

A HENRY KIND OF GIFT

A one-hour TV drama.

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A HENRY KIND OF GIFT

ACT ONE

INT. NEWSOME FAMILY HOUSE - BATHROOM - DAY.

HENRY'S MOTHER is kneeling, putting gel in CHILD HENRY'S hair. Child Henry holds a small baseball cap.

HENRY'S MOTHER

Henry, did you eat your cereal yet?

CHILD HENRY

(energetic)

Yes, mom. And I drank all my milk!
And I made my bed! After school I'm
going to build the model airplane
you bought me!

Child Henry throws his arms out like an airplane and leans side to side.

CHILD HENRY (CONT'D)

(airplane sounds)

HENRY'S MOTHER

(laughs)

Hold still you little wiggle worm!
I'm trying to comb your hair!

Henry's Mother parts Child Henry's hair on the side, combs his hair, kisses him on his cheek.

HENRY'S MOTHER (CONT'D)

Do you know I love you more than
anything else in the world? It's
our secret.

Henry's Mother offers Child Henry her pinky finger. Child Henry locks his pinky finger with Henry's Mother's.

CHILD HENRY

Yes. I love you too! You're my best
friend in the whole wide world!

CHILD HENRY (CONT'D)

Forever.

HENRY'S MOTHER

Forever.

HENRY'S FATHER (V.O.)

(rough)

Hurry up and get that kid ready! If he misses the damn bus I'm not taking him to school! Henry, get your butt out here!

Child Henry gives Henry's Mother a hug and kiss.

Child Henry runs out of the bathroom with his arms out like an airplane.

CHILD HENRY

(Makes airplane sounds.)

Love you!

INT. NEWSOME HOUSE - LIVING ROOM - MOMENTS LATER.

Child Henry grabs his brown paper lunch bag with his name on it, runs past Henry's Father sitting in a recliner, drinking a beer, watching TV. Child Henry runs toward the door front door.

HENRY'S FATHER

Don't let that door slam!

EXT. NEWSOME FAMILY CAR - RURAL ROAD - NIGHT.

Car is traveling fast.

INT. NEWSOME FAMILY CAR - RURAL ROAD - NIGHT.

Henry's Father is driving. Henry's Mother is in passenger seat (both without seat belts). Child Henry is in back seat wearing small baseball cap, flying his model airplane through the air.

HENRY'S MOTHER

(to Henry's Father)

Honey, you're probably drunk and you're driving too fast!

Henry's Mother turns to look back at Child Henry.

HENRY'S MOTHER (CONT'D)

Sweetie, make sure your seat belt is on.

Child Henry interrupts his airplane sounds.

CHILD HENRY

Okay, mommy.

(Sound of seat belt being clicked.)

HENRY'S FATHER

I might be a little drunk but I can still take on these country roads.

EXT. NEWSOME FAMILY CAR ACCIDENT SCENE - NIGHT.

Front of the steaming Newsome family car is smashed into a tree, steam coming out, headlights are on. Fire in engine. Henry's Father is still, slumped forward on the steering wheel. Henry's Mother's head tilted back, motionless. Opened bottle of alcohol is on the dashboard driver side.

Sound of seat belt being unfastened in back seat.

Child Henry's face slowly rise over the front seat, nose is bleeding, hat is off, he looks over at Child Henry's Father and Child Henry's Mother.

Child Henry puts on his baseball cap, gets out of the back door with his model airplane, opens the windowless passenger side door, balls up in his lifeless mother's lap, reaches up and touches her face, stares trance-like through the broken windshield at the slowly growing flames from the engine.

EXT. CAR ACCIDENT SCENE - NIGHT.

The flames engulf the front of the Newsome family car as Child Henry stares.

Headlights come from behind and bounce on the Newsome car, then freeze.

Arms reaches through the broken window and pick up Child Henry and model airplane.

MALE PASSERBY

I got you, little fella. I got you.
Come on.

MALE PASSERBY hurriedly carries limp Child Henry back to his car, opens passenger door.

MALE PASSERBY (CONT'D)

(to FEMALE PASSERBY)

Honey, get in the driver's seat and take this boy to the hospital! He can't see anymore of this.

Female Passerby gets out and hurries around to the driver's side. Male Passerby places Child Henry on the passenger seat, puts model airplane on his lap, puts on seat belt.

FEMALE PASSERBY

Is he okay?

MALE PASSERBY

He hit his face pretty hard. I think he's in shock. Hurry!

FEMALE PASSERBY

I'll call the police at the hospital.

MALE PASSERBY

I'll go back and see if the others are alive. Go!

Child Henry curls up on the passenger seat.

Passerby car spins away.

Male Passerby runs back to Newsome family car, checks pulses of Henry's Father then Henry's Mother. Male Passerby shakes his head.

Male Passerby begins to pull Henry's Mother out of the car.

MALE PASSERBY (CONT'D)

(to himself)

No little boy should have to grow up without his mother.

INT. HOSPITAL ROOM - NIGHT.

Child Henry sits on treatment table holding ice pack over his nose. Small baseball cap and model airplane at his side. DOCTOR shines small flashlight in Child Henry's eyes. Child Henry's face and eyes are blank.

CHILD HENRY

I want my mommy.

Tear runs down Child Henry's cheek.

MS. PARKS walks in and stops to look at Child Henry, takes a deep breath, walks and over to Child Henry.

MS. PARKS

Hi, Henry. My name is Ms. Parks. I'm a social worker. Let me help you down.

Ms. Parks picks up Child Henry and places him on the floor, takes his hand.

MS. PARKS (CONT'D)
Let's sit in these chairs. I need to talk to you.

Ms. Parks and Child Henry sit.

MS. PARKS (CONT'D)
I need to talk to you about what happened to your father and mother...

INT. HENRY'S AUNT AND UNCLE'S HOUSE - LIVING ROOM - DAY.

Child Henry sits quietly on an old couch in dirty cluttered living room, looking around without expression, holding his model airplane. Two toddlers play aggressively on the dirty floor. The TV is on.

HENRY'S UNCLE (V.O.)
...It's hard enough just feeding 'our' own kids! We can't feed a kid who will barely even talk!

Child Henry looks toward the staircase.

HENRY'S AUNT (V.O.)
He's my brother's kid for God's sake! We can't just throw him out! He's family!

HENRY'S UNCLE (V.O.)
You call that Parks lady and tell her come and get him! Henry doesn't fit in with our family!

Child Henry looks down at his model airplane and gently touches it.

EXT. JIM AND REBECCA'S HOUSE - FRONT PORCH - DAY.

BOY HENRY (holding his model airplane) and Ms. Parks climb the steps. JIM and REBECCA greet them on the porch. Jim takes a small suitcase from Ms. Parks.

MS. PARKS
Hello, again. As we discussed on the phone, this is Henry.

MS. PARKS (CONT'D)

(to Boy Henry)

Henry, this is Jim and Rebecca,
you're new foster parents!

JIM

Hi, Henry. You're a handsome young
buck. Hey, do you like baseball?

Boy Henry answers with slight shrug. Rebecca squats down so that her face is even with Boy Henry's. Boy Henry looks at her. His eyes begin to well with tears.

REBECCA

I bet you would like a peanut
butter and jelly sandwich with a
glass of milk.

Boy Henry nods gently.

MS. PARKS

Thank you so much. I'll give you a
call in a few days.

Jim opens the door and escorts Rebecca and Boy Henry inside the house.

INT. JIM AND REBECCA'S HOUSE - KITCHEN - DAY.
One month later.

Jim is on the phone.

JIM

Ms. Parks, I know he's already been
to a lot of foster families but
we're sorry. Henry has issues
deeper than what we can handle.

INT. BOY HENRY'S BEDROOM - SAME TIME.

Bedroom door is open. Boy Henry listens as he sits on his
bed, eyes closed.

INT. BUDGET MOTEL ROOM - DAY.

HENRY NEWSOME - late forties. Sitting on his bed, eyes
closed, hair combed, parted at the side, and held in place
with sheen gel.

Room is cluttered but neat and organized.

Old picture of Henry's Mother with Child Henry hangs on the wall next to a small baseball cap. His model airplane is suspended with strings over neat bed. Old toys on a shelf.

INT. ADVERTISING COMPANY - CONFERENCE ROOM - DAY.

MR. BANES stands at the front of a large oval table. Eight people seated.

MR. BANES

...So our revenues are still down and the executive board isn't happy about it. Team, we need to ratchet things up.

KEVIN

Longer hours, or whatever else. Just tell me what you need to get your creative juices flowing.

MR. BANES

Is there anything else, GINNY?

GINNY

Yes, MR. BANES. There's just one other item.

MR. BANES

Go ahead, Ginny

GINNY

The state's unemployment office asked us to consider bringing on a man whom they labeled, 'unemployable'.

KEVIN

Unemployable?

Ginny reads from a form in front of her.

GINNY

He often he daydreams, loses interest, and sometimes suddenly walks out. He has highs and lows.

KEVIN

What? What are we doing here?

GINNY

That's the bad news.

KEVIN

How can there be any good news after that?

GINNY

There is a small tax credit for us and some very good PR. He was matched to an occupation requiring creativity.

MR. BANES

God knows we can use a little PR help right now.

GINNY

The state office asked if he could shadow and maybe even participate in our process.

MR. BANES

For how long?

GINNY

Thirty days.

MR. BANES

And after that?

GINNY

We can send him back or hire him.

KEVIN

Sounds like we'll be sending that guy right back. I just hope he doesn't get in the way.

MR. BANES

Okay. We'll do it.

Kevin turns his head away and rolls his eyes.

GINNY

Great. Henry can start Monday. He'll be in the morning meeting.

INT. BUDGET MOTEL ROOM - DAY.

Cartoons play on the TV. Henry is wearing a neat, but old suit and tie. He writes his name on a brown paper lunch bag and rolls up the top.

EXT. BUDGET MOTEL - DAY.

Henry comes out the door, locks the door, and starts to walk with his brown paper lunch bag.

EXT. CITY SIDEWALK - DEMONSTRATION - DAY.

Henry encounters a street rally where people are holding signs demanding that democracy and freedom be established in every country. A DEMONSTRATOR approaches Henry with a pen and clipboard.

DEMONSTRATOR

Sir, would you mind signing your name to get congress to push harder for international democracy?

Henry stops.

HENRY

You're another one thinking that politics will save us.

DEMONSTRATOR

What do you mean?

HENRY

Human nature with absolute freedom of expression? No thank you.

DEMONSTRATOR

What's wrong with human nature?

HENRY

Wars, poverty, crime, violence, and greed dominate the headlines. Why do you think this is?

DEMONSTRATOR

But doesn't human nature have a good side?

HENRY

Yes. But it's not nearly as potent as the bad side. The good side is the only reason the human race has survived so far.

DEMONSTRATOR

Dude, that's gloomy.

HENRY

Go home and think about that for a while. I will not sign my name and neither should you.

Henry brushes past the young man and walks through the protesters.

EXT. BUSY CITY SIDEWALK - DAY.

Henry walks with the crowd, stops to look up at a high rise building, goes inside.

INT. HIGH RISE BUILDING - LOBBY - DAY.

Henry walks over to check wall directory, steps into an elevator, stands back in the corner.

INT. ADVERTISING COMPANY - FRONT DESK - MOMENTS LATER.

Henry walks up to the receptionist's desk.

HENRY

(boyishly polite)

Hello, ma'am. My name is Henry Newsome. I'm supposed to ask for Ms. Ginny.

GINNY

(smiling)

Well hello Mr. Newsome. I'm Ginny. Welcome. The morning meeting is about to begin. Let me take you to the conference room.

HENRY

Just, 'Henry' please and thank you.

GINNY

Then, 'Henry' it is.

Henry walks behind Ginny as she escorts him to the open door of the conference room. Ginny stops at the door, Henry waits.

INT. ADVERTISING AGENCY - CONFERENCE ROOM - SAME TIME.

MR. BANES

By the way, has anyone got the 'thank you' ad suggestion yet for the charity that just met it's fund raising goal?

Blank faces.

MR. BANES (CONT'D)

I know it's a pro bono thing but I need an idea from everyone by the end of the day. It's good community relations.

KEVIN

Come on, you're team leaders. It'll count as half an ad for your team. Most of you can use it.

Ginny knocks on the open door and escorts Henry into the meeting.

GINNY

Everyone, this is Henry. Henry, this is Mr. Banes our president, Kevin, our vice-president, and our team leaders.

She waves her arm across to the other six people.

GINNY (CONT'D)

Henry is here to learn about what we do and participate in ad creations.

The smiling team offer 'hello's' and 'hi's'. Kevin just looks.

HENRY

(no expression)
Hello.

MR. BANES

Have a seat, Henry.

Henry places his lunch bag on his lap and sits with his hands slightly gripping the arms of the chair as he stiffly follows the conversation with his eyes.

STAN

What kind of education or experience do you have, Henry?

HENRY

Tenth grade. But I read a lot.

LORIE

So you've never been to college or earned an online degree?

HENRY

No.

LEE

Are you good with computers?

HENRY

Yes. I spend a lot of time at the library.

LORIE

I don't mean to pry, but don't you think an education might help you?

HENRY

Which is better; to have studied and memorized other people's thoughts and work or to imagine and produce your own?

MARCEL

Good question.

HENRY

Which is the higher intelligence: to copy or create? To mimic or evolve?

Henry takes out a small piece of cardboard and a pencil from his jacket pocket and puts them on his lap.

HENRY (CONT'D)

Imagination and inspiration trump information... a paraphrase from Einstein.

JOHN

You've got something there. But an education can change a person and help their future.

Henry looks up.

HENRY

My grandpa used to say, 'Give an idiot an education and you'll have an educated idiot'. He thought there was nothing worse.

Quiet chuckles rise and fall. Henry doesn't smile.

KEVIN

But you're not an idiot, are you, Henry?

Some team members look at Kevin, with frowns.

HENRY

Some people call me an idiot. The specialists often seem confused when they decide on a new diagnosis for me.

The team members try not to smirk.

Henry looks down at his lap and writes.

HENRY (CONT'D)

Some of the wisest people I know, sleep on park benches and eat out of dumpsters.

KEVIN

(smirk)
Friends of yours?

HENRY

Yes. Some failures and some wounded. People who have given up on the world.

Henry looks up.

MR. BANES

OK team, we have one week to design an ad for a top shelf car. All of you have the portfolio.

KEVIN

The ad that gets selected, comes with a bonus from me on top of the commission.

MR. BANES

Ginny, please see that Henry gets set up in the empty cubicle.

KEVIN

What kinds of talent do you have,
Henry?

HENRY

I know something about human
nature. And sometimes I can see
things other people can't see.

KEVIN

(smirks)
Like ghosts?

JOHN

What do you mean, Henry?

Henry answers as he looks down to again write something.

HENRY

People can't see what they don't
look for.

KEVIN

What should people look for?

Henry looks up again.

HENRY

What they can't see.

MARCEL

That reasoning sounds cyclical.

HENRY

That's how you see what others
can't. You look until you see. You
ask until it answers. You listen
until you hear.

Team leaders just stare at Henry.

MR. BANES

All right, team. Let's get to it.

Everyone begins to stand and leave as Henry slides the
cardboard note across the table to Mr. Banes who picks it up
and reads it to himself.

MR. BANES (CONT'D)

Hold on for a moment everyone. Hold
it. I want to read this to you. We
just might have the pro bono ad.

Team members stand in place, watching as Mr. Banes reads out loud.

MR. BANES (CONT'D)

'We reached our fund raising goal. Some say it was an answered prayer. Several say it was karma; others - hard work, and sacrifice. A few say it was the benevolent hand of the universe. To everyone and everything we say, Thank You.'

Mr. Banes smiles and spreads his arms.

MR. BANES (CONT'D)

Our new friend has just relieved all of you! This is excellent, Henry! I'll call the charity myself, today.

KEVIN

Now, all of you are dismissed.

MR. BANES

Ginny, please get Henry a portfolio for the car company.

GINNY

(smiling)

Yes, Mr. Banes.

Team leaders shake Henry's hand before leaving the room. Kevin looks disgusted at Henry and walks directly out of the room.

END OF ACT ONE

ACT TWO

INT. ADVERTISING COMPANY - MEN'S ROOM - DAY.

Henry is alone, standing at the last urinal, next to a wall.

Kevin walks in and looks over at Henry. Kevin stands at the first urinal.

HENRY

Hello, Kevin.

Kevin stares at the wall in front of him.

Henry finishes at the urinal, walks to a sink, begins to wash his hands.

Kevin finishes at the urinal, walks to the sink next to Henry and washes his hands.

HENRY (CONT'D)

I like my cubicle.

Kevin quickly steps in front of Henry to take paper towels from the dispenser, dries his hands, balls up the paper towels, looks at Henry, throws the paper towel ball hard at the waste receptacle, walks to the door, stops, laughs at Henry, walks out the door.

INT. HENRY'S CUBICLE - DAY.

Henry takes items out of a box and places them on his desk and wall. A vase with a dead flower and a fresh flower, a blank white picture labeled 'snow storm', a picture of a chicken standing next to an egg labeled with a question mark, a picture of a horse pushing a cart, a picture of a white sky with black dots, small model cars, plastic toy soldiers.

INT. ADVERTISING COMPANY - PRESENTATION ROOM - DAY.

Big screen on the wall.

Team leaders seated with three clients from the auto company, Mr. Banes, Kevin, and Henry.

KEVIN

And lastly, we have our temp,
Henry.

Team leaders have nervous expressions. Ginny starts the video.

Outside of a parked car in the darkening late afternoon.

Another camera angle shows close up of a man's eyes in the lighted visor mirror.

Narrator: 'In the mirror he sees a gracefully aging man. Slight wrinkles and graying hair frame his lively eyes just like his middle-aged body frames his younger soul. He searches the face and looks into eyes that no longer turn away. This man has lost and won and now wears a warm and confident smile. He earned his wisdom and has acquired the fortunes of both his successes and his failures, yet he still believes, and laughs, and dreams because... he is one of the people that doesn't just live... he fully lives.'

Camera gives a close-up view of the driver's hand as he puts the car in gear, camera is focused with a close up of the brand on the back of the car before it drives off toward the ocean side city landscape.

The video ends, clients clap, which startles Henry.

AUTO CLIENT 1

Fabulous! I really felt that! It's rich and deep. There's a strong and silent attention to the car and it's not even mentioned in the narrative.

AUTO CLIENT 2

It has perspective. It felt real and sincere. And this kind of person is the kind that drives our car. A lot of people are like that guy. Heck, I'm like him!

AUTO CLIENT 3

It makes me want to be that guy, to have those things said of me and drive the kind of car he's driving. And it was interesting, real, and relevant!

Auto client 3 turns to the other two auto clients.

AUTO CLIENT 3 (CONT'D)

I don't know about you two but I think this last ad is the one.

The other two auto clients nod and smile.

Unnoticed, Kevin closes his eyes for a few seconds.

MR. BANES

Wonderful! We'll get the contract ready, spruce up the ad, and present the final version when it's done.

AUTO CLIENT 1

Fine. But don't change a thing with the essence or wording.

AUTO CLIENT 3

I think it's fine just the way it is.

Auto Client 2 points to Henry.

AUTO CLIENT 2

And please keep this man around. We might need him again. Thank you, Henry. Great work.

The clients all walk over to Henry. Henry begins to stand, drops his cardboard note, picks it up, and awkwardly shakes hands but doesn't smile.

HENRY

Thank you.

The clients leave the room.

KAREN

I recognize those eyes in the mirror. Mr. Baaaaanes?!

MR. BANES

Yes, Karen. That was me. I volunteered. Henry deserves all the credit.

KEVIN

This is a good example of what we mean to help you any we can. If even Henry can do it, any of you can.

INT. ADVERTISING COMPANY - BREAK ROOM - DAY.

Henry is alone with his wrinkled brown lunch bag, a sandwich wrapped in wax paper, a few cookies, an apple, a small carton of milk, and a paper napkin.

Mr. Banes walks in and goes over to the coffee maker, pours himself a cup of coffee.

MR. BANES

Hi, Henry. Everyone is still talking about your winning ad for the car company.

Henry doesn't look up.

HENRY

Hello, Mr. Banes.

MR. BANES

We've got quite an ad team here, don't we?

HENRY

We're lonely people standing on dark rainy street corners waiting for a bus that will never come.

MR. BANES

Henry, where did that come from? The universe is a friendly place you know.

HENRY

No, Mr. Banes, the universe is not friendly. Nature is not, neither is the wild beast, the streets, or death.

MR. BANES

But...

HENRY

The augend and the addends must equal the sum. Think about that for a while.

MR. BANES

But can't we help make the unfriendly things, friendly? Isn't that why we're all here?

HENRY

The universe doesn't cooperate or care. How can we say that the universe is friendly when the things that it produces are not?

Henry slumps and becomes still.

HENRY (CONT'D)

(mumbles)

I hate that my past is gone.

Henry gently shakes, crying, buries his face in his now folded arms resting on the table.

Mr. Banes looks at Henry with compassion, walks over to him, puts his hand on his shoulder.

MR. BANES

Are you going to be all right, my friend?

Henry doesn't answer. He takes a deep stuttered breath, stops crying, nods.

Mr. Banes begins to leave.

MR. BANES (CONT'D)

Take the rest of the day off. Go to the park and enjoy yourself. See you tomorrow?

Henry stands, puts his lunch items in lunch bag.

HENRY

Yes.

INT. ADVERTISING COMPANY - HENRY'S CUBICLE - DAY.

Mr. Banes and Kevin walk in. Mr. Banes is carrying a stack of portfolios.

Henry's eyes are closed.

MR. BANES

Hello, Henry.

KEVIN

Earth to Henry. Come in, Henry. Are you sleeping?

HENRY

Hello. No. I was thinking.

MR. BANES

Henry, I need to shake things up here. I'm giving you your own team and office.

KEVIN

I picked one member from each team for you. You'll have to meet in the supply room.

Mr. Banes hands Henry the stack of portfolios.

MR. BANES

Every team has the week to come up with an ad for a women's clothing line. Henry, I know you can do this.

INT. ADVERTISING COMPANY - HENRY'S OFFICE - DAY.

Full shelves of supplies and boxes stacked against the walls.

Henry's new team nervously seat themselves at the round table in his office, wearing name tags.

Henry walks in, stands at the empty place at the table, opens a large paper bag and takes out an aerosol can, sprays his team members with a stringy stream of colored gel.

Team jumps to their feet, alarmed, angry looks, complaints.

Henry quickly slides more party cans across the table to everyone.

Team laughs as they spray each other.

Kevin walks by the room, stops to watch through the door's window. Kevin's face leaves the window.

INTERCUT. MR. BANES'S OFFICE.

KEVIN

I just walked by Henry's office. It's like they're having a party in there without the cake and ice cream.

MR. BANES

Kevin, you haven't liked Henry from the first day. We might be standing on a gold mine.

KEVIN

Maybe so, but there's a whole lot of dirt on top and whatever else.

MR. BANES

And we need to be willing to take
the time and effort to dig.

INT. ADVERTISING AGENCY - HENRY'S OFFICE - MOMENTS LATER.
(Small bits of gel still on team members.)

Henry stands near a large easel. Team members seated, each
with a portfolio in front of them.

HENRY

You have the client's portfolio.
What is our commercial about?

STEVE

Women's clothing.

HENRY

No, STEVE. Not clothes.

STEVE

(sarcastic laugh)
Yeah, I read the portfolio and I'm
pretty sure it's about women's
clothes.

Steve looks around at the other team members.

HENRY

Selling often has little to do with
what's for sale. We are advertising
emotions and imagination.

RICK

We're not exactly TV pitchmen,
here.

HENRY

Yes we are, RICK. Pitchmen in
slower motion. Pitch me a thingy.
Go ahead.

RICK

But wait!. If you order today,
we'll include a second thingy for
free!

HENRY

CECILIA, how easy will it be to pay
for the thingy that people can't
live without?

CECILIA
(flat)
Just five easy payments?

HENRY
Don't say it - pitch it.

CECILIA
For just five easy payments!!

HENRY
Notice the words 'just' and 'easy'
and how they settle on the mind.
Think about that for a while.

RAMON shakes his head.

RAMON
I'm not so sure about this.

HENRY
Ramon, who gets paid more -
educators or entertainers?

RAMON
Yeah. I guess you're right.

HENRY
Who is our target audience for this
ad?

BECKY
Middle-age women.

HENRY
No, BECKY.

Becky flips open the portfolio and puts her finger on the
page.

BECKY
It says right here, women aged
between...

HENRY
Our target is middle-aged woman who
want romance, who want style, who
still want to feel beautiful, and
prove they're strong.

RICK
Ah, I think I'm starting to get
this.

HENRY

What do we want women to think when they see this line of clothing?

CATHY

That if they buy this line of clothing, they will look beautiful and stylish?

HENRY

No, CATHY. We don't want them to 'think' nearly as much as we want them to 'feel' and to...

Henry waits as he looks around at the team member's blank faces.

HENRY (CONT'D)

We are selling emotion and...

STEVE

Imagination?

HENRY

Exactly. We want them to 'feel' the commercial and imagine themselves in it.

The team members nod.

HENRY (CONT'D)

It's not enough to know your customer. You must also enter their dreams.

RAMON

Hot buttons.

HENRY

Deeper than that. Deeper than buying motives. 'Living' motives.

Henry leans over and places his hands on the table, looks around at the faces.

HENRY (CONT'D)

Our goal is to whisper a warm breathy message right to the heart of women.

Henry stands up.

HENRY (CONT'D)

So, what's the message?

STEVE

She needs to believe that she can rise to the place where she is admired and adored.

CECILIA

We will help release her and give her that 'look' and confidence so she will know she will be desired.

RAMON

Lately, she's been feeling that she's ready for a brand new chapter in her life.

RICK

She wants to explore and expand. Maybe she wants to start over and reset her life.

BECKY

We want to help empower her to act on her dream to be stronger, smarter, and sexier.

CATHY

The women must feel romance, change, and success in the wind.

HENRY

I didn't know I was going to get the 'best' people in the company.

Light chuckles and smiles from the team members.

CECILIA

Actually, the opposite is true. Most of us have one foot out the door.

HENRY

Who is our A/V person?

BECKY

I often do that!

HENRY

Good Becky. On Thursday take Cathy with you and some equipment. Plan on shooting some video.

BECKY

You got it!

HENRY

We need a special tone in the voice of the narrator. Cathy, you have a nice voice. Find one that is calm, low, soothing, and honest.

CATHY

I can do that.

Henry pauses and drops his eyes.

HENRY

(faintly)

My mother had a nice voice.

The team looks at Henry and waits.

BECKY

Henry?

Henry jolts slightly and clears his voice.

HENRY

Cathy, I want your voice to blend into Rick's voice halfway through the narrative. Rick we need the same voice from you.

RICK

Sure. I'll be fun.

HENRY

Cecilia and Cathy are our models. Get a few of our client's outfits. Ask Ginny for a credit card. Be ready to easily change your hair style and accessories between scenes.

CECILIA

I'll get all my stuff together.

HENRY

Cathy, you do the same. We edit Friday and Saturday.

STEVE

Saturday?! I have volleyball!

HENRY

There are three kinds of people: those who won't fight, those who fight not to lose, and those who fight to win.

STEVE
 (defeated)
 And those who won't get to play
 volleyball this Saturday. All
 right. I'll be here, Saturday.

Henry takes a marker and moves closer to the flip chart.

HENRY
 Okay. Let's put this all together.

INT. ADVERTISING COMPANY - HALL - DAY.

The hall is empty except for Kevin walking down the middle and Henry walking toward him. As they meet, Kevin doesn't move to either side, bumps Henry, Henry drops his binder, forced against the wall. Kevin doesn't turn around.

KEVIN
 (laughs)
 Oops.

INT. ADVERTISING COMPANY - PRESENTATION ROOM - DAY.

Three reps from the women's clothing line, Mabebeba, sit at the long table with the seven managers. Mr. Banes and Kevin sit with them. Large video monitor is on. A commercial ends.

CLOTHING CLIENT 1
 That was nice too. I like it.

CLOTHING CLIENT 2
 Yeah. Kind of classy.

CLOTHING CLIENT 3
 It was nice. Sure.

MR. BANES
 Thank you Stan. Ladies, we have one
 more from Henry.

Mr. Banes points the remote at the monitor.

Quiet playful music begins.

Cathy's voice begins just after the first scene begins:
 "Confident, enchanting to the heart, and captivating to the
 eye. She isn't flashy, hot, or cute, but holds the title
 scarcely granted to a woman; she is beautifully strong and
 elegant."

A suited man at a cafe table watches smiling Cecilia gracefully walking down a city sidewalk, looking like she's having fun.

Two women turn from the front desk to watch Cathy as she glides through a fancy hotel lobby.

In a different outfit, Cecilia confidently leads a discussion in a conference room.

Restaurant staff notices Cathy as she is being seated to join a pleased looking gentleman (Steve) who stands to admire her. Steve kisses her on the cheek then waits for Cathy to sit before he does.

Rick's voice overlaps Cathy's as she ends. "Her poise demands that glimpses turn into stares. Casual glances try to look away then fight to look back. She wears the presence of joy and loveliness."

Cathy turns and joyfully smiles at the camera before she turns back to her happy handsome man.

The brand name, Mabebela, rests unassumingly at the bottom of the screen with the phrase, 'For every season. You pick the reason.' The video ends.

CLOTHING CLIENT 1

Oh, my gosh! I hate them! I'm so jealous!

CLOTHING CLIENT 2

Look at the attention they're getting and they're not really doing anything but being 'beautifully elegant' wearing our clothes!

CLOTHING CLIENT 3

I love the motion and positive life feeling. It feels like they're really happy with themselves and their lives.

CLOTHING CLIENT 2

It's so wonderfully strong yet subtle. Henry, what if we wanted something, say, in our lingerie line?

HENRY

A model standing in the door,
looking into a bedroom with the
caption - 'Maybe she's ready.
Maybe you need to make sure.'

The client's mouths drop open as they look at each other.

CLOTHING CLIENT 3

For bathing suits?

HENRY

A model walking along the beach
with the caption - 'Maybe she
didn't plan on being a distraction,
but maybe she did.'

Clothing client 1 dances in her seat.

CLOTHING CLIENT 1

Ahhhh! I love it! Oooh-wee! We
should use those!

CLOTHING CLIENT 3

Can you imagine seeing that on a
billboard in Time Square?!

Clothing client 2 turns to her partners.

CLOTHING CLIENT 2

Yes?

CLOTHING CLIENT 3

Yes!

CLOTHING CLIENT 1

Yes!

CLOTHING CLIENT 3

We want to thank all the presenters
for their great ads and Henry for
his winning ad. We have a deal.

HENRY

The thanks go to my team. They're
the best.

Kevin folds his arm and sighs.

CLOTHING CLIENT 2

You'll be hearing from us again.

INT. ADVERTISING COMPANY - HENRY'S OFFICE - DAY.
(Door is open.)

Henry is standing, studying a painting on the wall.

Cathy knocks on the door jam.

CATHY
Hello. May I come in?

HENRY
Sure, Cathy. Please.

CATHY
Henry, I just want to tell you how happy I am to be on your team. And for you putting me in the ad.

HENRY
I'm also happy to have you on my team. You have a nice voice and a pretty face. You gave life to those outfits.

CATHY
Could we have coffee some time?

Henry begins to walk toward the door.

HENRY
Sure. There's coffee in the break room.

CATHY
No. I mean somewhere else - like a, like a date.

Henry stops abruptly.

HENRY
I've never been on a real date.

CATHY
On dates, people talk, go to movies, eat dinner, take walks together.

HENRY
Sure. I like that. We can go on dates.

EXT. PARK - DAY.

Henry and Cathy stand with bags and shake hands with unshaven people and wearing dirty clothes, then seat themselves on a blanket and share food.

END OF ACT TWO

Written by Bruce Alwa

ACT THREE

INT. ADVERTISING COMPANY - MR. BANES'S OFFICE - DAY.

Kevin walks in.

KEVIN

Hey, I'm thinking about strolling
down to see how Henry is doing.
Wanna come?

MR. BANES

Sure. I have a few minutes.

INT. ADVERTISING COMPANY - HENRY'S OFFICE - DAY.

A set of keys with the ends broken off, a small vase with a
dead rose and a fresh one, sit on his desk. A clock with the
hands replaced with strings, limply winding around the
center, is on the wall. A mouse trap that has captured a
small toy elephant, and an old radio, sit on a table beside
him. Single light bulbs lay scattered around the room.

Henry sits at his desk, covering his face with both hands,
gently crying in front of a standing picture frame.

Mr. Banes and Kevin walk in.

MR. BANES

How's it going, Henry?... Henry?

Henry looks up, clears his voice.

HENRY

It's going well.

KEVIN

Did we come at a bad time. It seems
like you're too sad to work.

HENRY

No. I'm fine. I'm fine.

Henry dries his eyes with his hand.

Mr. Banes and Kevin pull chairs over and sit in front of the
desk as Henry takes a sip of water, clears his throat again.

MR. BANES

Congratulations to you and your
team. You may have spared some of
their jobs. Do have everything you
need?

HENRY

Yes.

KEVIN

Henry, if you don't mind, you've got some strange items on your desk and walls. May I ask why you have them?

Henry looks around.

HENRY

I need contradictions, opposites, mysteries, questions, and odd things to stimulate creativity.

MR. BANES

Henry, why is being creative, important to you?

HENRY

Personally, it expands my mind. Professionally, no one buys old thoughts, worn cliches, or used concepts.

MR. BANES

You're right about that.

KEVIN

You have a lot of light bulbs around here.

Henry turns and picks up one of the light bulbs and looks at it.

HENRY

They're looking for placement in a metaphorical socket. Each bulb has an idea or thought taped to it.

MR. BANES

Henry, I'd like to ask about the picture frame with a plant growing inside.

HENRY

Would you ever think that a plant should be growing in a picture frame?

MR. BANES

No.

HENRY

That's why it's on my desk. One isn't expected to be paired with the other.

Henry leans forward to the picture frame and touches the glass.

HENRY (CONT'D)

I like to watch the plant's roots grow against the glass. I had an ant farm when I was a boy.

KEVIN

Yeah. Me too.

HENRY

Think about that for a while. A colony of ants living in a picture frame.

MR. BANES

(smiles)

I know your point is coming.

HENRY

Everyone had picture frames and knew about ants. Someone put them together. Thousands of people bought an ant farm.

MR. BANES

Very creative.

Kevin takes the framed picture off Henry's desk.

KEVIN

Is this a picture of your mom? You look a little like her.

Henry grabs the picture from Kevin and lays it face down, back on his desk, keeping his hand on it.

HENRY

(stern)

She will not be a part of this conversation.

Kevin spreads his hands and sits back.

KEVIN

Wow! Look at him!

Henry looks sternly at Kevin.

HENRY

(angry)

My mother will not be an item in this conversation!

KEVIN

My apologies Henry. It's just that most people are happy to share memories about their loved ones.

HENRY

It's none of your business!

KEVIN

Are you sure you don't want to tell us something nice about her?

Henry stands and holds fists at his waist.

HENRY

(loud)

I said, that's the end of it!

KEVIN

He's getting violent!

Mr. Banes put his hand on Kevin's arm.

MR. BANES

Kevin, stop. Right now.

MR. BANES (CONT'D)

Henry, what about the picture of the photographer with his camera pointed at us?

Henry sits, takes a deep breath, calms himself, and turns his eyes slowly at the picture.

HENRY

(deep breath)

It's a picture of a man taking a picture of a man watching him from the other side of the frame. I often ask myself, 'What else can this mean'?

Mr. Banes stands.

MR. BANES

I think I'm beginning to get all of this. Thanks, Henry. If you need anything else, just ask me or Ginny.

Mr. Banes and Kevin walk out.

Henry lifts his mother's picture and looks at it. His chin quivers. He extends his pinky finger.

HENRY
(whisper)
Our secret. Forever.

INT. ADVERTISING COMPANY - HALL - MOMENTS LATER.

Mr. Banes and Kevin, walking down the hall.

KEVIN
I don't understand him. Did you see that?!. Something's very wrong with that guy.

MR. BANES
Henry is different but we don't know what his past has been.

KEVIN
I recommend that we end this little experiment and forget about the tax credit and the PR. It's not worth having a problem child around here.

MR. BANES
Henry has a special kind of gift, a creative intelligence that if nothing else, produces signed contracts which we desperately need.

KEVIN
Well, I don't have to like him.

MR. BANES
Everyone knows you don't. But you do have to treat him well. This needs to stop now. I'm serious.

KEVIN
I hear you. He just doesn't fit. He's not like everyone else who works here.

MR. BANES
He isn't. That's why he's still here and signing big contracts.

KEVIN
(whispered anger)
How can an idiot make more money
than a vice-president!

MR. BANES
From now on, Henry doesn't answer
to you - he answers directly to me.
Go home. Come back tomorrow with a
better attitude.

INT. ADVERTISING AGENCY - BREAK ROOM - DAY.

The room is empty except for Cathy sitting alone, seated at a
table, eating her lunch.

Henry walks in with his lunch bag.

HENRY
Hello, Cathy. It's kind of crowded
in here. Can I sit with you?

CATHY
(smiles)
Sure. You can have the last empty
chair at this table.

Henry seats himself across from Cathy.

CATHY (CONT'D)
Thanks for the movie last night.

HENRY
That was fun. Cathy, how would you
like to be my very first
girlfriend?

Cathy smiles.

CATHY
Yes. I would very much like that.
But we can't tell anyone because of
the rules. It's our secret.

Cathy reaches out her hand with her pinky finger extended.

Henry pauses, eyes water, stares at Cathy's pinky finger,
slowly reaches his hand to Cathy's, they lock pinkies.

INT. ADVERTISING COMPANY - PRESENTATION ROOM - DAY.

Mr. Banes, Kevin, all the managers, SENATOR FRY, his assistant, stand watching the video playing on the screen.

Kevin points the remote at the monitor on the screen. The video stops.

Senator Fry looks around the room.

SENATOR FRY

All right. You're the pro's. What do you think of my speech?

Heads nod with polite smiles. Henry doesn't respond. Senator Fry notices.

SENATOR FRY (CONT'D)

(to Henry)

Well 'you' haven't offered anything yet. What's your evaluation?

KEVIN

Senator, I really don't think he will have much to offer. He's new and well, you know, kind of...

SENATOR FRY

No. I want to hear what 'everyone' thinks, even the new guy.

HENRY

You spoke like you were reading from a shop manual. Your flat words were like metal parts dropping off the end of a sluggish conveyor belt.

Senator Fry smiles.

SENATOR FRY

So you think I...

HENRY

Your speech was void of grace, feeling, image, poetry, and engagement.

KEVIN

Henry, that's enough.

SENATOR FRY

No. Please continue.

HENRY

Did you notice in their eyes, that their thoughts had gone to other places? They liked their daydreams better than your speech.

SENATOR FRY

Well, no.

HENRY

You didn't invite them to get on board. You didn't set their seats on fire, or incite them to take up arms and march.

SENATOR FRY

It was that bad, huh?

HENRY

The hecklers in the back dozed off. Think about that for a while.

SENATOR FRY

(laughing)

My mother would probably agree with you. I might be able to use a coach like you to boost my campaign.

Henry's face saddens, he looks down toward the floor, his hands cover his face.

HENRY

(mumble)

I miss my mother.

Everyone stops talking and stare at Henry until he leaves.

MR. BANES

Excuse me, everyone.

Mr. Banes follows Henry out of the room.

SENATOR FRY

(to team members)

Do you think he's right?

KEVIN

We're sorry senator. Henry is a bit unstable and has some issues.

SENATOR FRY

But, do you think he's right?

The senator searches from one team leader's face to another, none of them offer eye contact or replies.

SENATOR FRY (CONT'D)
 You do. You all think he's right
 but you won't admit it.

Senator Fry studies the faces of the team.

SENATOR FRY (CONT'D)
 As scathing as his evaluation was,
 he was brave and kind enough to be
 honest.

KEVIN
 Senator...

Senator Fry abruptly leaves with his aide following.

INT. ADVERTISING COMPANY - CONFERENCE ROOM - DAY.

Ginny is passing out stacks of portfolios to the managers.

MR. BANES
 Lastly - next week we have a client
 coming in to see ads for his family
 fitness business.

INT. RESTAURANT - NIGHT.

Henry and Cathy sit at a table.

HENRY
 Cathy, why do you like me?

CATHY
 Because you're intelligent,
 sensitive, and complex, but not
 complicated. Why do you like me?

HENRY
 You're sweet and happy. You have
 great qualities, like my mom...
 had.

CATHY
 You love her, don't you?

HENRY
 Very much. You're the first person
 I really want to talk to about her.
 One time, when I was a boy, she...

INT. ADVERTISING COMPANY - PRESENTATION ROOM - DAY.

MR. BANES

And last but not least, Henry's ad.

SCENE: FAMILY 1 WATCHING TV IN LIVING ROOM - EVENING.

A commercial comes on.

TV PITCHMAN

Introducing, Robo-Me! Robo-Me will
make a robot that looks just like
you!

SCENE. FAMILY PLAYING BADMINTON IN BACK YARD - DAY.

TV PITCHMAN (V.O.) (CONT'D)

Why do all that exercise, when you
could use your Robo-Me to do it?!

SCENE: ROBO-ME FAMILY PLAYING BADMINTON.

The real family sits expressionless in the shade, eating
chips, drinking soda, and wearing blood pressure cuffs.

TV PITCHMAN (CONT'D)

Make hiking and jogging, a thing of
the past! Who wants to be 'that'
active?!

(Muffled chuckles in room.)

SCENE: WOMAN DRIVING GOLF CART DOWN A HIKING TRAIL - DAY.

Woman's Robo-Me is ahead of her, hiking with a backpack.

TV PITCHMAN (CONT'D)

Walking you dog outside in the
fresh air?! Who wants to do that?!

SCENE: BOY STANDING ON SKATEBOARD - DAY.

BOY is on his iphone being pulled by his Robo-Me who is
walking a dog.

FUN FAMILY FITNESS CLIENT

(laughs)

TV PITCHMAN

Order in the next thirty minutes
and we'll throw in free books for
your Robo-Me family to read while
your family just sits there
watching endless hours of TV!

SCENE: FAMILY 2 WATCHING TV IN THEIR LIVING ROOM - NIGHT.

Family members have drip bottles on poles.

On the other couch the Robo-Me family is reading books.

TV PITCHMAN

Bicycles, canoes, and scooters are
way too much effort! Team sports?
Let Robo-Me play for you, so you
don't have to run!

SCENE: KID'S SOCCER GAME - DAY.

Robo-Me players are playing while the real kids sit at the
sidelines on their cell phones, not even watching the game.

SCENE: CHILDREN'S DANCE CLASS - DAY.

Dance students are sitting slumped in chairs while their Robo-
Me's are dancing.

TV PITCHMAN (CONT'D)

You can watch your Robo-Me, or, you
don't have to be there at all!

TV ANNOUNCER

Get your Robo-Me today! Just call 1-
800...

SPOKESPERSON from Fun Family Fitness turns off the fake
commercial with a remote control.

SPOKESPERSON

That was funny, and silly. But you
get the point. Fun Family Fitness
has a workable and flexible program
that will set up your family for
fun and fitness.

The video ends with team members chuckling.

FUN FAMILY FITNESS CLIENT

(laughing)

I have never seen anything like
that! But this time I might go with
Marcel's ad. But keep Henry's for
our second campaign.

MR. BANES

Very Good!

FUN FAMILY FITNESS CLIENT
 Robo-Me! Blood pressure cuffs and
 drip bottles! (laughs) Wait. I'll
 get back to you in two days for my
 final selection.

KEVIN
 See you then. Thank you.

FUN FAMILY FITNESS CLIENT
 And thank all of you.

Fun Family Fitness client leaves the room.

FUN FAMILY FITNESS CLIENT (V.O.)
 (laughing)
 The boy just 'stood' on the
 skateboard!

INT. MUSEUM - DAY.

Henry and Cathy stand viewing a female marble statue.

CATHY
 Henry, what do you see? What do you
 feel?

HENRY
 I see a beautiful woman full of
 grace and charm. I feel I want to
 know her better.

CATHY
 What would you say to her?

HENRY
 I would say, Cathy, I'm developing
 some strong feelings for you.

Cathy turns with a smile and looks at Henry.

CATHY
 (adoration)
 Henry?

HENRY
 Oh. Were we supposed to be talking
 about the statue?

Cathy leans her head against Henry's shoulder.

END OF ACT THREE

ACT FOUR

INT. BUDGET MOTEL ROOM - DAY.

Henry wears a pointed party hat, sits at a small table with a birthday cake. The cake has seven burning candles. Old used toys sit around the cake.

HENRY

(half-hearted)

Happy birthday to you. Happy birthday to you. Happy birthday, dear Henry. Happy birthday to you!

Henry blows the candles out, claps, pauses. He takes off the party hat and puts his old baseball cap on top of his head, takes it off, looks at it.

HENRY (CONT'D)

(to himself)

I think I've out grown this.

Henry looks around at the cake and toys.

HENRY (CONT'D)

That was the last time.

INT. ADVERTISING COMPANY - HENRY'S OFFICE - DAY.

Lee walks in.

LEE

Hey, Henry. I've got a tough client coming in at three o'clock this afternoon. I'd like you to be at the presentation if you can.

HENRY

Sure, Lee. I'll be there.

INT. PRESENTATION ROOM - SAME DAY.

Henry sits off to the side and quietly studies everything about the technology client.

TECHNOLOGY CLIENT

Listen, I've already been to four of these places and none of them caught my vibe.

LEE

We appreciate the chance to show you what we have.

TECHNOLOGY CLIENT

Let's see it. I've got things to do.

The commercial begins with a video of the company's building and their sign, then showing the inside offices and staff.

Narrator: "They say that our new company is different, unconventional, and overly ambitious. They write that we are too confident and our ideals are too futuristic while they complain that world is moving fast. We're just looking into the future."

The video ends in a lingering silence. The technology client leans back and locks his fingers behind his head with no expression.

TECHNOLOGY CLIENT (CONT'D)

While they complain that world is moving fast. We're just looking into the future. We're just looking into the future. Hmmm.

HENRY

They complain the world is moving fast. Damn right it is, and we're riding that big wave right into the future!

The client quickly looks over at Henry and points.

TECHNOLOGY CLIENT

That's what it needs - a confident zinger! It's spicy. That's my attitude in one sentence! You nailed it! Bam! I'll take it.

LEE

Beautiful. I'll get the contract written up.

Technology Client snaps his fingers.

TECHNOLOGY CLIENT

Hurry it up. I want to sign it and get this moving.

TECHNOLOGY CLIENT (CONT'D)
Bring everything to my office.
You've got two days.

The client walks directly out the door.

LEE
Henry, how did you know to offer
that?!

HENRY
His expensive clothes, jewelry,
body language, his eyes, and the
volume and tempo of his speech.
Your client is a brash, mover-
shaker, type A.

LEE
So?

HENRY
A brash client needs a brash ad.
Think about that for a while.

LEE
I'm going to split the commission
with you!

HENRY
No you're not. You're my friend.

LEE
But you 'are' going to get an
assist.

HENRY
Fine.

INT. BUDGET MOTEL ROOM - DAY.

Henry stands in his pajamas, with model airplane and flies it
around. He stops, puts the model airplane down.

HENRY
(to himself)
No. I'm done with this.

EXT. BEACH - DAY.

Henry and Cathy are holding hands as they walk.

CATHY

I really enjoy our time together
and look forward to a lot more.

HENRY

Cathy, I need to ask an important
question.

CATHY

Okay.

HENRY

Will you try to fix me like
everyone else does?

CATHY

Fix you? You want to have puppies?

Henry chuckles.

HENRY

I don't want to be a 'project'
anymore.

CATHY

I don't think you're broken.

HENRY

Do you think I need to be rescued?

CATHY

Henry, I just want to support you.
And I need you to support me. With
all of our imperfections.

HENRY

Yeah, I like that.

INT. CORPORATE OFFICES - BOARD ROOM - DAY.

First meeting - in progress.

MRS. DESMOND looking at a folder she's holding.

MRS. DESMOND

There was a very nice uptick in
sales last month, Mr. Banes. Great
job.

MR. BANES

Thank you.

MRS. DESMOND

I see Henry Newsome's name on a good number of contracts. And some assists.

MR. BANES

Henry is extremely talented and I like him. He has some psychological issues he's working through.

BOARD MEMBER 1

He's not violent or dangerous, is he?

MR. BANES

No. But Henry has times of deep mental darkness. But other times his creativity blossoms into absolute brilliance.

BOARD MEMBER 2

Are you managing him?

MR. BANES

Yes. He respects me.

MRS. DESMOND

Consider splitting his job into two areas - his own ads and training.

BOARD MEMBER 2

Everyone should pass through his training.

MRS. DESMOND

Mr. Banes, do you think this arrangement might benefit the company?

MR. BANES

Yes, I certainly do.

INT. ADVERTISING COMPANY - MR. BANES OFFICE - DAY.

MR. BANES

Ginny, see if you can find something that would help us understand why Henry is the way he is.

Ginny takes a folder from under her arm, opens it.

GINNY

I already have. His parents were killed in car wreck when he was eight years old. He somehow survived in the back seat.

MR. BANES

It's easy to understand how a little boy could grow up to be a withdrawn adult and suffer the way he does.

GINNY

He was passed around from relatives to foster homes. He was mostly in special education classes and never graduated.

MR. BANES

It seems to me that parts of Henry's development were held back while other parts grew past the average person's abilities.

GINNY

It's a wonder he got this far in life.

INT. PUBLIC LIBRARY - DAY.

Henry and Cathy are sitting across from each other at a table, reading.

Henry takes a piece of scrap paper and writes, 'I love you. Do you love me?', folds the note up, slides it over to Cathy. Cathy opens it, places her hand over her open mouth, writes on the note, and slides it back to Henry. Henry unfolds the note that reads - 'Yes, I do love you!'. Henry looks up at Cathy who is tearing up. Henry smiles.

INT. ADVERTISING COMPANY - STAN'S OFFICE - DAY.

Henry walks in. Stan is sitting at his desk with his fingers locked behind his head.

HENRY

How are you, Stan?

STAN

Not so good. I need something for this large auto mechanic company but nothing has come to me yet.

HENRY

You might not know about little transistor radios. We had to carefully tune stations in until the static became music.

Henry sits down next to Stan.

HENRY (CONT'D)

Let me take a look at the portfolio.

Henry quickly reads it over.

HENRY (CONT'D)

What car repair company most people choose, says something important about that company. 94% of our customers return to us. That fact says something even more important.

STAN

How do you do that?! I've been starrng at this for hours and you come in and have it within a minute.

HENRY

When nothing comes to us, we have to look at it differently and find the 'something' in the nothing. Think about that for a while.

STAN

I'll use this if you don't mind. I'll even split the commission with you.

HENRY

It's your ad and your commission Stan. You're my friend. Good luck.

STAN

But I'm giving you an assist.

HENRY

If you want to.

INT. ADVERTISING COMPANY - HENRY'S OFFICE - DAY.

*Henry is looking at his computer's screen.

Kevin walks in and closes the door.

INT. ADVERTISING COMPANY - MR. BANES OFFICE - DAY.

Henry walks in carrying a full box.

HENRY

Hello Mr. Banes. I'm leaving now.

MR. BANES

Leaving?! Leaving where?!

HENRY

Back to the library and park.
They're peaceful and quiet and I
can think.

MR. BANES

You're quitting?!

HENRY

In your terms, yes.

MR. BANES

Why? Why? What's the problem?

HENRY

Stress. When a job is no longer fun
and some people aren't nice, it's
just work.

Henry sets a compact disk on Mr. Bane's desk, shakes Mr. Banes hand, and leaves. Mr. Banes watches Henry leave.

Int. Corporate offices - board room - day.
Second meeting.

Mr. Banes walks into the boardroom with Kevin.

MR. BANES

Mrs. Desmond, I would like to
introduce our VP, Kevin Gillam.
Kevin, this is our corporate CEO,
Mary Desmond and the board members.

MRS. DESMOND

It's good to meet you, Kevin.

KEVIN

Likewise, Mary. I've looked forward
to meeting you for a long time.
Thank you for inviting me.

MRS. DESMOND

It's, 'Mrs. Desmond'.

KEVIN
Of course. My apology.

Mrs. Desmond points to three other people seated.

MRS. DESMOND
Theses are our board members.

Kevin nods.

KEVIN
How's it going?

MRS. DESMOND
(to Kevin)
You address me by my first name and the board members with, "How's it going?"? Interesting.

Mrs. Desmond takes a folder from the table and opens it.

MRS. DESMOND (CONT'D)
Gentlemen. You had another great month in sales. I see more names on new contracts.

MR. BANES
We're very pleased with the surge.

MRS. DESMOND
Mr. Banes, how much of this can you attribute to Henry's teaching?

MR. BANES
I certainly don't think it's a coincidence.

BOARD MEMBER 3
How's that, Mr. Banes?

MR. BANES
Henry trained everyone, including Kevin and me, and even made us all populate our work areas with items to induce creativity.

Kevin takes a small piece of cardboard from his shirt pocket.

KEVIN
Some of us now carry a small piece of cardboard in their shirt pockets like Henry has, to capture thoughts.

MR. BANES
However, we lost him.

MRS. DESMOND
You lost Henry? How? What happened?!

MR. BANES
He just walked into my office and quit. I tried to persuade him to stay.

MRS. DESMOND
Did he say why?

MR. BANES
He cited, 'stress' but wouldn't elaborate.

KEVIN
Even though I learned to love Henry, supported him, and always treated him well, we'll do just as well without him.

Mr. Banes reaches into his suit pocket.

MR. BANES
Henry left me this CD before he walked out.

MRS. DESMOND
Well, let's see what's on it.

Mrs. Desmond takes the disk and puts it in a player. The video begins on the wall monitor. *Henry is sitting in his chair in front of his computer. Kevin walks in and closes the door.

KEVIN
Henry, you sign a couple of contracts and they make you a manager? Is that how it works around here?

Henry turns to look at Kevin.

HENRY
Mr. Banes just wanted to try something different.

KEVIN

When Mr. Banes gets fired and I get to be the president, the first thing I'm going to do is fire you.

HENRY

Why? What did...

KEVIN

You're a freaking oddball. You wouldn't even be here at all if you weren't a welfare project.

HENRY

There's no reason for you to feel insecure around me, Kevin.

Kevin puts his face close to Henry's (in front of computer monitor) and points his finger close to Henry's face.

KEVIN

You just watch yourself, idiot because I'm watching you! Your day is coming.

Kevin turns and leaves.

Henry turns to the computer, reaches toward it. (The video ends.)

Mrs. Desmond looks intensely at Kevin.

MRS. DESMOND

You're the reason we lost Henry!
You were the source of his stress!

MR. BANES

Henry was an irreplaceable asset and you finally drove him out.

KEVIN

But I...

MRS. DESMOND

You have jeopardized the company's sales, incomes, as well as the confidence of the stock holders that I have to answer to!

BOARD MEMBER 1

All because you just didn't like an employee and felt like you had to get personal and even threaten him.

MR. BANES

And you're disloyal to me.

BOARD MEMBER 2

I can't begin to tell you how unprofessional that is, especially for a vice president.

MRS. DESMOND

You're the one that doesn't fit. You're the problem child. Kevin, you're fired!

The board room door immediately opens. Two security guards enter the office and escort Kevin out of the room. As Kevin is leaving, he turns back.

KEVIN

The guards were waiting in the hall! You already saw the video! I was fired when I walked in!

MR. BANES

Think about that for awhile.

MRS. DESMOND

Mr. Banes, is there 'any' chance you can get Henry back?

MR. BANES

I'll try, today. I know where he usually hangs out.

EXT. PARK - DAY.

Mr. Banes walks up to the park bench with a bag.

Henry sits quietly with half open distant eyes, a small piece of cardboard and pencil on his lap with his lunch bag at his side.

MR. BANES

Hello, Henry. It's good to see you... Henry, hello.

Henry jolts slightly to attention.

HENRY

Hello Mr. Banes!

He stands and shakes his hand, dropping his cardboard note and pencil.

MR. BANES

We miss you at the agency - everyone does.

HENRY

Except for Kevin. But I miss my friends. You're my friend too, Mr. Banes.

MR. BANES

Of course I am. Kevin is gone. And I bought you a present.

Mr. Banes opens the bag and takes out a laptop and hands it to Henry.

MR. BANES (CONT'D)

This is for you so you can work right here in the park, take it to the library, or work from home.

HENRY

Thank you.

MR. BANES

We all would like you to come back.

Mr. Banes and Henry sit on the bench.

MR. BANES (CONT'D)

You don't have to be a manager if you don't want to and you can go back to your cubicle if you like.

HENRY

Thank you but no. I like to spend time here and go to the library when I want to.

MR. BANES

Henry, you need expression for your for your creative gift.

Henry nods.

MR. BANES (CONT'D)

How about if you worked just one day anywhere and come to the office just on Mondays?

HENRY

OK. That's fine. I do like to be creative and help others.

MR. BANES

One more thing. I want to talk to you about a book.

INT. ADVERTISING COMPANY - FRONT DESK - DAY.

Henry walks in.

HENRY

Hello, Ms. Ginny.

GINNY

Henry! It's so good to see you! Mr. Banes is in the conference room. I'll take you.

INT. ADVERTISING COMPANY - CONFERENCE ROOM - DAY.

Henry walks into the room behind Ginny. All of the team members stand and clap. Henry looks stunned at first then looks around at each of them.

MR. BANES

Henry, all of us are so happy that you're back!

Henry grins and looks around at everyone.

HENRY

It's good to see my friends again. I missed you all.

MR. BANES

As a result of Henry's success's and many other contributions, I have created 'The Henry Newsome Sales Award'.

Mr. Banes holds up a glass picture frame labeled, 'The Henry Newsome Sales Award'. Written at the top is Henry's favorite saying, 'Think about that for a while.' Attached in the center is just the small piece of torn cardboard with scribbled notes that Henry slid across the table to Mr. Banes on his first day.

MR. BANES (CONT'D)

Also, we will be helping Henry publish a Book called, 'A Henry Kind of Gift' with chapters including, 'Breaking Down Inhibitions', 'Look For What You Don't See', 'Think About That For a While', 'Selling Has Little To Do With What's For Sale', 'Know Your Customer', 'You're Not Selling - They're Buying', and 'That's Why I Have These At My Desk'.

Everyone in the room claps as Henry looks around at each of them.

HENRY

I'm going to have a book published and people are going to learn.

MR. BANES

It's because you are a kind and specially gifted person, Henry.

HENRY

Thank you. And I'm not an idiot. I wish my mom was here to see this.

Cathy walks over to Henry and stands by his side.

CATHY

She would be very proud of you, as I am. And I love you.

Cathy kisses Henry on his cheek. Henry smiles as he raises Cathy's hand and shows a ring on her finger.

Everyone looks surprised and claps.

Henry smiles.

FADE OUT.