks.

INT. A COFFEE HOUSE - DAY

Henry sits drinking a coffee in the front section of the coffee house, by a window. Cheryl sits holding hands over the table with ROLAND(25) a muscular guy outside of the Men's Toilet at the rear.

Henry approaches the toilet. Cheryl quickly removes her hand, not before Henry sees her.

CHERYL

Hi Henry.

HENRY

Hi Cheryl.

MOMENTS LATER

Henry's back at his table. Roland walks past him and leaves the coffee house. Henry sips his coffee. Before he can put the cup down Cheryl arrives.

CHERYL

Henry, can I join you?

HENRY

Sure.

She sits down opposite him.

CHERYL

Not working today, Henry?

HENRY

No. I'm taking a few days off. Doing jobs around the house.

CHERYL

I see.

(looking around secretly)
You saw us holding hands, didn't
you Henry? I know you did.

(leaning forward)

I'll ask you not to say anything to Franklin. If you don't mind, Henry?

HENRY

Okay.

CHERYL

I do love him. Franklin. Really I do. I've never loved a man more in my life. The problem, is, he can't keep it up. He gets it up, but he can't keep it up. Do you understand what I mean by that, Henry?

HENRY

Yes, I do.

CHERYL

I'm not blaming him. He's a busy man. A man could not work harder. Really he couldn't. You do understand what I'm talking about, Henry?

HENRY

Yes, I do.

CHERYL

Sex is important to me. As it is to every woman. And if they tell you different, they're liars. All of them. Every single one. And Roland, that's, you know, he gets it up and keeps it up. For a very long time. You do see my point, Henry?

HENRY

Yes, I do.

CHERYL

I have to go. Not a word, Henry. Okay?

HENRY

Okay.

She stands, pats him on the arm, and leaves.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry watches Marcel teaching. Henry walks on to Marcel's office. Angela is on the phone. He knocks on the door.

INT. THE STUDIO - MARCEL'S OFFICE - DAY

Henry sits in front of Angela, his head lowered.

ANGELA

I'm sorry, Henry. It was a mistake to have married you. When your wife died, I felt sorry for you, that's the truth of it. It was a sympathy thing, Henry. Nothing more. You do understand, Henry?

HENRY

Sure.

ANGELA

It isn't something I did lightly. I'm not one of those women who just runs off, you know. And Ben, I do care for Ben. I've been a Mother to him for nine years, haven't I Henry?

HENRY

Yes, you have.

ANGELA

It's just that...I like to be treated badly by a man. I can't help it. It's in my nature. I had to suppress it with you. But deep down, I missed being treated badly. You do understand what I'm saying don't you, Henry?

HENRY

Yes, I do.

ANGELA

If you treated me like a cheap, good for nothing hooker. Slapped me hard, marked me, bruised me, told me I was a worthless piece of shit, and you didn't give a fuck about me, things might have been different.

HENRY

Okay, well, I'll go now. If you don't mind?

Henry stands and makes for the door.

ANGELA

I'll tell Ben. Soon. Don't say anything for the moment. Let's, let's keep it a secret for now.

HENRY

Okay.

Henry opens the door. A thought.

HENRY

Can I ask you something?

ANGELA

What, Henry?

HENRY

How long's it been with Marcel?

ANGELA

How long have we been fucking?

HENRY

Yes.

ANGELA

Four years Henry. I was perfectly faithful to you the first year I worked here. Marcel wanted to, but I said no. You have my word, Henry.

HENRY

Okay.

The Fat Man enters.

FAT MAN

I want shit paper lady, and there's no shit paper in the can!

Angela takes a pack of toilet rolls from the desk and tosses them to him.

FAT MAN

What kind of fucking place is this?

The Fat Man leaves.

EXT. A HIGH ROAD - DAY

Henry drives his truck. The SOUND of crying over. Henry pulls off the road, close to stores and a Motel.

INT. HENRY'S TRUCK - STATIONARY - DAY

Henry sits crying. He blows his nose with a tissue, looks ahead and sees Franklin with his arms around FATIMA(20s) heavily built, walking from Franklin's car to the Motel. Franklin pinches her bottom. She slaps his arm and runs ahead. He looks around, and catches Henry looking at him, holding a tissue to his nose. Franklin raises a hand to Henry, nervously. Henry lifts his hand acknowledging him, still holding the tissue. Fatima runs back and grabs Franklin's hand. Franklin cools it, they talk, and she looks back briefly at Henry. Henry lowers the tissue, and stares.

INT. HENRY'S TRUCK- STATIONARY - DAY

Henry's truck is parked in Horn's Hardware car park. Henry looks ahead sadly at the store. April knocks on the window.

APRIL

Hi, Henry.

EXT. HORN'S HARDWARE - CAR PARK - DAY

Henry and April walk to the store.

APRIL

I miss talking to you, Henry.

HENRY

I miss talking to you, April.

APRIL

What are you here for, Henry?

HENRY

A new bed. The old bed had wood worm.

APRIL

You can use my staff discount card, Henry, if you want?

She hands him a store card as they reach the entrance.

HENRY

Thanks April.

APRIL

Okay. Bye, Henry.

HENRY

Bye, April.

INT. HORN'S HARDWARE - STORE -DAY

Henry sees Rosa, looking at the paint section.

ROSA

Hello Henry. I thought you'd be in the office.

HENRY

Hi Rosa. No, I'm, I'm taking a break. Doing jobs around the house.

ROSA

I see. Just getting paint, Henry. To do some painting.

HENRY

Okay, well, good luck with the painting, Rosa.

Henry walks away. He reaches the bed section. He hears kissing and sighing sounds coming from the next aisle.

MONICA (O.S.)

You're moustache is tickling me. Digby! Don't! Not here!

DIGBY (O.S)

Why not?

MONICA (O.S.)

You know why not. Digby! No!

Henry sees Monica at the end of the aisle, wearing an overall, unbuttoned to her cleavage, straightening her hair. She smiles at Henry as she passes by.

Digby appears at the end of the aisle. He sees Henry looking at him. Digby shakes himself down, touches his moustache, assumes formality.

DIGBY

What are you doing here, Henry?

HENRY

Getting a new bed. The old one had wood worm, Mr Horn.

DIGBY

Wood worm! That's rare in these parts, Henry.

HENRY

I guess so.

DIGBY

Wood worm, ah?

HENRY

Yes, Mr Horn.

DIGBY

As a recent ex-employee you can get still 15% discount, Henry. Tell them at the counter that I said so.

HENRY

April let me have her staff discount card, Mr Horn.

DIGBY

(slightly put out)

Did she now? Okay. Okay. I guess that's okay.

(in Henry's face)

Sorry about...you know.

HENRY

That's okay, Mr Horn.

Henry stares at Digby's face.

DIGBY

What are you looking at, Henry?

HENRY

You've got lipstick on your face, Mr Horn.

DIGBY

Have I? Really? My wife Myra's birthday today. She was so excited with the present I bought her. I told her not to overdo it.

Digby rubs his face.

HENRY

The other side, Mr Horn.

Digby rubs the other side.

DIGBY

Is it off, now?

HENRY

Yes it is.

DIGBY

Good.

Digby pats Henry on the shoulders and walks away.

AT THE CHECKOUT

Henry stands with a trolley and the bed sections. Monica's at the check-out. She laughs.

MONICA

A new bed?

HENRY

That's right.

MONICA

Did you wear the old one out? Too much banging away?

HENRY

(matter of fact)

I've got a staff discount card. It's not mine. But I can use it. Mr Horn said it's okay.

MONICA

If Mr Horn said it's okay, it's okay. He's the boss.

Henry looks at a LOVE BITE on her neck.

HENRY

Would you...

MONICA

Yes?

HENRY

Would you give the discount card to April in accounts? I'd rather not go in there.

MONICA

Sure. You know April, do you?

HENRY

I worked in accounts. For nine years.

MONICA

Really? I never noticed you.

Henry thinks about this.

MONICA

I might be joining accounts soon. That'll be a 200\$ dead.

HENRY

I'm sorry?

MONICA

I said 200\$, please.

HENRY

No, I meant, about accounts?

MONTCA

Oh yes. I hear there's a vacancy. Mr Digby thinks I have a lot of potential. He said he wants to groom me for better things. That'll be 200\$ dead.

INT. BOWLING CENTRE - DAY

Ben bowls and gets a strike. Henry stands watching.

BEN

Wow! How about that, Dad? Three strikes on the run.

HENRY

Very good, Ben.

LATER

Henry and Ben sit eating burgers and drinking cokes.

BEN

I played like a dream, too. I was so good.

Henry sees Iris, sitting at a nearby table. She points a camera towards the bowling alleys. Henry follows the line of the camera, which is focused on Marty bowling in a team. Marty gets a strike. He raises his hands as PEOPLE applaud. A YOUNG WOMAN hugs Marty, and kisses him on the cheeks. Iris takes a number of shots of Marty and the Woman kissing.

Henry stands over Iris, who is making notes.

HENRY

Hi.

IRIS

(looking up nervously)

Oh. Hi.

HENRY

You play ten-pin bowling?

IRIS

No. Not really.

Henry looks at the notes, the camera, and the group bowling.

HENRY

My name's Henry. Henry Howe.

IRIS

Iris. Pleased to meet you.

HENRY

Pleased to meet you.

IRIS

Did you join the dance class?

HENRY

No. I never planned to join the dance class.

IRIS

But...

HENRY

My wife, Angela, she, she left me for Marcel, the dance instructor. Two days ago.

IRIS

I see. I'm sorry.

HENRY

I'm getting used to it. Well, not really getting used to it, I mean. I'm not. I miss her. I miss waking up and not feeling her alongside of me. I miss her not being there.

IRIS

I'm very sorry.

HENRY

Thanks.

Henry looks back at Ben, finishing his burger.

HENRY

Oh well, better go. See you around. Bye.

IRIS

Bye.

Henry walks back to the table, and sits.

BEN

What was that lady doing with the camera, Dad?

HENRY

I don't know. She didn't say.

INT. HENRY'S HOUSE - BEDROOM - DAY

The sections of the bed are laid out, the bed ends, the slats, the sides. Henry shakes his head, unable to comprehend how to fix it. SOUND of the doorbell.

INT. HENRY'S HOUSE - HALL - DAY

Henry opens the door to Marcel and Angela.

MARCEL

Hi Henry.

ANGELA

Hi Henry.

HENRY

Hi.

ANGELA

Can we come in, Henry?

INT. HENRY'S HOUSE - KITCHEN - DAY

Marcel and Angela sit opposite Henry at the kitchen table.

ANGELA

We rent at the studio, Henry. But we want to buy. Don't we, Marcel?

MARCEL

That's right. Expand the business, Henry.

Marcel flexes his arm muscles.

MARCEL

Flex a bit. You know, Henry. Get bigger.

ANGELA

I don't want you to sell the house, Henry. I want you to know that. We don't want that. Do we Marcel?

MARCEL

No way.

(flexing his muscles)
But we do need to expand. I hope
you understand that, Henry?

HENRY

Sure.

ANGELA

We need money from you, Henry. \$100,000. So we can both move on.

MARCEL

Gotta go forward, Henry.

ANGELA

We could enforce things. But we don't want to do that. Do we Marcel?

MARCEL

No way.

HENRY

I lost my job at Horn's Hardware. So, I don't have a lot of money. Not right now.

 ${\tt MARCEL}$

That's too bad, Henry, but...

ANGELA

I was your wife for nine years, Henry. That counts for quite a lot in dollar terms.

HENRY

You were unfaithful for the last four of them.

MARCEL

Five.

ANGELA

Four. A court's not going to find out that are they Henry? I mean, you asked me, and I told you. But I'll just deny it, won't I? I'm not going to tell them the truth, now am I?

HENRY

I guess not.

MARCEL

So, how soon can you come up with the money, Henry, so we can...

Marcel jokingly grips Henry round the neck and squeezes.

MARCEL

...expand?

EXT. A HIGH ROAD - DAY

Henry walks towards a bank.

INT. A BANK - DAY

Franklin is behind the counter, talking to a young female BANK CLERK. He sees Henry lining up.

FRANKLIN

Hi Henry.

HENRY

Hi Franklin.

FRANKLIN

Henry, can I, can I speak to you for a moment?

INT. FRANKLIN'S OFFICE - DAY

Henry sits in front of Franklin's desk, as Franklin walks around, hands in his trouser pockets, flapping them about.

FRANKLIN

Invigorated. I am invigorated Henry. The blood is flowing through my veins like a cool stream. God, it's so long ago since that happened, I almost forgot it ever did. It's like being twenty one again. Do you understand, Henry?

HENRY

I think I do, yes.

FRANKLIN

It's like a dream. A dream of youth. Fatima. Oh Fatima, I want to fuck the living daylights out of you every single day until the day I die.

(MORE)

FRANKLIN (CONT'D)

I can't get enough of her, Henry. Thoughts of that lovely big juicy fleshy body, fill my head twenty four hours a day. Do you understand what I'm saying, Henry?

HENRY

I think I do, yes.

FRANKLIN

I love Cheryl. Always have. The love of my life. But it's just not the same.

Franklin suddenly bends down to Henry, up close to him, and secretly.

FRANKLIN

You know what Henry, between you and me, sometimes, after I've fucked Fatima, I get so exhausted, that when I make love to Cheryl, as I have to, of course, otherwise she'd suspect something was wrong, I just...

HENRY

Can't keep it up?

FRANKLIN

What? What did you say?

HENRY

You get it up, but you can't keep it up?

FRANKLIN

Exactly. How did you know?

HENRY

I just guessed.

FRANKLIN

Fuck a young woman, Henry. That's my advice to you. Lots. As many as you can get. Feel alive, Henry. In here.

Franklin grabs Henry's balls. Henry jerks back. Franklin sits at his desk.

FRANKLIN

This is in confidence of course. Between you and me, ah Henry?

HENRY

Of course.

FRANKLIN

(leaning back)

Good man, Good man.

(leaning forward)

If there's ever anything I can do for you, Henry, you only have to ask. You name it, consider it done.

HENRY

Well, I was wondering about a loan.

FRANKLIN

A loan, Henry?

HENRY

Yes, well, I lost my job at Horn's Hardware, and...

FRANKLIN

You lost your job, Henry?

HENRY

Yes. I was surplus to requirements, and...

FRANKLIN

You lost your job? A loan, Henry?

HENRY

Yes, well, Angela wants \$100,000, and...

FRANKLIN

A loan Henry? Not if you're not working. That one no can do. Sorry Henry.

HENRY

Yes, but...

Franklin takes some papers from his In-Tray.

FRANKLIN

Is there anything else I can help you with, Henry?

INT. A LIBRARY - DAY

Henry walks along a line of books. He stops and picks a book.

INSERT: Book title. 'A Guide to Being More Assertive'.

EXT. A MALL - DAY

A clothes shop, full of naked dummies. Henry watches a WINDOW DRESSER dress one of the female dummies. He nervously smiles and raises a hand, mouths 'Hi'.

EXT. HENRY'S HOUSE - DAY

Henry takes a female shop dummy from the back of the truck and carries it to the house.

Mrs Brown, tending to hanging baskets on her porch looks in disbelief.

HENRY

Hi Mrs Brown.

INT. HENRY'S HOUSE - HALL - DAY

The sound of Henry talking upstairs. Ben walks up the stairs.

INT. HENRY'S HOUSE - UPSTAIRS LANDING - DAY

Ben has his ear against Henry's bedroom door.

HENRY (O.S.)

From now on things are gonna be different. Don't think you can get away with treating me like a lump of shit.

INT. HENRY'S HOUSE - BEDROOM - DAY

Henry stands in front of the naked dummy.

HENRY

Because you can't. Not any more. I want you to say you're sorry. Otherwise I'm gonna slap your arse real hard, so it goes red, and stings.

INT. HENRY'S HOUSE - UPSTAIRS LANDING - DAY Ben listens.

HENRY (O.S.)

Do I make myself clear?

INT. HENRY'S HOUSE - BEDROOM - DAY

Ben opens the door wide. Henry quickly steps right back, disassociating himself from the dummy.

HENRY

Hi Ben.

BEN

What are you doing, Dad?

HENRY

Role playing.

BEN

Role playing? What do you mean?

HENRY

Yeah. It's, it's a way of, of dealing with things.

Ben looks at him very seriously.

HENRY

What? What are you looking at me like that for?

BEN

I know why you're acting strangely, Dad.

HENRY

Who's acting strangely?

BEN

You are. You've been acting strangely ever since Mom went away.

HENRY

I don't know what you mean, Ben.

BEN

Mom's not coming back, is she? She's left us, I know she has. I looked in the wardrobe, all her clothes have gone.

Henry starts to cry.

BEN

You may as well admit it, Mom is not coming back. And there is no aunt she calls an aunt. That's a lie. A cover. To give yourself time to think of something, before you tell me.

Henry sits on the end of the bed. Ben sits down with him. Henry falls in Ben's arms.

HENRY

I'm sorry, Ben. I didn't know how to tell you.

BEN

It's okay. I figured it, somehow. The pieces just didn't fit.

HENRY

Didn't they?

BEN

No, Dad.

Ben grabs a tissue from a bedside table for him.

BEN

Here, Dad.

HENRY

Thanks. She's gone off with Marcel, her dance teacher.

BEN

I guessed there was somebody else.

HENRY

There's other things, too. I lost my job at Horn's Hardware. I was surplus to requirements.

BEN

What does that mean?

HENRY

It means they didn't want me anymore.

BEN

Sorry, Dad.

HENRY

There's something else, too.

EXT. A CEMETERY - DAY

Henry lays RED ROSES by a grave. Ben watches.

INSERT: Inscription. 'Norma Howe. Beloved wife of Henry Howe. Died 15 December 1999. Sadly missed.'

BEN

She was my Mom? My real Mom?

HENRY

Yeah.

BEN

Why didn't you tell me before?

HENRY

I was gonna tell you before, a long time ago. But every time I thought of doing it, I got scared. I'm sorry Ben.

BEN

What was she like?

HENRY

Beautiful. Very beautiful.

BEN

Was she a good Mom? I mean, did she want me? I wasn't a mistake or anything?

HENRY

A mistake? What makes you say that?

BEN

Danny Baker said he hears his Mom and Dad say Danny was a mistake all the time, when they're fighting. Danny's Mom says it was Danny's Dad's fault for not having protection. Danny's Dad calls his Mom a friggin' bitch because he thought she was protected. She said she was but...something slipped through.

HENRY

That's sad.

BEN

I know.

HENRY

That's real sad.

BEN

I know. That's why I asked.

HENRY

She wanted you all right. She loved you so much. She was a great Mom to you. She thought the world of you. We both did.

BEN

How did she die?

HENRY

She had a stroke.

BEN

I thought only old people had strokes.

HENRY

Well, no, it can happen to anyone.

BEN

How old was I, when she died?

HENRY

Eleven months and fifteen days.

Henry puts his arms around Ben.

HENRY

Sorry I never told you before, Ben.

BEN

It makes it easier, somehow, Mom going, Angela going, knowing she's not my real Mom.

HENRY

Your Mom still loves you though. Angela.

RFN

Sure. So why did she leave you?

HENRY

We're just not compatible.

BEN

How many years you been married?

HENRY

Nine.

BEN

How come you're not compatible now, when you were compatible for nine years?

HENRY

It's a long story, Ben.

EXT. HENRY'S TRUCK IN MOTION - DAY

BEN(V.O.)

Can you show me some photos of Mom, Dad?

INT. HENRY'S HOUSE - STUDY - NIGHT

Henry takes out a photograph album from one of the drawers, very slowly. Ben watches him.

BEN

What's wrong, Dad?

HENRY

I haven't looked at your Mom's photos for years.

BEN

Why, Dad?

HENRY

I just couldn't Ben.

EXT. A MOTEL - NIGHT

A yellow taxi stops outside of the same Motel Franklin used. HAZEL(late 30s) gets out of the taxi.

A TAXI-DRIVER takes her case from the boot. Hazel gives him money, and walks to the Motel.

INT. HENRY'S HOUSE - STUDY - NIGHT

INSERT: Photos of Norma and Henry. Wedding photos. General photos. Norma's likeness to Hazel is very evident.

Ben stands by Henry who is sitting at his desk.

BEN

She was beautiful, Dad.

HENRY

I know she was. I don't think I've ever really got over her. Even after all this time. I think of her every day.

BEN

You've still got me, Dad.

HENRY

Yeah, I've still got you.

Henry pulls Ben close.

HENRY

I've still got you, Ben.

LATER

ON TV: A DVD film of Norma dipping Ben in the sea, in swimsuits.

Ben and Henry look on not moving.

The film ends where Norma comes close to the camera and waves a kiss. Ben catches Henry's look of total intoxication.

EXT. A MOTEL - DAY

Franklin and Fatima walk to the Motel, holding hands.

INT. A MOTEL - RECEPTION - DAY

Franklin goes to reception, grinning at Fatima sitting in the waiting area. Hazel is talking to a RECEPTIONIST. Franklin half covers his face when he sees her, thinking she'll recognise him.

HAZEL

Hello.

FRANKLIN

Nice day. Very nice day.

HAZEL

Yes. Very nice.

EXT. HENRY'S HOUSE - DAY

Henry is watering the garden. Franklin pulls up in his Range Rover. He calls from the open window.

FRANKLIN

Hi Henry.

HENRY

Hi Franklin.

FRANKLIN

Everything okay, Henry?

HENRY

Everything's fine, Franklin.

FRANKLIN

Good man. Good man.

(beat)

By the way Henry, I meant to ask you. When your beloved wife Norma died, did you, did you look at her, in the cask before they buried her?

HENRY

No. Why Franklin?

FRANKLIN

No reason. Just thought I'd ask. Bye Henry.

HENRY

Bye, Franklin.

Franklin drives off. Henry looks suitably confused.

INT. A LIBRARY - DAY

Hazel sits looking at a newspaper. A commemoration in the 'Deceased' Column.

INSERT NEWSPAPER NOTICE ' My beloved wife Norma passed away on the 15 December 1999. The memorial service to be held at '......'Hazel smiles, and makes notes.

EXT. A CEMETERY - DAY

Hazel looks at the INSCRIPTION. She lays WHITE ROSES on the grave next to Henry's red roses.

EXT. HENRY'S HOUSE - DAY

Hazel slowly approaches Henry's house, looking at a note. Mrs Brown is kneeling weeding her garden facing the house. She struggles to stand up, and sees Hazel.

MRS BROWN

Oh my God!

HAZEL

Morning. Is this where Henry Howe lives?

MRS BROWN

Oh my God!

Mrs Brown runs to her house as if she's seen a ghost.

MRS BROWN

Oh my God! Oh my God!

HAZEL

(to herself)

I think it must be.

INT. MRS BROWN'S HOUSE - LOUNGE - DAY

Mrs Brown peers through her curtains at Hazel as she walks towards Henry's house.

MRS BROWN

Norma Howe, you've come back from the dead.

A recent PHOTO of Mrs and Mrs Brown on the wall.

MRS BROWN

Please. No! No!

EXT. HENRY'S HOUSE - DAY

Henry pulls up in his truck.

INT. HENRY'S HOUSE - HALL - DAY

Henry picks up a NOTE. He reads it and looks very shocked.

INT. HENRY'S HOUSE - KITCHEN - NIGHT

Henry sits at the table, very still, looking at the note. The faint sound of the TV in the background. Ben enters.

BEN

Can we got to the pizza place, Dad?

Ben looks at Henry, concerned, as he sits at the table.

BEN

Dad, what's wrong?

EXT. HENRY'S HOUSE - NIGHT

A yellow taxi pulls up.

INT. HENRY'S HOUSE - HALL - NIGHT

Henry opens the door to Hazel.

HAZEL

Hello. I'm Hazel Norman.

Henry just stares.

HAZEL

Am I a little early? You did say...

HENRY

Come in. Please.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Hazel sits on a sofa. Ben and Henry sit opposite. They stare at her. An unearthly silence.

HAZEL

It was a shock to me when I found out. All these years, not knowing I had a sister. An identical twin.

INT. A HOSPITAL - DAY - FLASHBACK

Hazel at the bedside of her FATHER(late 60s). Talking.

HAZEL (V.O.)

A week before he died, my Dad told me about us. How he and my Mom had split up when Norma and I were babies.

INT. HENRY'S HOUSE - LOUNGE(CONT'D) - NIGHT

HAZEL

My Mom went off with somebody. And left my Dad, with me. My Mom took Norma. Then to find out, that Norma had died.

Ben looks at Henry, who doesn't move a muscle.

HAZEL

I had to...find out more. About my sister. What happened. And how things stood. With everything.

She looks at them both. Silence.

HAZEL

I hope you don't mind me coming here? Maybe I should have written, and...

She gauges the atmosphere and stands.

HAZEL

Listen, I'll go. It was a mistake to...

Henry stands immediately following her.

HENRY

No. Please. Don't go.

They look at each other. Hazel sits. Henry sits.

BEN

You all right, Dad?

Henry touches Ben's arm.

HENRY

I'm I'm okay, Ben. Thanks.

HAZEL

How long were you married to Norma?

HENRY

Five years. Ben was eleven months old when she died.

BEN

And fifteen days.

HENRY

And fifteen days.

 $\mathsf{HA}\mathsf{ZEL}$

What did she die of?

BEN

(chipping in quickly)

A stroke.

(looking at Henry)

I thought it only happened to old people, but...

HAZEL

That's very sad. I'm sorry Henry. What happened to her Mother?

HENRY

She died when she was quite young. Eighteen, I think. She was brought up by a relation. In California.

BEN

I didn't know, that Dad.

HENRY

I know, Ben. Sorry.

INT. A PIZZA PLACE - DAY

Henry in a queue. Ben and Hazel sit at a window table.

I usually come here with Dad. On our own. Mom...Angela, hates pizzas. How anyone can hate pizzas is a mystery to me. There must be something wrong with them.

HAZEL

I agree, Ben. I love pizzas.

BEN

What's your favourite pizza?

HAZEL

Pepperoni.

BEN

Mine and Dad's, too.

LATER

Henry, Hazel and Ben eat.

BEN

Yummy. What's yours like, Hazel?

HAZEL

Absolutely delicious.

BEN

Mine, too. I thought the last one I had here was the best I've ever had. But this is better. What's yours like, Dad?

Henry's in a dream.

BEN

Dad, what's yours like?

Henry's too deep in thought to respond properly.

HENRY

Fine, Ben.

Hazel smiles at Henry.

BEN

Dad, can we do something after this?

INT. BOWLING CENTRE - NIGHT

Henry sits watching Ben and Hazel bowl. Hazel gets a strike.

HAZEL

Wow! I can't believe it.

Good shot.

HAZEL

Beginner's luck.

BEN

This isn't the first time you've played, is it?

HAZEL

No, but it's been a long time. I think I was your age when I played last.

Henry dwells on the back of Hazel as Ben gets a strike.

BEN

Yes!

HAZEL

Well done, Ben.

BEN

Dad, it's your turn.

Hazel turns and looks at Henry.

HAZET.

Your turn Henry.

Henry slowly stands, happy to sit and watch. Henry picks up a bowl. His shot rolls down the channel.

BEN

Oh Dad, you can do better than that.

HENRY

I'm not very good.

BEN

You're just not concentrating.

HAZEL

Good try, Henry. Well done.

Henry dwells on her encouragement.

LATER

They sit drinking milk shakes from straws. Ben's very bright and animated.

Life's funny, isn't it Dad? Not long ago, I found out my Mom, well, Angela was not my Mom. And I was really upset about it. Few days later, I'm okay about it. Funny that, don't you think, Dad?

HENRY

(matter of fact)

We'd better get going, soon, Ben. School tomorrow.

BEN

Oh, do I have to? Can't I be sick or something?

HENRY

No you...

Henry looks at Hazel, who smiles.

HENRY

...can't

EXT. BOWLING CENTRE - NIGHT

Ben, Henry and Hazel walk to the truck.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Hazel sits on an armchair. Henry sits opposite.

BEN

Night, Hazel.

Hazel stands and kisses Ben.

HAZEL

Night, Ben.

BEN

I wish you were staying longer.

HAZEL

I know, Ben. But I've got to get back to New York, to work. Just like you've got to go to school tomorrow, to learn.

BEN

I guess so. Night Dad.

HENRY

Night, Ben.

INT. HENRY'S HOUSE - HALL - NIGHT

Ben slowly walks up the stairs, looking back to the lounge.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Hazel takes papers from her handbag.

HAZEL

There's another reason for making contact, Henry.

HENRY

Oh?

HAZEL

(almost formally)

My Dad...our Dad made a will. With the stipulation that in the event of...

(drops the formality)
There's a \$200,000 for you, Henry.
For you and Ben.

HENRY

\$200,000!

HAZEL

You were Norma's husband. And Ben's her son. It's rightfully yours.

HENRY

I don't know what to say.

HAZEL

I've got some papers for you to sign. I'll organise the legal side for you. I work for a lawyer. All you have to do is sign these, and a cheque will be sent to you, when it's finalised.

LATER

Henry sits at the table, signing papers. He hands them to Hazel, who sits opposite.

HAZEL

Thanks, Henry.

INT. HENRY'S HOUSE - BEN'S BEDROOM - NIGHT

Ben lies awake in bed.

INT. HENRY'S HOUSE - HALL - NIGHT

At the open front door.

HAZEL

I still think I should have written. Broken it slowly.

HENRY

No, it's, it's fine. Really.

HAZEL

Thanks for the pizza. And bowling. I really enjoyed that.

HENRY

Me, too.

HAZEL

Bye, Henry.

HENRY

Bye.

They both extend their hands to shake at the same time.

INT. HENRY'S HOUSE - BEN'S BEDROOM - NIGHT

Ben hears a taxi pull up. He gets out of bed, watches Hazel get into a yellow taxi. The taxi drives off.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Henry sits in silence. Ben stands by the door.

BEN

You're right Dad, Mom must have been very beautiful.

HENRY

Yeah, she was.

BEN

I'd like to see her again, Hazel, sometime, just to be reminded of what my real Mom looked like.

HENRY

Go to bed, Ben. School tomorrow.

BEN

Okay. Night Dad.

HENRY

Night, Ben.

INT. HENRY'S HOUSE - BEDROOM - NIGHT

Henry lies awake in bed looking at PHOTOS of Norma. The CLOCK shows 3am.

EXT. HENRY'S HOUSE - DAY

Early morning. The sun is up.

INT. HENRY'S HOUSE - KITCHEN - DAY

Henry is washing up breakfast things. The PHONE RINGS.

INT. A COFFEE HOUSE - DAY

Henry and Hazel sit at a table, close to the window. The cemetery in view across the road. Henry hands her a document.

HAZEL

Thanks Henry. I didn't realise there was another document to sign.

HENRY

It's okay.

She puts the document in her handbag.

HAZEL

Sorry about you splitting up with your wife, Henry.

HENRY

I'm okay. I'm getting over it.

HAZEL

Splitting up's not easy, I know. I split up with my husband. He's in the movie business, in LA.

HENRY

You said you lived in...

HAZEL

New York. Yes, I do. I left him, and moved back with my Dad. I lived with my Dad for the past two years. Then he got sick.

She drinks her coffee.

HAZEL

Good that I was there for my Dad, really. I don't know what he'd have done, otherwise.

HENRY

Sure.

HAZEL

He wants to get back with me, Hudson, my husband. But I'm not sure. I don't like LA. Much prefer New York.

Hazel looks at a YOUNG COUPLE holding hands at the next table, looking into each other's eyes.

HAZEL

There are some issues, but...

Henry looks at her longingly for too long.

HAZEL

What? What is it, Henry?

HENRY

Nothing. Sorry.

EXT. A CEMETERY - DAY

Henry puts RED ROSES next to Hazel's white Roses.

HAZEL

I always felt there was something missing. People say that about identical twins.

HENRY

Yes I know.

HAZEL

I had this empty feeling. For years. Not all the time, but...Sometimes I'd wake up, and think, there's something else. Someone else. And when my Dad died and he told me, it all clicked somehow. That must sound crazy?

HENRY

No. Not at all.

HAZEL

As if she'd been there, all the time, in my subconscious.

HENRY

I know what you mean.

HAZEL

And even though she's dead, I feel her presence. Sometimes quite strongly. And her voice. Sometimes I hear her voice.

EXT. A ROAD NEAR THE CEMETERY - DAY

Henry's truck is parked outside of the coffee house. Henry unlocks the door, and holds the passenger door open.

INT. HENRY'S TRUCK - MOVING - DAY

Henry drives. He's quiet, deep and thoughtful.

HAZEL

What do you do for a living, Henry?

HENRY

Nothing at the moment. I worked at Horn's Hardware, in accounts. But I was surplus to requirements.

HAZEL

'Surplus to requirements'. That's a strange term, Henry.

HENRY

It means they didn't want me anymore.

HAZEL

'Surplus to requirements'. It's such a strange way of...

HENRY

Yes. I guess it is.

They smile at each other. Then they both laugh together.

EXT. A MOTEL - DAY

Laughter over as Henry's truck pulls up outside of the Motel. Henry and Hazel stand by the car.

HAZEL

Lovely to meet you, Henry.

HENRY

And you. Have a safe journey back.

Henry puts out a hand awkwardly to shake.

 ${\sf HAZEL}$

You'll be hearing from me about the money. I'll keep you up to date with things.

HENRY

Okay. Thanks.

Henry pulls his hand back.

HAZEL

Bye, Henry.

HENRY

Bye, Hazel.

She puts her arms around him, and hugs him very strongly. Henry just melts and clings onto her longer than he should.

Henry watches Hazel walk to the Motel entrance. Franklin and Fatima leave. Franklin holds the door open for Hazel.

Fatima and Franklin walk to Franklin's Range Rover.

FRANKLIN

Hi Henry.

HENRY

Hi, Franklin.

FRANKLIN

Everything okay, Henry?

HENRY

Everything's fine, Franklin.

INT. BEN'S CLASSROOM - DAY

A male TEACHER talks to STUDENTS. Ben's totally preoccupied.

EXT. ROCHESTER TRAIN STATION - DAY

Hazel gets out of a yellow taxi. The TAXI DRIVER takes her case from the boot. Sound of CAMERA CLICKING as Hazel walks to the station.

INT. HENRY'S TRUCK - STATIONARY - DAY

Henry lowers his camera, as Hazel disappears from view.

INT. A COFFEE HOUSE - DAY

Henry sits looking at the PHOTOS of Hazel. He smiles, reflecting. Cheryl stands over him.

CHERYL

Hi Henry.

HENRY

Hi, Cheryl.

CHERYL

Mind if I sit down, Henry?

HENRY

Sure.

Cheryl sits. Henry puts the photos back in the wallet.

CHERYL

Can I tell you something, Henry, in secret? Between you and me?

HENRY

Of course.

CHERYL

I'm pregnant, Henry. I'm going to have a baby boy.

HENRY

Congratulations, Cheryl.

CHERYL

It's not Franklin's. It's Roland's. Franklin gave up thinking he could have children years ago. We both did. Most men can. But he can't. If you see my point, Henry?

HENRY

I do, yes Cheryl.

CHERYL

It's going to make him so happy. And he deserves that, Henry. Really he does. He always wanted a son. And as for Roland, that's over, Henry. Completely over. I'm not giving up Roland without some regret. A lot of regret, actually, but...

Cheryl's voice trails as Henry reflects.

SERIES OF SHOTS

Henry watches Hazel bowling.

Henry in the queue at the Pizza Place. He looks back at Hazel sitting with Ben.

Henry opens the door to Hazel when he first saw her.

Henry watches as Hazel kisses Ben goodnight.

Henry watches Hazel leave the house and walk to a taxi.

Henry and Hazel in the truck, laughing together.

END SERIES OF SHOTS

INT. A COFFEE HOUSE(CONT'D) - DAY

Cheryl stands, pats Henry's arm, as she leaves.

INT. HENRY'S HOUSE - KITCHEN - NIGHT

Henry is washing up. Ben sits at the table, drinking a coke.

BEN

Do you think Hazel looks exactly like Mom would look like, if she was alive?

HENRY

I don't know Ben.

BEN

Be good to see her again, sometime, though. I mean, she is my aunt, isn't she?

HENRY

What?

BEN

My Mom's sister, Hazel. An aunt I can call an aunt, because she really is an aunt.

HENRY

Yeah, I guess she is, Ben. (realising it more) I guess she is.

EXT. THE STUDIO - DAY

Henry's truck pulls outside.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry walks with Ben, who carries a sports bag. Henry looks through Iris' window.

MYRA HORN(50s) sits in front of Iris. Henry recognises her. Iris sees Henry looking at her. Myra turns. Henry quickly back away from the door before Myra sees him.

Angela leaves Marcel's office.

ANGELA

Oh Ben. My lovely boy Ben.

She opens her arms wide, and hugs him like a bear.

BEN

Not so hard, you're hurting me.

Angela sees Henry over Ben's shoulder and breaks her hold.

ANGELA

Hi Henry.

HENRY

Hi Angela.

ANGELA

See you Sunday, Henry.

BEN

Bye, Dad.

HENRY

Bye, Ben.

Henry walks past Iris' office. Myra Horn has gone. Henry walks on, thinks, stops in his tracks, turns and goes back to the office. He knocks on the door and half opens it.

HENRY

Can I ask you something?

INT. THE STUDIO - JJG ENTERPRISES - DAY

Henry closes the door behind him.

HENRY

What do you do?

IRIS

I'm a private detective.

HENRY

Yeah. I thought you might be. I kind of figured that.

(looking at the poster)

Jack Nicholson. Jack, Jack...

IRIS

Jake Gittes. He was the detective character Jack Nicholson played in the film.

HENRY

Yeah, that's right. With the (pinching his nose) the bloody nose.

IRIS

'JJG Enterprises'.

HENRY

Of course. And that lady?

IRIS

She's a client. She suspects that her husband is having an affair.

HENRY

(smiling)

She suspects he's having an affair, does she? Well, how about that.

IRIS

Between you and me, of course.

HENRY

Of course.

Henry leaves the office, smiling.

INT. THE STUDIO - PASSAGEWAY - DAY

As Henry walks to the exit Ben walks to him.

BEN

Dad, are you going to be okay?

HENRY

Sure, Ben. I'll be fine.

BEN

You're not gonna do anything strange, like, I don't know, role-play with dummies or anything?

HENRY

No, I'm not, Ben.

BEN

Are you sure, Dad?

HENRY

I'm sure, Ben.

INT. HENRY'S HOUSE - BATHROOM - NIGHT

Henry slaps after-shave on his face. He wears a smart dark suit, striped shirt, well-groomed and clean cut.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Henry stands in the middle of the room, neat and tidy. Flowers in a vase. Soft modern jazz music plays. He checks his shirt pocket. A pack of CONDOMS.

INT. HENRY'S HOUSE - HALL - NIGHT

Henry opens the door to CHANTELLE(20s). Tall, long-haired blonde, wearing a Burberry macintosh, she carries a handbag.

CHANTELLE

I'm Chantelle.

HENRY

Hi Chantelle.

He holds the door open and just stares at her.

CHANTELLE

Are you going to invite me in?

HENRY

Sure. Come in. Can I take your coat?

She takes off her coat, revealing white underwear, stockings, suspenders. She hands the coat to him.

CHANTELLE

I'll hang onto my bag.

HENRY

Okay.

She looks in the lounge.

CHANTELLE

Can I...

HENRY

Sure. Go in.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Chantelle leads the way. She looks around.

CHANTELLE

Nice.

HENRY

Thank you. I bought it from new. The house. It's ten years old. I like it. It's not too big. Not too small.

CHANTELLE

What do you want me to do for you, Henry?

Henry puts his hand on the CONDOMS in his pocket.

HENRY

I don't know, really. It's up to you.

CHANTELLE

Wrong Henry. The first thing you have to learn when you go with hookers is that all the options, the choices, the decisions are yours.

HENRY

Right.

CHANTELLE

You say. You pay. I play. Understand?

HENRY

Yes, yes, I do. I pay so...

CHANTELLE

I play. That's right.

She strokes his face.

CHANTELLE

Now, what do you want from me, Henry?

HENRY

Well, sex I guess.

INT. HENRY'S HOUSE - BEDROOM - NIGHT

Chantelle lies on the bed. Henry stands at the end of the bed, wearing his boxers.

HENRY

It's a new bed.

CHANTELLE

Is it?

HENRY

The old one had...

She puts out a hand.

CHANTELLE

This is your first time with someone like me. Yes?

HENRY

Yes.

CHANTELLE

Take hold of my hand, Henry.

HENRY

Okay.

She takes his hand and runs it over her breast.

HENRY

Wow! That's nice.

CHANTELLE

Come closer to the bed, Henry.

HENRY

Okay.

He does. She sits up and takes off his boxers. He lifts his head, ecstatic.

HENRY

Wow! That's very nice.

SERIES OF SHOTS

HENRY'S BEDROOM

Henry has sex on the bed, on top of Chantelle.

Henry is blindfolded. Chantelle on top of him.

Henry sits on the side of the bed. Chantelle on top of him.

UPSTAIRS LANDING

Henry on top of Chantelle on the floor.

STAIRS/HALL

Henry chases Chantelle down the stairs, to the lounge.

END SERIES OF SHOTS

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Henry follows Chantelle, breathless.

HENRY

Can I...smack your bottom?

CHANTELLE

It'll cost you a little more.

HENRY

That's okay.

She lies on the floor. He smacks her bottom gently. Then harder. Then really hard.

CHANTELLE

Oh!

HENRY

Sorry.

CHANTELLE

Don't say sorry. Never say sorry in sex.

He whacks her so hard that she SCREAMS.

CHANTELLE

OH!

INT. HENRY'S HOUSE - HALL - NIGHT

At the front door, Chantelle ties a knot in her raincoat.

CHANTELLE

I'm not just saying this for business, you understand. But I think you'd benefit from more sessions with me.

HENRY

You do?

CHANTELLE

I definitely do.

HENRY

Okay. Well. Thanks.

CHANTELLE

Bye, Henry.

HENRY

Bye, Chantelle.

EXT. HENRY'S HOUSE - NIGHT

Mrs Brown is kneeling, weeding by torch light.

HENRY

Hi Mrs Brown.

Chantelle walks to a sports car parked outside.

MRS BROWN

Oh. Hi Henry. Getting the weeds early. Before they...
(looking at Chantelle)
...before they take a grip.

HENRY

Sure thing, Mrs Brown. You keep digging, Mrs Brown. You're doing a really great job, Mrs Brown. Night.

Henry closes the door, and lets out a LOUD JOYFUL SCREECH.

HENRY (O.S.)

YES YES! YES!

INT. HENRY'S HOUSE - BEDROOM - NIGHT

Henry runs to the bed and jumps on it in SLOW MOTION.

INT. MARCEL'S APARTMENT - KITCHEN - DAY

Ben sits eating waffles. Angela sits with him, wearing a bathrobe. She rubs Ben's hair much to his irritation.

ANGELA

It's going to be just the same as it was, except that I won't be there, that's all. I'll still see you, take you places, do things with you.

BEN

You hardly ever did things with me.

ANGELA

I went to your school play.

That was three years ago.

Marcel appears, dressed in gym clothes, holding weights.

MARCEL

Ready, Ben?

BEN

Sure, Marcel.

INT. HENRY'S HOUSE - BEDROOM - DAY

Henry is asleep in bed. A satisfied smile.

EXT. HENRY'S HOUSE - DAY

Angela, Marcel, and Ben get out of Marcel's car.

INT. HENRY'S HOUSE - BEDROOM - DAY

The DOORBELL RINGS. Henry wakes and jumps out of bed. He looks out of the window and sees Angela, Marcel and Ben walk towards the house.

INT. HENRY'S HOUSE - HALL - DAY

Henry opens the door, tying a bathrobe.

ANGELA

You were a long time, Henry.

HENRY

Sorry, I overslept.

ANGELA

You never oversleep, Henry.

HENRY

I did. Hi Ben.

BEN

Hi Dad.

Ben edgily walks away from the group.

ANGELA

Ben, aren't you going to give me a kiss? And thank your Mom for giving you a nice week-end? MARCEL

That's right.

Ben stops walking. Looks at Henry.

HENRY

Go on, Ben.

Ben reluctantly walks back. He kisses Angela.

BEN

Bye, Mom.

ANGELA

(hugging him hard)

My golden boy! I love you so much.

BEN

Mom, you're hurting me.

Ben breaks from Angela.

BEN

Thanks for the go with the weights, Marcel.

MARCEL

That's okay, Ben.

(flexing his muscles)

Get you big and strong like me. Full of muscle and power and spunk, ah?

ANGELA

(pushing Marcel)

Marcel!

 ${\tt MARCEL}$

Sorry.

Ben hurries up the stairs and away from things.

ANGELA

Ben told me he knew about his real Mom. Thanks for telling him, Henry.

HENRY

I should have said before.

ANGELA

He's okay about it, Henry. Don't blame yourself any more.

MARCEL

You can't go back, Henry. What's done's done. Honesty's the best policy. Every time.

HENRY

Yeah. Sure.

Marcel jokingly puts a hand on Henry's throat.

MARCEL

Any news about the money, Henry?

HENRY

Yeah. You'll have it quite soon.

Marcel releases his grip, looks at Angela.

MARCEL

That's good, Henry.

ANGELA

Good, Henry.

INT. HENRY'S HOUSE - UPSTAIRS LANDING -DAY

Ben walks past Henry's bedroom. He stops and looks inside.

INT. HENRY'S HOUSE - BEDROOM - DAY

Ben finds WHITE THONGS under the bed.

INT. HENRY'S HOUSE - KITCHEN - DAY

Henry sits at the table drinking coffee. Ben enters, his hands behind his back.

BEN

Dad...

HENRY

What Ben?

Ben holds out the thongs.

BEN

I found these under your bed.

Ben sits at the table.

BEN

Dad, are you sure you're not both ways? You said you weren't, and I believed you, but...

HENRY

I'm not both ways.

I mean, I'm okay now about finding out about my real Mom, and Angela going with Marcel. But I don't want a Dad who's both ways. I'd never live that down.

HENRY

I'm not both ways, Ben. I had a woman here.

BEN

A woman? What woman?

INT. HENRY'S HOUSE - STUDY - DAY

On a PC SCREEN on Henry's desk, PHOTOS of Chantelle.

BEN

Wow! She's so hot.

HENRY

Her name's Chantelle.

BEN

And you went with her?

HENRY

I went with her. Yeah. Well, she came here.

Ben puts his arms around Henry's neck.

BEN

That's great, Dad! Really great!

Henry's surprised by Ben's affection.

HENRY

It is?

BEN

Sure.

EXT. HENRY'S HOUSE - DAY

Henry and Ben walk to Henry's truck.

BEN

My Dad going with hookers, that's really cool. The coolest thing ever. You wait till I tell my friends.

INT. HENRY'S TRUCK - MOVING - DAY

Ben looks proudly at Henry.

BEN

I mean, you're my Dad, and I love you. But I never thought of you as being a real man, somehow.

HENRY

You didn't?

BEN

No. Not really. Not a real man.

HENRY

You've never said that before, Ben.

BEN

No, I know. I've thought it though. Lots of times. My friends have said the same.

EXT. BEN'S SCHOOL - DAY

Henry's truck pulls up outside. Ben gets out of the truck.

BEN

Bye, Dad.

HENRY

Bye, Ben.

Ben runs excitedly to TWO FRIENDS. Ben talks to them. They all look back at Henry as they walk away.

INT. HENRY'S TRUCK - STATIONARY - DAY

Henry reflects on what Ben said.

EXT. THE STUDIO - DAY

Henry's truck stops outside of the Studio.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry strides purposefully towards Marcel's office.

INT. THE STUDIO - MARCEL'S OFFICE - DAY

Angela is on the phone. Henry stares at her. Her attention is drawn away from her call because of his intense look.

ANGELA

(into phone)

Okay, fine. I'll tell Marcel. I'm sure that'll be okay. Bye.

Angela slowly puts the phone down and looks at Henry.

HENRY

Why didn't you tell me you liked to be spanked?

ANGELA

(incredulous)

What did you say, Henry?

HENRY

I said why didn't you tell me you liked to be spanked, instead of being unfaithful and letting Marcel spank you?

ANGELA

Henry, I don't believe I'm hearing this.

HENRY

Why, Angela?

ANGELA

Because you're not like that, Henry. It's not in your nature. You wouldn't do that sort of thing.

HENRY

How do you know?

ANGELA

I've been married to you for nine years. I think I'd know by now. Don't you, Henry?

HENRY

You should have told me, Angela.

ANGELA

It wouldn't have made any difference, Henry.

Angela makes for a filing cabinet, her back to him.

ANGELA

Now please, stop being silly. I have to get on.

Henry grabs her and forces her over the desk. He lifts up her skirt and smacks her backside very hard.

ANGELA

Ow! God Henry, what do you think you're doing? Henry! Stop! Stop!

Marcel enters.

MARCEL

What the fuck's going on?

Angela gets off the desk and adjusts her dress.

MARCEL

What the fuck's going on?

Henry walks out of the office. Marcel looks at Angela.

ANGELA

He just came in and started spanking me.

MARCEL

Did you enjoy it?

ANGELA

(smiling)

Of course not.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry walks to JJG Enterprises. Marcel calls out.

MARCEL

What the fuck's going on, Henry? You going off your fucking head or something?

INT. THE STUDIO- JJG ENTERPRISES - DAY

Henry enters, full of purpose, and leans over Iris' desk. Iris touches the end of her glasses nervously.

HENRY

I worked at Horn's Hardware, in accounts. But I was surplus to requirements. But it's okay. I'm okay about it. I'm just fine.

He looks up at the Chinatown poster. She follows his look.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry leaves the office, smiling, wearing dark glasses, carrying a briefcase. He walks to the exit.

MARCEL

Henry. Wait! I want to talk to you.

HENRY

What is it, Marcel?

MARCEL

What've you got those glasses on for?

HENRY

I'm a private detective.

MARCEL

A what?

HENRY

I'm a private detective, Marcel.

MARCEL

(laughing)

A private detective. Crazy bastard. You're off your head, Henry. You've been watching too much TV.

Henry walks away.

MARCEL

Hey, and what's the meaning of smacking Angela's arse? Perverted bastard! You want locking up!

EXT. HORN'S HARDWARE CAR PARK - DAY

Henry walks towards the store, wearing dark glasses.

INT. HORN'S HARDWARE - ACCOUNTS OFFICE - DAY

Lance and Lane are playing cards. Monica sits at a PC, looking puzzled. April is behind her pointing at the screen.

APRIL

You put the order reference in there. And the customer name in there.

MONICA

I'll never get this! Never!

INT. HORN'S HARDWARE- PASSAGEWAY - DAY Henry strides towards Accounts.

INT. HORN'S HARDWARE - ACCOUNTS OFFICE - DAY Monica shakes her head, totally confused.

APRIL

And the customer address there. And whether the item's going to be collected or not. You put 'X' for not and a 'Y' for yes. To be collected. Got it?

MONICA

(shaking her head)
No. No. I don't understand.

Henry enters and approaches Monica's desk.

HENRY

Hi, Monica.

APRIL

Hi Henry.

Henry takes out his camera.

MONICA

(looking at the screen)
Henry, I really don't know what
I'm doing. Digby, Mr Horn keeps
saying I have to 'keep at it'.
But keep at what, that's what I
want to know?

HENRY

Look at me, Monica.

She does. Henry takes photographs of her.

MONICA

What are you doing, Henry?

APRIL

Henry. What are you doing here?

Henry takes her to one side.

HENRY

I'm a private detective, April. But don't tell Monica. I want to keep it a secret.

APRIL

A private detective?

HENRY

It's my new job. I just got it. My first day.

APRIL

That's sensational Henry.

Henry takes glasses out of his top pocket, puts them on, and takes them off.

APRIL

Oh Henry, I've got a funny sensation between my legs. What do you think that can be?

HENRY

No idea, April. Must get on.

He opens the door. April stands in his way and playfully.

APRIL

I split with Ryan. Did I tell you that? We split, Henry. Like we're not together anymore. You could come round for a meal sometime, Henry, if you wanted to. You know where I live. I'm all on my own.

HENRY

I'll bear that in mind, April. Bye.

He hastily leaves.

INT. HORN'S HARDWARE- PASSAGEWAY - DAY

Digby Horn and Henry walk in opposite directions. They stop walking and stare, like gunslingers.

DIGBY

Henry, what are you doing here?

HENRY

Hi, Mr Horn.

DIGBY

And what have you got that camera for?

HENRY

Taking photographs, Mr Horn.

DIGBY

What photographs?

HENRY

In the line of duty, Mr Horn. In my new job.

DIGBY

What new job?

HENRY

How's Mrs Horn, Mr Horn?

DIGBY

Mrs Horn's fine, Henry. Thank you. What new job, Henry?

Monica comes rushing along the corridor, distraught.

MONICA

I don't think I'm any good for accounts, Mr Horn. It's all too confusing for me.

Digby puts his arms on her shoulders and walks away with her.

DIGBY

Come to my office, Monica. We can talk about it. Bye Henry.

HENRY

Bye, Mr Horn. Give Mrs Horn my best regards.

Henry walks past him. Digby turns and looks at him.

INT. THE STUDIO - JJG ENTERPRISES - DAY

Henry leans over Iris' desk, down at the PHOTOS.

HENRY

Her name's Monica. She works at Horn's hardware, in accounts.

IRIS

And you think Henry, that the two of them are...

HENRY

I do. I saw a love bite on her neck, and I heard Mr Horn and Monica kissing in an aisle. And when he spoke to me he had lipstick on his face. He said it was Mrs Horn over-doing it about a birthday present he bought her. But that was a lie.

IRIS

That's good, Henry. On your first day, too. Well done.

HENRY

Thanks, Iris.

IRIS

But it's not enough. We have to catch them in the act. Something to prove that Mr Horn is having an extra-marital relationship.

HENRY

Like having sex, and kissing, and...

IRIS

Exactly, Henry.

HENRY

Spanking?

IRIS

Quite. Spanking would be good.

She takes off and puts on her glasses.

IRIS

Spanking would be very good.

HENRY

I'll do my best, Iris.

EXT. BEN'S SCHOOL - DAY

Ben with his TWO FRIENDS run to Henry's truck. Ben opens the door, and proudly shows Henry off.

BEN

This is my Dad.

FIRST BOY

Hi Mr Howe.

SECOND BOY

How many positions did you do it in, Mr Howe?

FIRST BOY

Did she tie you to the bed and blindfold you, Mr Howe?

SECOND BOY

How big were her tits Mr Howe? Were they like melons?

HENRY

Get in, please, Ben.

INT. HENRY'S HOUSE - KITCHEN - DAY

Henry is cooking. Ben sits at the table, drinking a coke.

A private detective! Wow! What case are you on?

HENRY

I can't tell you, Ben. I'm sworn to secrecy.

BEN

That's great, Dad. Going with hookers, and being a private detective. Things just get better and better.

EXT. DENTAL SURGERY - CAR PARK - DAY

Henry gets out of the truck, wearing dark glasses. He strides to the entrance.

INT. DENTAL SURGERY - RECEPTION - DAY

Henry enters. He turns to the side and discreetly takes his glasses off. RACHEL(mid 20s) a big-busted blonde wearing a low-neckline dress is at reception.

RACHEL

Hello, can I help you?

Henry looks at Rachel's exposed CLEAVAGE, as she checks out an appointments diary.

RACHEL

Henry Howe. Henry Howe. Let me see. Ah yes, here we are.

INT. DENTAL SURGERY - SURGERY - DAY

Henry's mouth is wide open. Marty leans over him, inspecting his teeth.

MARTY

Teeth are in good shape, Henry.

Henry kind of nods. Marty keeps looking.

MARTY

Very good shape. You look after them well. Very well.

Marty releases his grip.

HENRY

Thanks Marty.

MARTY

Good man. Keep it up.

Marty goes to his files. Henry gets out of the chair.

MARTY

Everything okay with the family?

HENRY

Everything's fine, Marty.

MARTY

Angela, Ben, both doing okay?

HENRY

Both doing fine thanks, Marty.

MARTY

Good. Good.

Marty shake's Henry's hand.

MARTY

See you in six, Henry.

INT. DENTAL SURGERY - RECEPTION - DAY

Rachel checks her appointments diary. Henry looks at her CLEAVAGE.

RACHEL

Let's see if we can fit you in somewhere...August. August. August.

Marty stands at the door of his surgery.

MARTY

Okay, madam. Step this way, please.

STEFANIE (The YOUNG WOMAN at bowling) steps forward. Henry glances towards her. The door closes.

HENRY

What's that lady's name?

RACHEL

Mrs Stefanie Hunter. Why?

HENRY

No reason.

RACHEL

What about August 25?

HENRY

August 25 is fine, Rachel.

RACHEL

Four pm, Henry?

HENRY

Four pm's fine, Rachel.

Rachel hands him a card. Henry glances towards the door. Sound of laughter. Henry walks to the door to leave. Rachel opens the door for him.

RACHEL

Locking the door. Lunch time. We all have to have our sustenance.

HENRY

Sure.

EXT. DENTAL SURGERY - DAY

At the back of the building, Henry comes across a small window to the surgery. He sees Marty embracing Stefanie. Henry takes photos of them. Rachel enters the room. The two women begin to strip. Henry continues taking photographs of them in imposing positions.

INT. THE STUDIO - JJG ENTERPRISES - DAY

Henry leans over Iris' desk and shows her the PHOTOS.

HENRY

Conclusive evidence that Marty and Rachel, his receptionist, and Mrs Stefanie Hunter are...doing it.

IRIS

I'm just so impressed. You're a natural.

HENRY

Thanks.

The Fat Man enters.

FAT MAN

There's no shit paper in the can again lady. What kind of fucking place is this?

They look at him, confused.

FAT MAN

Sorry, lady. Wrong place.

The Fat man leaves.

INT. HENRY'S HOUSE - KITCHEN - DAY

Ben and Henry eat chicken wings. A LETTER on the table.

INT. HAZEL'S APARTMENT - LOUNGE - DAY

Hazel, wearing a robe, sits at a table, writing a letter.

HAZEL (V.O.)

Hi Henry. Just thought I'd write to say it was great to meet you and Ben.

CUT BETWEEN HENRY AND HAZEL.

HENRY'S KITCHEN

Henry and Ben eating.

HAZEL (V.O.)

He's a lovely young man. You must be very proud of him. I know I would be if I were his Mom.

HAZEL'S LOUNGE

Hazel writes.

HAZEL (V.O.)

I really do wish I'd broken it slowly. Written to you. Not just turned up.

HENRY'S KITCHEN

Henry and Ben eat ice creams.

HAZEL (V.O.)

I could tell you were upset, from the way you reacted. It must have brought back so many memories of Norma.

HAZEL'S LOUNGE

Hazel writes the letter. ${\tt HUDSON(30s)}$ dark-haired, athletic, enters wearing a robe. He kisses her neck and puts his arms around her.

HAZEL (V.O.)

When I arrived back, Hudson was waiting for me. He's prepared to give up living in LA, to move back to New York with me.

A RESTAURANT

Hudson and Hazel eating.

HAZEL (V.O.)

He's had an offer to make documentaries, in New York. It's not being the independent filmmaker he wants to be, but he's prepared to do it, to be with me.

HENRY'S KITCHEN

Ben puts the dishes in the sink.

HAZEL (V.O.)

He says he was only unfaithful to me once. And I believe him. Those were the issues I didn't tell you about, Henry.

A RESTAURANT

Hazel and Hudson raise wine glasses to toast.

HENRY'S KITCHEN

Henry puts clothes in his washing machine.

HAZEL (V.O.)

I don't know why I'm telling you this. We've only met once, but I feel I can, somehow. As if I've known you for a long time.

HAZEL'S BATHROOM

Hazel in the bath. Hudson is rubbing soap all over her.

HAZEL (V.O.)

Oh well, better go. Hudson's taking me to a show on Broadway.

HAZEL'S BEDROOM

Hazel is looking in the mirror, and wears a classic black cocktail dress. She looks at Hudson via the mirror. He kisses her on the neck.

HAZEL (V.O.)

I love going to the theatre. I love the dressing up bit. Trying to look your best.

A THEATRE

Hudson and Hazel sit together, holding hands.

HAZEL (V.O.)

I'm prepared to give Hudson a second chance. I do think you have to give people a second chance. Don't you, Henry?

HAZEL'S BEDROOM

Hudson and Hazel making love.

HAZEL (V.O.)

I really do love Hudson very much, Henry.

END CUT BETWEEN HAZEL AND HENRY.

HENRY'S HOUSE - KITCHEN - NIGHT

Henry irons Ben's school things.

HAZEL (V.O.)

Sorry for writing and not ringing, Henry. I just like writing letters. And anyway, letters you can keep.

Ben comes up behind him wearing pyjamas.

BEN

Night, Dad.

HENRY

Night, Ben.

Ben kisses Henry.

BEN

You're the best Dad in the world. And you are a real man. Even my friends think so.

HENRY

Thanks, Ben.

INT. HENRY'S HOUSE - STUDY - NIGHT

Henry sits at his desk. He takes a deep breath, before taking out newspaper cuttings and documents from a drawer.

INSERT: A certificate. 'Henry Howe. Departmental Manager of the year 1998.'

A PHOTO: Henry stands in the centre of a team of Home Depot store employees.

APPLAUSE over as Henry looks at the cuttings.

INT. A CONFERENCE ROOM - NIGHT - FLASHBACK - 10 YEARS AGO

A large gathering of people. HENRY walks on the stage. He shakes hands with a HOME DEPOT EXECUTIVE.

HOME DEPOT EXECUTIVE

Henry Howe, the youngest Home Depot Manager, and the most successful in the company's history. Many congratulations.

HENRY

Thank you, sir.

HOME DEPOT EXECUTIVE

Henry, what do you put your success down to? Your inspiration?

He looks at NORMA in the audience.

HENRY

My wife, Norma. I'd be lost without her.

LOUD CHEERING and APPLAUSE.

INT. HENRY'S HOUSE - STUDY(CONT'D) - NIGHT

Henry smiles as he reflects. His cell phone rings.

HENRY

(into phone)

Hello. Henry Howe.

INT. APRIL'S APARTMENT - BATHROOM - NIGHT

April in a bath full of bubbles, using her cell.

APRIL

(into phone)

I'm in the bath, Henry.

INTERCUT

APRIL

I'm naked in the bath, underneath a sea of tiny bubbles, popping and bursting everywhere around me.

HENRY

That's good, April.

APRIL

You could come round and burst some if you want, Henry?

HENRY

No, thank you, April. It's late, and I've got Ben and...

APRIL

Okay. Well, come round tomorrow for lunch, Henry. It's my day off. I'll make you some Canadian cheddar cheese sandwiches.

EXT. A LARGE HOME DEPOT STORE - CAR PARK - DAY Henry pulls up in his truck.

INT. HENRY'S TRUCK - STATIONARY - DAY

Henry looks towards the store. The faint SOUND of VOICES. 'Mr Howe, what shall I do, Mr Howe?' 'Mr Howe, the Women's toilet's not working. What shall I do, Mr Howe?' etc, etc.

EXT. A LARGE HOME DEPOT STORE - CAR PARK - DAY Henry drives off.

INT. APRIL'S APARTMENT - HALL - DAY

April opens the door to Henry. April wears a bathrobe, her hair is wet, she holds a towel.

APRIL

Hi Henry.

INT. APRIL'S APARTMENT - LOUNGE - DAY

April leads Henry through to the lounge. She dries her hair.

APRIL

I just had a shower, Henry.

HENRY

Yeah, I can see, April.

APRIL

I had a shower 'cause I wanted to be clean. And fresh. And new. Clean and fresh and new. For you. That rhymes, Henry.

HENRY

Sure does, April.

She kisses him on the lips briefly, and steps right back.

APRIL

I've always wanted to do that.

HENRY

You have?

APRIL

Ever since I joined accounts, three years ago. I've always wanted to...

She steps forward and does it again.

APRIL

...do that.

HENRY

Okay.

APRIL

I just did it again. How about that?

HENRY

That's okay, April.

INT. APRIL'S APARTMENT - KITCHEN - DAY

The table is amass with sandwiches and pickles.

APRIL

I didn't know what pickles you liked in your Canadian cheddar sandwiches, so I bought all they had in the store.

HENRY

There's a lot of sandwiches, April.

APRIL

I know, but I didn't want you to go short, Henry.

(with sexual intent)
I wanted you to be full right up,
and not be hungry when you left.
I wanted to fill you up, Henry.
So you're overflowing.

Henry sits at the table, eating and drinking beer.

APRIL

Henry, take a guess what I've got on under this robe?

She opens it, revealing her naked. She closes the robe again.

APRIL

Have a guess. Go on, Henry. What do you think?

Henry's too busy eating. April opens her robe, and closes it again. She almost leans against him.

APRIL

Henry, I want you to guess.

She opens the robe wide and keeps it open.

HENRY

This is some of the best Canadian cheddar I've ever tasted, April.

INT. APRIL'S APARTMENT - BEDROOM - DAY

Henry on top of April, having sex, April's robe opened wide.

APRIL

Oh Henry! Oh Henry! Oh Henry!

INT. APRIL'S APARTMENT - HALL - DAY

April slaps a wet kiss on Henry as he leaves.

APRIL

Oh Henry. You're wonderful!

INT. HENRY'S TRUCK - STATIONARY - DAY

Henry looks sideways towards April's apartment block.

INT. APRIL'S APARTMENT - BEDROOM - DAY

April inspects her red smacked arse in a wall mirror.

APRIL

Oh Henry. Look what you've done to me! You're so bad!

EXT. A LARGE HOME DEPOT STORE - CAR PARK - DAY

Henry's truck pulls up in the car park.

INT. HOME DEPOT STORE - DAY

Henry stands close to the check-outs, in the body of the store. People crash into each other, it's so full.

INT. HOME DEPOT - OFFICE - DAY - FLASHBACK - 10 YEARS AGO

Henry sits behind a large desk, wearing a suit. EMPLOYEES line up to see him.

INT. HOME DEPOT STORE - DAY - FLASHBACK

Henry walks around the Store, smiling at the CHECK-OUT GIRLS, and the intense activity.

From a balcony, Henry looks at the sea of people below.

INT. HOME DEPOT STORE - DAY

Henry stands close to the check-outs, as before.

VALERIE (V.O.)

Mr Howe.

VALERIE(40s) a short squat lady packing shelves, sees him.

VALERIE

Mr Howe.

He doesn't hear her. She walks up to him.

VALERIE

Mr Howe. Valerie Thomson...Well, Valerie Thomson that was, before I married Lucas. Valerie Shaw now.

Henry looks at her vacantly

VALERIE

Don't say you don't remember me, Mr Howe?

HENRY

I do, Valerie.

VALERIE

You gave me a job, here, Mr Howe. Nobody else would employ me, because of the alcohol thing, and the drugs. But you, you Mr Howe, you gave me a chance. You trusted in me, Mr Howe.

(MORE)

VALERIE (CONT'D)

And I've never looked back. I married Lucas. We have a son called Richard. And we're so happy, Mr Howe.

HENRY

I'm glad, Valerie.

VALERIE

I'll always remember your words, Mr Howe. 'You've got to give people a chance.' That's what you said. I wrote a little note and put it on the wall. And whenever I get angry or upset with other people, I look at it, and think of what you said.

HENRY

That's good, Valerie.

She hugs him strongly.

VALERIE

It's great to see you, Mr Howe.

HENRY

It's great to see you, Valerie.

A STORE MANAGER with TWO ASSISTANT MANAGERS walk close by.

VALERIE

That's Mr Stiles. He took over from you. He's not very nice. He doesn't give people a chance. If they do something wrong, anything, he sacks them.

(beat)

Why did you leave, Mr Howe?

HENRY

It's a long story, Valerie

Henry's reflective, drowned in a sea of people and faces and noise. But his light shines through.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry storms towards 'JJG Enterprises'. Marcel walks towards him.

MARCEL

Henry, I want to talk to you.

Henry ignores him and enters 'JJG Enterprises'.

INT. THE STUDIO - JJG ENTERPRISES - DAY

Iris puts the phone down.

IRIS

Henry, I thought you'd be on the case?

Henry sits. And in her face.

HENRY

Iris, ever since my wife Norma died, I've been cromotose.

IRIS

Cromotose. Don't you mean...

HENRY

I mean cromotose, Iris.

IRIS

If I think you mean what you think you mean, you mean comatose?

HENRY

Cromotose, comatose, it doesn't matter. I've been dead, Iris. Dead. When Norma died, I died. I realise that now. I died with her, Iris.

IRIS

You did?

HENRY

Yes, I did. But it's not what she'd want.

IRIS

No?

HENRY

No. She'd want me to be alive. Be someone for me and for Ben. And she's right. She's absolutely right.

IRIS

That's wonderful, Henry. But I'm not sure that...

HENRY

I went into Home Depot today. The biggest store in the area. Ten years ago I was the Manager. In charge of two hundred people. I bossed it. I ran it. Successfully ran it for three years.

(MORE)

HENRY (CONT'D)

Norma died. And I died. I gave up living. I became cromoti...I died. I just died. But I'm on my way back.

IRIS

You are?

HENRY

Yes I are. I mean I am. Bye Iris.

He opens the door.

IRIS

Henry, where are you going?

She takes off and puts on her glasses.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry storms towards the exit. Iris leans out of her office.

IRIS

Henry! Wait!

INT. THE STUDIO - JJG ENTERPRISES - DAY

Iris takes a PHOTO out of her desk and looks at it.

INSERT PHOTO: Two people, man and woman, in their thirties holding hands walking towards the Motel.

INT. HORN'S HARDWARE - DIGBY HORN'S OFFICE - DAY

Digby is writing. Henry opens the door wide and enters.

DIGBY

Henry, what are you doing here?

Henry puts the PHOTOS of Monica on his desk.

HENRY

Your wife suspects you're having an affair, Mr Horn. And whilst I have no hard evidence to prove it yet, I know, and you know, Mr Horn, that your wife's suspicions are well founded. And it is my duty as a private detective...

DIGBY

Sit down, Henry, please, you're making me nervous.

Henry sits.

DIGBY

This is your new job, Henry?

HENRY

Yes Mr Horn, it is.

DIGBY

Myra's been to a detective agency?

HENRY

Yes, Mr Horn, she has.

(continuing)

And it is my duty as a private detective.

DIGBY

To find such hard evidence, Henry?

HENRY

Exactly Mr Horn. And believe me, I will leave no stone unturned until I find that hard evidence, where I see you, witness you having sex.

DIGBY

You won't?

HENRY

No, I won't. However, I'm going to give you a chance, Mr Horn.

DIGBY

What sort of chance, Henry?

HENRY

I want you to promise to be faithful and loyal to Mrs Horn. And the case will be closed.

DIGBY

That's very generous of you, Henry.

Digby strokes his moustache, thoughtfully.

DIGBY

Very generous.

HENRY

I know it is, Mr Horn.

DIGBY

Very, very generous, Henry

HENRY

I know.

DIGBY

But...

HENRY

But what, Mr Horn?

DIGBY

I do love Myra very much, Henry. We've been married for twenty five years. And it would be sad if we, if we broke up. But...

HENRY

But what, Mr Horn?

DIGBY

The problem, is, Henry, I like younger women. I can't help it. It's not my fault. I didn't ask to be attracted to younger women, Henry. But the fact is, I just am.

Henry picks up the photos.

HENRY

Your decision. Bye, Mr Horn.

Henry stands and walks to the door.

DIGBY

Henry. Wait!

INT. HORN'S HARDWARE - PASSAGEWAY - DAY

Henry smiles as he walks away. He puts his dark glasses on and CRASHES into a wall.

INT. HORN'S HARDWARE - DIGBY HORN'S OFFICE - DAY

Digby is on the phone, looking at the torn up PHOTOS.

DIGBY

(into phone)

Hello. I wonder if I could order a large bunch of roses please. A mixture of colours.

INT. DENTAL SURGERY - RECEPTION - DAY

Henry storms in and marches straight to Marty's surgery.

RACHEL

Excuse me, you can't...

INT. DENTAL SURGERY - SURGERY - DAY

Henry throws back the door, and takes off his glasses. Mrs Brown happens to be in the chair, her mouth wide open.

MARTY

Henry, what are you doing here?

MRS BROWN

OH MY GOD! HE'S GOT A GUN!

Rachel comes up behind Henry.

RACHEL

I told him that you were....

Henry shuts the door in Rachel's face, facing ahead. Mrs Brown gets up from the seat and runs towards the door.

MRS BROWN

KEEP HIM AWAY FROM ME! KEEP HIM AWAY!

She leaves.

HENRY

I need to speak to you, Marty. In private.

Rachel enters.

RACHEL

What shall I do, call the police?

Marty's the epitome of cool.

MARTY

No. No Rachel. Henry wants a chat, that's all. Go back to the front desk, please.

Rachel hovers.

MARTY

It's okay, Rachel.

She reluctantly leaves.

HENRY

I'm a private detective, Marty. I changed jobs.

Did you now? Well, it's certainly a change from accounts in Horn's Hardware, Henry.

HENRY

Your wife Rosa, suspects you are having an affair. And it is my job, Marty, as a private detective, to find things out.

Henry takes out PHOTOS, holds them up one by one, transfers them from one hand to the other, behind his back.

HENRY

Photos of you and Rachel, and Stefanie Hunter. Mrs Stefanie Hunter.

MARTY

I'm impressed, Henry.

Marty picks up the phone.

MARTY

(into phone)

Coffees, Rachel.

(to Henry)

Coffee Henry?

Henry shakes his head.

MARTY

(into phone)

Just one coffee...No, don't worry. Everything's okay.

Marty closes out the call.

MARTY

I want to tell you something, Henry. In confidence.

Marty puts his hand around Henry's shoulder.

MARTY

Listen Henry.

HENRY

What Marty?

MARTY

My wife Rosa and I have not had sex for ten years. She hates sex, Henry. I love it.

HENRY

She does?

Yes, she does, Henry.

HENRY

Spanking, too?

MARTY

What?

HENRY

Nothing.

INT. ROSA'S CAR - STATIONARY- DAY - FLASHBACK

Elaine and Rosa kiss hard on the lips.

MARTY (V.O.)

All she does, Henry, is paint. She paints one room. A month later she paints it again, in a different colour.

INT. DENTAL SURGERY - SURGERY(CONT'D) - DAY

Marty with his arms around Henry's shoulder still.

MARTY

Sometimes the same colour. Sometimes the same room. Painting, painting, painting. That's all she does.

HENRY

But no sex?

MARTY

No sex, Henry. I love sex. I can't get enough of it. And as for the other women, I have no intention of stopping.

HENRY

You don't?

MARTY

No Henry, I don't. In fact I plan to become even more adventurous.

HENRY

You mean...

Marty goes to a drawer and takes out a cheque book.

With more women. More beautiful young women. More of the same. Much more Henry. Turn around, Henry.

Henry turns around. Marty writes a cheque on his back.

MARTY

I'm going to give you this cheque. For those photos. And your word.

HENRY

You're trying to blackmail me?

MARTY

Call it what you like, Henry.

Marty turns Henry around, and gives him a cheque.

HENRY

The cheque's for \$10,000!

MARTY

It doesn't take a private detective to work that one out, Henry.

HENRY

You're giving me \$10,000 to keep quiet?

MARTY

And free dental treatment for you and your family for life.

Henry thrusts out a hand to shake.

HENRY

Okay. It's a deal.

MARTY

Henry, the photos.

Henry hands him the photos. Henry goes to the door. Marty pulls the shutters down over the window.

MARTY

Bye, Henry. See you in six. Regards to Angela and Ben.

INT. DENTAL SURGERY - RECEPTION - DAY

Henry leaves the surgery, looking at the cheque.

Bye, Henry.

(to Rachel)

Where's Mrs Brown, Rachel?

Mrs Brown's head appears from below the level of reception, next to a potted plant. She removes a DEAD LEAF.

MARTY

When you're ready, Mrs Brown.

EXT. A MOTEL - DAY

ROBERT(late 30s) with SHELLEY(late 30s) hold hands and walk to the entrance. (The couple in the photo)

Iris pulls up in her car close by.

INT. IRIS' CAR - STATIONARY - DAY

Iris watches Robert and Shelley walk to the entrance.

INT. THE STUDIO - JJG ENTERPRISES - DAY

Iris sits looking at PHOTOS of Shelley and Robert together. She slides the photos to one side as Henry enters.

IRIS

Henry!

Henry puts the dark glasses, the camera and the cheque on Iris' desk.

HENRY

Marty James gave me a cheque to keep quiet. And Digby Horn said he was giving up having affairs and stay faithful to Myra. The cases are closed. I've countersigned the cheque.

Iris looks at the cheque.

IRIS

\$10,000?

Henry walks to the door, to leave. Iris stands.

IRIS

Henry. Wait! You can't just leave.

HENRY

You have to give people a chance. That's what Norma said. And she's right. Bye Iris.

Henry leaves. Iris looks lost.

INT. THE STUDIO - PASSAGEWAY - DAY

Henry walks towards Marcel's studio. Marcel is teaching a WOMAN to dance. Henry pushes open the swing doors.

INT. THE STUDIO - DANCE STUDIO - DAY

Henry holds up a cheque.

HENRY

Marcel. Is this what you wanted?

Marcel excuses himself to the Woman and walks to Henry.

MARCEL

(smiling)

Where's the dark glasses, Henry?

Marcel takes the cheque.

MARCEL

Thanks, Henry.

HENRY

(formally)

I'll get in touch with a lawyer. Have him draw papers up for Angela to sign the house over to me. The divorce can follow later. I want a receipt now, Marcel. If you don't mind.

MARCEL

Sure, Henry.

INT. THE STUDIO - MARCEL'S OFFICE - DAY

Marcel hands Henry a receipt. Henry puts out a hand to shake.

HENRY

Bye, Marcel.

Henry makes for the door.

MARCEL

Really sorry about all this shit, Henry. You know, fucking Angela for...

HENRY

Five years?

MARCEL

Yeah. Sorry.

Henry opens the door.

MARCEL

If ever you want some Salsa lessons, they're absolutely free Henry. Be a pleasure to teach you.

Henry looks at him.

MARCEL

I don't know what it is about you Henry, but you're different. Angela did you a favour.

HENRY

I didn't see it at the time, Marcel. But yes, you're right, she did. Bye Marcel.

MARCEL

Henry.

HENRY

Marcel?

MARCEL

Would you be into a three-some?

Henry gives Marcel a cold look of contempt and leaves.

EXT. HENRY'S HOUSE - DAY

Ben and Henry get out of the truck and walk to the house.

BEN

So what are you going to do, Dad, if you're gonna stop being a private detective?

INT. HORN'S HARDWARE - HENRY'S OFFICE - DAY

Henry sits behind the desk, on the phone.

HENRY

(into phone)

I suggest we revise the hours of the working week, Mr Horn...Digby. Later on Fridays and Saturdays. Earlier Mondays through Wednesdays. And close on Sundays.

Henry looks at a series of GRAPHS.

HENRY

The analysis I've undertaken, based on the last five years accounts suggests the store would be much more profitable by doing what I propose, Mr Horn. Digby.

Henry lowers the phone. Looks ahead, smiling proudly.

INT. HORN'S HARDWARE - STORE - DAY

Henry walks around. Monica's back at the check-out. A CUSTOMER passes through.

MONICA

Hi Mr Howe.

HENRY

Monica.

MONICA

I'm so much happier back at checkout, Mr Howe.

HENRY

Call me Henry, please. I'm glad, Monica.

MONICA

Henry. There's some things in life you're not cut out for. And me being in accounts is one of them.

HENRY

I know exactly where you're coming from, Monica.

INT. HORN'S HARDWARE - WOMEN'S TOILET - DAY

A cubicle. Elaine and Rosa are kissing.

INT. HORN'S HARDWARE - PASSAGEWAY - DAY

Henry walks past the Women's toilet. Elaine and Rosa appear.

ROSA

Hi Henry.

HENRY

Rosa.

Elaine looks at him, embarrassed, and rushes off. Henry watches her leave. Turns to Rosa.

HENRY

Rosa, can you please not do that?

ROSA

What, Henry?

HENRY

Have sex in the women's toilet of the store.

ROSA

How did you know we... (backing down)

Okay Henry.

HENRY

If it happens again, I'll have to officially warn Elaine. And I don't want to do that, Rosa. Do it at some other store. But not at my store.

ROSA

Your store, Henry?

HENRY

My store, Rosa. I'm in charge here.

Henry walks away, his head held high.

INT. HORN'S HARDWARE - ACCOUNTS OFFICE - DAY

Henry sees Lance and Lane playing cards. Henry stands over them. He takes hold of the cards and throws them in the air.

HENRY

Back to work please.

MOMENTS LATER

Henry opens the door to the corridor. April's in his face.

APRIL

Oh Henry, please let me make you some Canadian cheddar cheese sandwiches. I want to spread the butter so thickly and...

HENRY

Back to work, please, April.

Henry leaves. April swoons.

CUT BETWEEN HENRY AND HAZEL.

HENRY'S LOUNGE

Henry sits at a table writing a letter.

HENRY (V.O.)

Dear Hazel. Sorry it's taken me so long to write a letter. It's been three months since you were here. And lots of things have happened.

HORN'S HARDWARE STORE

Henry walks around the busy store.

HENRY (V.O.)

I've got a job back at Horn's Hardware. But not as an accounts clerk. As the Manager.

Franklin and Cheryl look at the baby section, beds and prams, etc. Henry stops and chats to them. She points to her tummy. Franklin puts his hand on it.

Roland and Fatima look at the bed sections.

Franklin and Cheryl turn away from the children's section and see Roland and Fatima. They all smile at each other courteously, and go on their way.

HAZEL'S LOUNGE

Hazel sits at a table, reading.

BEN'S BEDROOM

A PHOTO of Ben and Hazel on the wall. Ben looks at it.

HENRY (V.O.)

Ben keeps saying we should visit you. But I've been so busy.

A SPORTS COMPLEX

Marcel is teaching a YOUNG WOMAN exercises on a machine, smiling at her large breasts.

Angela, dressed in a track-suit, greets Ben. Henry waves to Marcel. Marcel waves back.

HENRY (V.O)

Angela and Marcel have given up teaching Salsa, and opened a gymnasium. They both seem happy.

A LAWYER'S

Marcel and Angela, and Henry, sit in front of a LAWYER. Angela signs papers.

HENRY (V.O.)

Angela signed the house over to me. And we're well on with the divorce proceedings.

Marcel shakes hands with Henry. Angela shakes hands with Henry and kisses him.

HENRY'S DRIVE

Henry walks to his new truck. Ben carries a sports bag.

HENRY (V.O.)

Things are pretty much as they were before. Except they're different. Because I'm different.

Franklin gets in his range Rover. Cheryl, at the door, wearing a bathrobe, and bigger by the day, waves to him.

Henry sees them, and waves to them. They wave back.

HENRY (V.O.)

I don't know if you saw it on the news. But Rosa James, a neighbour of mine, won the lottery. A hundred million dollars.

DENTAL SURGERY

Rachel looks up at a TV SCREEN.

ON TV: Rosa stands at the door of her house, holding up a cheque, waving it to REPORTERS and PHOTOGRAPHERS who surround her.

Elaine runs forward and hugs her. They kiss openly on the lips.

Rosa and Elaine carry cases and walk to a waiting yellow taxi. Reporters and Photographers hound them, as they kiss.

Someone takes their cases so they can carry on kissing.

Right in the camera.

ROSA

FUCK YOU, MARTY!

Rachel turns off the TV, and looks towards Marty, who gives her a nod. She starts to strip off as she walks to the surgery.

HORN'S HARDWARE HENRY'S OFFICE

Henry walks proudly into his office, and sits.

HENRY (V.O.)

What you said, how you felt something was missing in your life. A void. And how, when you found out Norma was your identical twin, it all fitted somehow.

HAZEL'S LOUNGE

Hazel smiles as she reads the letter.

CEMETERY

Henry stands in front of Norma's grave. Henry puts RED and WHITE ROSES on the grave.

HENRY (V.O.)

Well, I felt the same, about seeing you. As if Norma was alive through you. And her voice, I hear her voice again. All the time.

HAZEL'S LOUNGE

Hazel reads the letter.

HENRY (V.O.)

I think I've been in denial, Hazel. I think I've been living in the past ever since she died. Seeing you changed that.

HENRY'S BEDROOM

Henry in front of a mirror wearing a suit, he checks his tie.

HENRY (V.O.)

Hope you can read my handwriting. It's a long time since I've written letters by hand. Not since Norma was alive. And I wrote love letters to her.

END CUT BETWEEN HAZEL AND HENRY.

EXT. DIGBY HORN'S HOUSE- REAR GARDEN - DAY

A large gathering of people spread out on the lawn, in groups, chatting, drinking. Henry stands alone. Myra and Digby approach Henry.

DIGBY

Henry, have you met my wife Myra?

MYRA

I think we met once. At the store.

HENRY

You're right. We did.

Digby puts his arms around Henry.

DIGBY

Henry's turned the fortunes of the store round, Myra. Best sales figures we've had for years. Profits 20% up on last year.

MYPA

That's very good, Henry. Well done.

DIGBY

He virtually runs it for me now. Single-handed.

MYRA

And I get to see more of my husband. He was always working so late at that store. At one point I thought he was having an affair. Didn't I, dear?

DIGBY

Yes, you did. As if I'd be unfaithful to you, Myra.

MYRA

As if. Excuse me, dear. There's someone I want to speak to.

DIGBY

Of course, Myra.

Myra kisses him and leaves.

DIGBY

Thanks, Henry. For everything.

HENRY

No problem, Digby.

Digby looks towards Myra as she joins a group of people.

DIGBY

I never realised what a horny woman Myra Horn was, Henry. I'm more exhausted now than when I was doing it with Monica.

HENRY

Horny by name, horny by nature, ah, Digby.

DIGBY

Yes. That's right, Henry. I like that. Horny by name, horny by nature. Yes. Very good.

INT. THE STUDIO - JJG ENTERPRISES - DAY

Iris empties the contents of her desk.

EXT. DIGBY HORN'S HOUSE - REAR GARDEN (CONTD) - DAY Digby and Henry.

DIGBY

(looking around)
Did you bring your son, Henry?

HENRY

Yes. No idea where he is, though.

Chantelle stands on her own, away from other people. Ben approaches her.

BEN

Excuse me. Aren't you Chantelle?

CHANTELLE

Yes. How did you know?

BEN

I saw your web page. My Dad showed me it.

CHANTELLE

Your Dad?

Ben looks towards Henry, speaking to Digby.

CHANTELLE

Henry's your Dad?

BEN

Yes, he is.

(profoundly)

I don't know what you did with him, but he's different. And if anybody ever tries to put me off going with hookers, when I'm older, I'll tell them about my Dad, and how different he is since he went with you.

CHANTELLE

Thanks. That's quite a compliment.

INT. THE STUDIO - JJG ENTERPRISES(CONTD) - DAY

Iris removes the 'JJG Enterprises' sign from the door.

EXT. DIGBY HORN'S HOUSE - REAR GARDEN(CONTD) - DAY

Henry stands on his own drinking a beer. April walks to Henry, with her boyfriend RYAN(30s) scruffy and unshaven.

APRIL

Hi Henry.

HENRY

Hi April.

APRIL

This is Ryan. You met before.

RYAN

I remember you Henry. Yeah. You got gas from the gas station I work at, last week. I just had a dump, and I saw your truck move away from the pump.

(laughing)

Dump. Pump. That rhymes. Dump. Pump. Yeah. I'm a poet and I don't know it! Wow! How about that, Henry?

HENRY

Very good, Ryan.

APRIL

Ryan and I are back together, Henry. We had our problems, but we, we got over them. Didn't we Ryan? RYAN

What? Just grab myself another beer. You want one, Henry?

HENRY

No, I'm fine, with this one.

Ryan moves away. April looks in Ryan's direction. Ryan pinches a WOMAN's backside and disappears into the crowd. April moves closer to Henry.

APRIL

You could come round when Ryan goes fishing, Henry.

HENRY

No thanks, April.

APRIL

Ryan wouldn't have to find out. We can keep it a secret.

HENRY

No. That would be cheating, April.

Henry sees Chantelle.

HENRY

Excuse me, there's someone I want to...

Henry approaches Chantelle.

HENRY

Chantelle.

Chantelle kisses him on the cheeks.

CHANTELLE

Henry, good to see you. How are you?

HENRY

Fine, Chantelle. What are you doing here?

CHANTELLE

Networking, Henry.

HENRY

Networking? You mean...

CHANTELLE

There's someone here who wants my services, Henry. Take a guess who it is?

Henry scans the room. He looks towards Digby and Myra, talking to friends. Lane and Lance are talking together and look towards Chantelle.

HENRY

I have no idea.

CHANTELLE

Lovely to see you, Henry. You look very well. Brighter. More alive.

HENRY

Thanks, Chantelle. I feel more alive.

She twiddles with his tie.

CHANTELLE

My glass is empty, Henry. I need a refill. Excuse me.

She kisses him and leaves. Ben comes up to Henry, looking towards Chantelle as she takes a glass of wine from a Waiter.

BEN

She's so hot. I wonder what the minimum age for going with her is?

INT. THE STUDIO -JJG ENTERPRISES(CONTD) - DAY

With a tear in her eye, Iris takes down the Chinatown poster.

EXT. DIGBY HORN'S HOUSE - REAR GARDEN(CONTD) - DAY

GUESTS gather and focus on Digby who stands on the porch, raising a glass.

DIGBY

I want you all to raise your glasses to one man. A man who I stupidly said was 'surplus to requirements' once. A man who I could not do without. A man who has made me open my eyes, and see things I never saw before.

He pulls Myra forward, and hugs her.

DIGBY

A toast to Henry Howe. The Manager of Horn's Hardware. To Henry Howe.

Guests drink and applaud.

ALL

To Henry Howe.

BEN

Well done, Dad. I'm proud of you.

HENRY

Thanks Ben.

EXT. A HIGH ROAD - DAY

Henry drives his truck.

BEN (V.O.)

Are you going with Chantelle again, Dad?

HENRY (V.O.)

I don't know, Ben.

BEN (V.O.)

You've got to have sex with someone.

BY THE STUDIO

Iris loads boxes and crates in the rear of her estate car.

INT. HENRY'S TRUCK - MOVING - DAY

Henry sees Iris loading her car.

EXT. THE STUDIO - DAY

Henry stops his truck in front of Iris' car.

BEN (V.O.)

Why are we stopping, Dad?

Henry gets out of his truck. Iris walks to the Studio.

HENRY

Iris!

Iris stops. Very nervous. Henry approaches her.

HENRY

Iris, what are you doing?

Ben gets out of the truck.

BEN

Dad, I want a pee. Desperately.

IRIS

He can have a pee in the studio, if he wants.

INT. THE STUDIO - PASSAGEWAY - DAY

Ben runs like crazy down the passageway, and out of sight.

INT. THE STUDIO - JJG ENTERPRISES - DAY

Henry watches Iris roll the Chinatown poster up.

HENRY

Why Iris?

IRIS

You look very smart, Henry. And handsome. Where have you been, somewhere special?

HENRY

To a garden party...Iris, why are you shutting down the business?

Ben quickly arrives.

BEN

I've had a pee, Dad. We can go now.

HENRY

(looking at Iris)

Wait in the car, Ben.

Ben looks confused. But goes along with it.

BEN

Okay Dad.

Ben leaves.

HENRY

Well, Iris?

INT. A RESTAURANT - NIGHT

Henry sits with Iris. Soft music plays. It's a cool place.

IRIS

I was married once, to a man called Robert. I loved him very much. More than I thought I could love anybody. He was unfaithful to me.

HENRY

I'm sorry.

IRIS

We divorced. He married her.

EXT. A MOTEL - DAY - FLASHBACK

Robert and Shelley hold hands and walk to the entrance.

IRIS (V.O.)

Robert and his wife run this Motel. Out of town.

INT. IRIS' CAR - MOVING - DAY - FLASHBACK

Robert and Shelley enter the Motel.

IRIS (V.O.)

I see them on the way to work every day.

INT. A RESTAURANT(CONT'D) - NIGHT

IRIS

Robert wrote to me for five years, asking for my forgiveness, saying how sorry he was things had turned out the way they had.

HENRY

Is that why you started a private investigation agency?

IRIS

I think it had something to do with it, yes. I couldn't do it, Henry. Forgive him. Until I thought about what you said.

The tension on Iris' face goes. She smiles, relaxes.

IRIS

I'm okay about it now. I'm really okay about it.

HENRY

I'm glad.

IRIS

It's time to move on.

EXT. A MOTEL - DAY - FLASHBACK

Robert and Shelley walk to the entrance.

IRIS

Robert!

Robert turns. Iris walks slowly to him. She shakes Shelley's hand, and talks to Robert. He puts his arms around Iris and hugs him.

INT. A RESTAURANT(CONT'D) - NIGHT

Iris smiles at Henry.

IRIS

Thanks for that, Henry. You helped open my eyes.

CAPTION - '6 MONTHS LATER'

EXT. HENRY'S ROAD - DAY

Franklin and Cheryl walk away from their house with THOMAS, their new baby boy, in a pram. Henry is mowing his lawn.

CHERYL

Hi Henry.

FRANKLIN

Hi Henry.

Henry turns his mower off.

HENRY

Hi Cheryl. Hi Franklin.

FRANKLIN

I'm a proud man, Henry.

Franklin takes baby Thomas out of his pram.

FRANKLIN

Thomas Roland Brooks. Some name, ah Henry?

HENRY

Some name indeed, Franklin.

FRANKLIN

Looks the image of his Father, don't you think?

Henry casts a look at Cheryl, who smiles tight-mouthed.

HENRY

Yes, he does, Franklin. The image of you.

Cheryl takes baby Thomas and puts him back in the pram.

CHERYL

Come on, dear, Henry wants to get on with his lawn.

FRANKLIN

Bye Henry.

CHERYL

Bye Henry.

HENRY

Bye, Cheryl. Franklin.

Franklin turns back to Henry.

FRANKLIN

Oh Henry, if ever you want a loan, you just have to say the word.

HENRY

Thanks Franklin.

FRANKLIN

Manager at Horn's hardware. I've heard all about you, Henry. Well done. Good man.

LATER

Henry weeds his borders. TWO BLONDES (20s) get out of a car and walk towards Marty, in the garden.

MARTY

Hi Henry.

HENRY

Hi Marty.

Marty gives Henry the thumbs up, as the party disappear in Marty's house.

CUT BETWEEN HAZEL AND HENRY

HENRY'S KITCHEN

Henry sits reading a letter.

HAZEL'S LOUNGE

Hazel sits writing.

HAZEL(V.O.)

Dear Henry. Thanks for your letter. It's great to hear things are going so well for you. I'm so pleased. You deserve it.

A NEW YORK PARK

Hudson runs in shorts and T-Shirt. LORNA(20s) appears from a clump of trees and joins him. They kiss on the run.

Hazel comes out from behind a tree and sees them.

HAZEL(V.O.)

My news is not so good. Hudson's involved with another woman.

HENRY'S KITCHEN

Henry sits reading the letter. Hr frowns.

HAZEL(V.O.)

He's been distant for several weeks now. I recognised the signs.

A NEW YORK PARK

Hudson and Lorna walk holding hands.

HAZEL(V.O.)

I feel very upset. And badly let down.

HENRY'S KITCHEN

Henry reads.

INT. A THEATRE

Dressed casually, Hazel sits on her own, watching a play.

HAZEL(V.O.)

I loved him so much, Henry. And still do.

A RESTAURANT

Hudson raises his glass, and toasts Hazel.

HAZEL(V.O.)

He doesn't know I know yet. I could let them carry on, and hope he gets over it.

Hazel talks to Hudson.

HAZEL(V.O.)

But I've decided to tell him that I know. And ask him to leave.

HAZEL'S BEDROOM

Hudson packs his case. Hazel watches.

HAZEL(V.O.)

It won't be easy. Relationships never are. And I'll have regrets about it. But I know it's the right thing.

EXT. HAZEL'S APARTMENT BLOCK

Lorna gets out of a taxi. Hudson and Lorna kiss.

HAZEL'S BEDROOM

Hazel looks out of the window, as the taxi pulls away.

HAZEL(V.O.)

In six months he'll be ringing me up, telling me how sorry he is, asking to come back. And how different it's all going to be.

Hazel lies on the bed, crying.

HAZEL(V.O.)

I just have to try to stay strong. And say 'no' to him.

HENRY'S KITCHEN

Henry reads. Ben touches Henry's arm.

HAZEL(V.O.)

Maybe I'll come and visit you, Henry. We can go bowling and eat Pepperoni Pizza. I'd love to see you both again. Love Hazel.

END CUT BETWEEN HAZEL AND HENRY.

INT. HENRY'S HOUSE - KITCHEN - DAY

Ben sits down with Henry as he puts the letter down.

BEN

A letter from aunt Hazel, Dad?

HENRY

Yeah, that's right.

BEN

How is she?

HENRY

She's fine, Ben. She's fine.

EXT. A PARK - DAY

Henry stands by a tree with Ben, looking at a carving.

BEN

'H H Loves N H'.

HENRY

I carved that the day she said 'yes' to me. Your Mom.

BEN

'H H loves N H?' What does that stand for?

HENRY

Norma Hart. That was her maiden name. She was the first woman I ever went with.

BEN

You mean you broke your virginity with her?

HENRY

Yeah. And her with me.

BEN

How old were you?

HENRY

Twenty one.

BEN

Twenty one! That's old. I hope I break my virginity before that. When I'm fifteen, or something.

HENRY

Ben!

Hazel steps forward at their shoulders.

HAZEL

My initial's are the same. Back to front. Norma Hart. Hazel Norman. 'NH' .' HN'.

BEN

Hey. So they are. How about that.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

The table is laid for dinner. Ben and Hazel sit at the table. Henry leans out of the lounge door.

HENRY

(calling out)

Want a hand?

IRIS (O.S.)

No, it's okay. I've just...

HENRY

What is it?

INT. HENRY'S HOUSE - KITCHEN - NIGHT

Iris wears a party dress. Her hair is long and flowing. No glasses. She looks very different. She touches her eyes.

IRIS

I've got lenses in. They're new. First time I've tried them, so...

HENRY

The dress. You look...

IRIS

Stupid?

HENRY

No. Not stupid. You look nice. Very nice. No. Great. You look great.

IRIS

Thank you.

(ref her eyes)

There. Fixed.

They smile at each other.

INT. HENRY'S HOUSE - LOUNGE - NIGHT

Hazel, Henry, Ben and Iris sit at a table. There is a strange air, as if all of them are deep in thought, thinking their own thoughts, but together. Glad to be where they all are.

EXT. HENRY'S HOUSE - DAY

Hazel opens the rear door of a yellow taxi. She turns and waves towards Ben and Henry at the door.

INT. HENRY'S HOUSE - BEDROOM - DAY

Henry is asleep in bed. The alarm clock goes. Henry stretches to turn it off, but Ben is there beside him, wearing a bathrobe.

HENRY

Thanks, Ben. You're up early.

Ben sits on the side of the bed.

BEN

Happy Birthday, Dad.

HENRY

Thanks Ben.

BEN

I remembered.

HENRY

I told you when it was.

BEN

Yeah, but I remembered the date you told me when it was.

Ben hands him a present.

BEN

Here. A present.

HENRY

Thanks.

Henry opens it. Another MICKEY MOUSE ALARM CLOCK.

BEN

Just in case one breaks, Dad.

Henry looks at Ben. Henry hugs Ben to bits.

FADE OUT.