

THE FATHER

a film

by

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screenplay

by

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and

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FINAL SCRIPT

A note on design:

The majority of the film is to be made in the studio, on a set representing Anthony's flat.

As the film goes on, the appearance of the flat will evolve. This development is indicated in the script by numbers 1 to 5, thus:

1. Anthony's flat.
2. Anne's flat.

etc. In every case, the space is identical. The décor is the only indication that we might be in a different place. The intended aim is to create uncertainty and the impression of being simultaneously in the same location and somewhere different - ultimately, a hospital.

Principal characters:

ANTHONY

is about 80. He lives on his own in London. He was an engineer and has two daughters, ANNE and LUCY.

ANNE

is ANTHONY's older daughter. She's a translator, working in London. In the absence of her sister, she looks after her father's daily needs; she's extremely attached to him.

PAUL

is a banker who's worked in London for many years. He lives with ANNE.

LAURA

is a young carer of about 30. She glows with the freshness of youth.

THE MAN

is a stranger when he first appears. Eventually we learn his name is BILL and that he works in a care home.

THE WOMAN

is a stranger when she first appears. Eventually we learn her name is CATHERINE and that she works in a care home.

1 EXT. STREET IN LONDON DAY 1

Music. ANNE emerges from the entrance to a tube station into a London street. She's in a hurry, her expression serious.

She arrives, across from a familiar block of flats. She crosses the street in such a rush, she's almost hit by a taxi. She steps into the building.

2 INT. STAIRS AND LANDING DAY 2

ANNE climbs the stairs. She arrives on the second floor and rings a bell. Then, impatient, she fetches a bunch of keys out of her handbag and opens the door.

ANNE
Dad?

3 INT. ANTHONY'S FLAT DAY 3

ANNE moves from one room to another, her anxiety mounting.

ANNE
Dad? It's me... Are you there? Dad?

No answer. Tension rises. She steps into -

4 INT. OFFICE DAY 4

- ANTHONY's office and finds him. He's sitting in his armchair, listening to music on his headphones.

ANNE
Ah, there you are.

He's surprised to see her. He takes off his headphones immediately. The music we've been hearing cuts out, as if it's been coming through ANTHONY's headphones.

ANTHONY
What are you doing here?

ANNE
What do you think?

He seems irritated by his daughter's unexpected arrival.

She notices the curtains are closed and goes over to open them. She turns towards him.

ANNE (CONT'D)
So? What happened?

He turns off the music.

ANTHONY

Nothing.

ANNE

Tell me.

ANTHONY

I just did. Nothing happened.

ANNE

Nothing happened?

ANTHONY looks at her as if to say: "Nothing at all."

ANNE (CONT'D)

I've just had her on the phone.

ANTHONY

So? What does that prove?

ANNE

You can't go on behaving like this.

ANTHONY

It's my flat, isn't it? I mean, this is incredible. You burst in on me as if... I've no idea who she is, this woman. I never asked her for anything.

ANNE

She's here to help you.

ANTHONY

To help me do what? I don't need her. I don't need anyone.

Abruptly, he decides to leave the room.

INT. LIVING ROOM DAY

ANTHONY goes to the piano and starts playing a couple of notes.

He turns his back on her as she appears in the doorway.

ANNE

She told me you'd called her a little bitch. And I don't know what else.

ANTHONY

Me?

He shrugs his shoulders.

ANTHONY (CONT'D)
Could be. I don't remember.

ANNE
She was in tears.

ANTHONY
What, just because I called her
a...

ANNE
No. She told me you threatened her.
Physically.

ANTHONY stops playing the piano and turns back to her.

ANTHONY
Physically? Me? Obviously she has
no idea what she's talking about.
This woman is raving mad, Anne.
Best if she does leave, believe me.

ANNE sighs. She looks desperate. ANTHONY becomes aware of
this.

ANTHONY (CONT'D)
Especially as...

ANNE
As what?

ANTHONY
Listen... I didn't want to tell
you... but if you must know, I
suspect she was...

He breaks off. ANNE looks at him as if to say: "She was
what?"

ANTHONY (CONT'D)
She was stealing from me.

ANNE
Angela? Of course not. What are you
talking about?

ANTHONY
I'm telling you. She stole my
watch.

ANNE
Your watch?

ANTHONY
Yes.

ANNE

Isn't it more likely you just lost it?

ANTHONY

No, no, no. I already had my suspicions. So I set a trap for her. I left my watch somewhere, out in the open, to see if she'd pinch it.

He illustrates this with a vague hand gesture.

ANNE

Where? Where did you leave it?

ANTHONY

Mm? Somewhere. Can't remember. All I know is it's nowhere to be found. That girl stole it. I know she did.

ANNE sits down. She looks winded.

ANTHONY (CONT'D)

What's the matter?

ANNE

I don't know what to do.

ANTHONY looks at her as if to say: "What about?"

ANNE (CONT'D)

We have to talk, Dad.

ANTHONY

That's what we're doing, isn't it?

ANNE

I mean, seriously. This is the third one you've...

ANTHONY

I said, I don't need her! I don't need her or anyone else! I can manage very well on my own!

Obviously, ANNE isn't listening; she continues pursuing her thread, which annoys ANTHONY.

ANNE

She wasn't easy to find, you know. It's not that easy. I thought she was really good. A lot of good qualities. She... and now she doesn't want to work here any more.

ANTHONY

You're not listening to what I'm telling you. This girl stole my watch! I'm not going to live with a thief.

ANNE

Have you looked in your bathroom cupboard?

ANTHONY

What?

ANNE

In your bathroom cupboard. Behind the boiler. Where you hide your valuables.

This remark seems to stagger ANTHONY.

ANTHONY

How do you know?

ANNE

I just know, that's all.

ANTHONY

Have you been in my cupboard? Anne, tell me the truth.

ANNE

No!

ANTHONY

Then how do you know that... I mean... that I sometimes... with my valuables...

ANNE

I can't remember. I must have opened it by accident.

ANTHONY looks appalled. He hurries off towards his bathroom.

ANNE (CONT'D)

Where are you going? I didn't touch anything, Dad.

He leaves the room. ANNE sighs.

6A INT. ANTHONY'S BATHROOM DAY

6A

ANTHONY goes to his bathroom to look in his hiding-place. He closes the door to make sure no one is watching him.

6A CONTINUED:

6A

He reappears few seconds later, his watch on his wrist with obvious satisfaction. Then, he heads back towards the... office.

6B INT. LIVING ROOM DAY

6B

ANNE is waiting for him in the living room. She sighs. She knows they can not go on like this... She hardly knows what to make of the situation.

She sees the painting on the wall. This is her sister's painting. Things would have been easier for her if LUCY were here...

She sees ANTHONY step into the office. He turns on the T.V. Has he forgotten she's there?

Her father's absurd behaviour almost makes her smile.

She gets up to go and join him -

7 INT. OFFICE DAY

7

- in the office. He's sitting in his armchair, flicking through the channels on his T.V., until he reaches a Fred Astaire movie. He watches Fred tap-dancing, entranced.

ANNE appears in the doorway. She looks at him for a moment without saying anything.

ANNE

You found it.

ANTHONY

What?

ANNE

Your watch.

ANTHONY

Oh. Yes.

ANNE

You realise Angela had nothing to do with it.

ANTHONY

Only because I hid it. Luckily. Just in time! Otherwise, I'd be sitting here talking to you with no means of knowing what time it was. It's five o'clock, if you're interested. Myself, I am interested. Pardon me for breathing.

ANNE

Have you taken your pills?

ANTHONY uses the remote to turn off the TV.

ANTHONY

Yes. But why are you...? You keep looking at me as if there was something wrong. Everything's fine, Anne. The world is turning. You've always been that way. A worrier. Like your mother. Your mother was always scared. Always looking for reasons to be scared. Whereas your sister has always been much more... At least she doesn't keep badgering me.

Pause.

ANTHONY (CONT'D)

Where is she, by the way? Have you heard from her?

No answer from ANNE.

ANTHONY (CONT'D)

I'm asking you a question...

ANNE

I'm going to have to move, Dad.

ANTHONY looks at her, not understanding.

ANNE (CONT'D)

I'm going to have to leave London.

ANTHONY

Really? Why?

ANNE

We talked about this. Do you remember?

Brief pause. ANTHONY doesn't seem to know what she's talking about.

ANTHONY

Is that why you're so keen on this nurse living with me? Well, obviously it is. The rats are leaving the ship.

ANNE

I won't be here, Dad. I won't be able to come here everyday. You need to understand that.

CONTINUED:

ANTHONY suddenly looks fragile.

ANTHONY
You're leaving? When? I mean...
why?

ANNE
I've met someone.

ANTHONY
You?

ANNE
Yes.

ANTHONY
You mean... a man?

ANNE
Yes.

ANTHONY
Really?

ANNE
You needn't sound so surprised.

ANTHONY
No, it's just that... since your...
What was his name?

ANNE
James.

ANTHONY
That's right. You have to admit,
since James, there hasn't been a
lot of... What's he do, anyway?

ANNE
He lives in Paris. I'm going to go
and live there.

ANTHONY
What, you? In Paris? You're not
going to do that, are you, Anne? I
mean, wake up... They don't even
speak English.

Pause.

ANTHONY (CONT'D)
Do I know him?

ANNE
Yes. You've met him.

CONTINUED:

Pause. He's trying to remember.

ANTHONY

So, if I understand correctly,
you're leaving me. Is that it?
You're abandoning me...

ANNE

Dad...

He suddenly looks really anxious.

ANTHONY

What's going to become of me?

She approaches him, her expression tender.

ANNE

You know, it's important to me.
Otherwise, I wouldn't be going.
I... I really love him.

Pause. He says nothing.

ANNE (CONT'D)

I'll come back and see you often.
At weekends. But I can't leave you
here all on your own. It's not
possible. That's why. If you refuse
to have a carer, I'm going to have
to...

ANTHONY

To what?

Pause. She doesn't answer.

ANTHONY (CONT'D)

To what?

ANNE

You have to understand, Dad.

ANTHONY

You're going to have to what?

She lowers her eyes. Pause.

ANTHONY (CONT'D)

Anne... you're going to have to
what?

8 INT./EXT. BEDROOM DAY 8

ANTHONY stands at his bedroom window. He's watching his daughter cross the street and walk away from the block of flats. She doesn't look back.

He can't get over the fact that his daughter - his own daughter - is capable of threatening him in this way.

He turns away from the window. He sits on the bed. He thinks for a moment, his expression anxious.

9 INT. KITCHEN DAY 9

ANTHONY switches on the radio. It's a Verdi aria. He hums along with it.

He starts making tea.

There are shopping bags on the table. ANTHONY seems surprised to see them. Who's put them there?

He inspects their contents and decides to put the shopping away in the cupboard. He seems to be on top of the situation.

There's a poster on a wall, some French landscape with a lake, perhaps.

Suddenly, he hears a door closing, within the flat. He listens. He switches off the radio, listens again.

Footsteps. There's someone in the flat.

He hesitates for a moment, not sure how to proceed. To reassure himself, he picks up a fork.

He leaves the kitchen.

10 INT. ENTRANCE HALLWAY DAY 10

He approaches the sounds, moving cautiously.

ANTHONY

Anne?

He hears another sound, this time from the living room.

ANTHONY (CONT'D)

Is there somebody there?

11 INT. LIVING ROOM DAY

11

He pushes open the door. In the middle of the room, reading his emails on his mobile, is a stranger, a tall, dark man of about 50. The MAN glances up at him, no particular reaction: then resumes reading his smartphone.

MAN
Everything all right?

ANTHONY
Who are you?

MAN
Sorry?

ANTHONY
What are you doing here? What are
you doing in my flat?

The MAN looks at him, astonished.

MAN
Anthony, it's me... Paul.

ANTHONY
What?

MAN
Don't you recognise me? It's me,
Paul.

The MAN takes a step in ANTHONY's direction, which causes him to back away.

ANTHONY
Who? What are you doing here?

MAN
I live here.

ANTHONY
You?

MAN
Yes.

ANTHONY
You live here?

MAN
Yes.

ANTHONY
You live in my flat? That's the
best yet. What is this nonsense?

MAN

I... I'm going to phone Anne.

Seeing ANTHONY's apparent confusion, the MAN clarifies:

MAN (CONT'D)

Your daughter.

ANTHONY

Thank you, yes, I do know who Anne is! Do you know her? You a friend of hers?

No answer. The MAN is dialling a number.

ANTHONY (CONT'D)

I'm speaking to you. Do you know Anne?

MAN

I'm her husband.

ANTHONY is caught off guard.

ANTHONY

Her husband?

MAN

Yes.

ANTHONY

But... since when?

MAN

Coming up for ten years.

ANTHONY tries to conceal his dismay.

ANTHONY

Ah, yes. Of course. Yes, yes. Obviously. Ten years already? Time passes at such a lick... But I thought... Didn't you, aren't you separated?

MAN

Who? Anne and me?

ANTHONY

Yes. You aren't?

MAN

No.

ANTHONY

Are you sure? I mean... I mean, are you sure ?

11 CONTINUED:

11

MAN

Yes, Anthony.

ANTHONY

But this thing about France? Wasn't she supposed to be going to Paris to... wasn't she?

The MAN is on the phone.

MAN

Hello, darling. Yes, it's me.

11A INT. INDIAN SHOP DAY

11A

ANNE is choosing a chicken from the cooler in a small supermarket run by Indians. She speaks into the phone.

ANNE

What's the matter?... What?

12 INT. DINING ROOM DAY

12

The MAN moves into the dining room in order not to be overheard by ANTHONY.

MAN

No, it's just your father isn't feeling very well. I think he'd like to see you.

ANTHONY doesn't know what to make of the situation. He realises he still has a fork in his hand. He slips it discreetly into his pocket.

MAN (CONT'D)

Fine, but don't be too long.

He hangs up, turns to ANTHONY.

MAN (CONT'D)

She's just doing some shopping. She'll be up in a minute.

ANTHONY

She told me she was going to go and live in Paris. She told me the other day.

MAN

Paris?

He moves into the Living Room, takes the newspaper.

ANTHONY

Yes.

MAN

What was she going to do in Paris?

ANTHONY

She's met a Frenchman.

The MAN frowns at him. He knows it isn't true.

MAN

I don't think so, Anthony.

ANTHONY

Yes, she has. She told me the other day. I'm not an idiot. She told me she was moving. To go and live with him. I even remember telling her it was a stupid idea because, you know, they don't even speak English. You don't know about this?

MAN

No.

ANTHONY

Oops.

MAN

What?

ANTHONY

Have I put my foot in it?

Brief pause. The MAN is amused.

ANTHONY (CONT'D)

I've put my foot in it.

MAN

No, no, don't worry. She hasn't mentioned it to me, but I'm sure she was intending to...

ANTHONY

You didn't know anything about the Frenchman?

MAN

No.

ANTHONY

Oops-a-daisy...

Pause. ANTHONY puts a hand on his shoulder.

12 CONTINUED:

12

ANTHONY (CONT'D)

Never mind. Chin up. Anyway, they
all end up leaving sooner or later.
I speak from experience.

Brief pause. The MAN heads towards the kitchen to get himself
a glass of wine.

MAN

You want something to drink while
we're waiting? Glass of water?
Fruit juice?

ANTHONY

No, but I mean... What was I going
to say?

13A INT. KITCHEN DAY

13A

The MAN is opening a bottle of wine. ANTHONY joins him.

ANTHONY

It's because of that girl... That
nurse...

MAN

Laura?

ANTHONY

I've forgotten her name. That girl
your wife insists on handing me
over to. A nurse. You know about
this? As if I wasn't able to manage
on my own...

The MAN heads back to the living room. ANTHONY follows him,
continuing to talk to him in the entrance hallway.

13B INT. ENTRANCE HALLWAY DAY

13B

ANTHONY

She told me I needed the help of
this... When I can manage perfectly
well on my own. Even if she does
have to go abroad.

13C INT. LIVING ROOM DAY

13C

ANTHONY

I don't understand why she persists
in... Look at me. Take a good look
at me...

He's trying to remember the name of the MAN, who's installed himself in the armchair, resolved to read the newspaper and to drink his glass of wine.

MAN

Paul.

ANTHONY

That's right, Paul. Take a good look at me. I can still manage on my own. Don't you think? I'm not completely...

He hunches over like an old man.

ANTHONY (CONT'D)

You agree? Of course you agree. But her? I don't know where this stupid obsession comes from. She's always been that way. Ever since she was little. Thing is, she's not very bright. Not very... you agree? Not very intelligent. She gets that from her mother.

MAN

I think she tries to do the best she can for you, Anthony.

ANTHONY

The best she can, the best she can... I never asked her for anything. I don't know what she's cooking up against me. But she's cooking something up. She's cooking something up, that I do know. I suspect she wants to put me in a home for...

He pulls a face representing an old man.

ANTHONY (CONT'D)

Yes, I've seen the signs. But let me make something absolutely clear: I'm not leaving my flat! I'm not leaving it!

To underline his last sentence, he makes a strong gesture - along the lines of a single firm hand to the table, as if to mark his territory. His force unintentionally sends the chess pieces falling to the ground.

The MAN decides to put down his newspaper.

MAN

This isn't your flat, Anthony.

ANTHONY

Sorry?

The MAN gets up from his chair.

MAN

If you remember, you moved here, I mean you moved to our place while you were waiting for...

ANTHONY

What?

MAN

For a new carer. Because you quarrelled with the last one... With Angela.

ANTHONY

Did I?

MAN

Yes. Don't you remember? That's why you're staying in our place. While you wait.

Pause. ANTHONY looks slightly lost. He looks at the furniture around him. It's definitely his flat.

ANTHONY

So, James...

MAN

Paul.

ANTHONY

Yes, Paul... So you're telling me, I'm in your place.

MAN

Yes.

ANTHONY laughs and rolls his eyes.

ANTHONY

Now I've heard everything.

SOUND of the front door opening.

ANNE (O.S.)

It's me.

ANTHONY

Ah, there she is...

14A INT. CORRIDOR DAY

14A

ANTHONY steps into the corridor, anxious to find out what's going on: but he's confronted not by ANNE, but by a completely different WOMAN.

WOMAN is taking off her coat.

WOMAN
What's happening?

The MAN has appeared in the corridor behind ANTHONY.

MAN
Nothing much. Your father seemed a bit... confused.

WOMAN
Something wrong? Are you all right, Dad?

He obviously doesn't recognise her.

WOMAN (CONT'D)
Dad?

He recoils as she approaches. He can't understand why she's calling him "dad". To him, she's a complete stranger.

ANTHONY
I... What is this nonsense?

WOMAN
What are you talking about?

ANTHONY
Where's Anne?

The WOMAN looks at the MAN. Now it's she who seems confused.

WOMAN
Sorry?

ANTHONY
Anne. Where is she?

She realises he doesn't recognise her. She glances anxiously at the MAN.

WOMAN
I'm here, Dad... I went downstairs to do some shopping. And now I'm back.

ANTHONY tries to conceal his dismay.

14A CONTINUED:

14A

ANTHONY

I... I see, but... What did you buy?

WOMAN

A chicken. Sound good? Are you hungry?

ANTHONY

Why not?

He seems lost. And gloomy.

MAN

Here, let me have it. I'll go and fix everything.

WOMAN

Thanks.

He takes the bag and heads off towards the kitchen. They exchange a worried look.

ANTHONY wanders back into the living room, baffled.

14B INT. LIVING ROOM DAY

14B

ANTHONY decides to pick up the chess pieces.

The WOMAN appears and approaches ANTHONY. She looks genuinely concerned.

WOMAN

Paul said you weren't feeling very well.

ANTHONY

I feel fine. Thank you.

But he looks gloomy.

WOMAN

You look worried.

ANTHONY

No, it's just...

WOMAN

Just what? Tell me...

ANTHONY

I was in the kitchen... Making a cup of tea... I was alone in the flat... Suddenly, I heard a sound... So I came in here and there was your husband...

The WOMAN interrupts him.

WOMAN

Who?

ANTHONY

Your husband.

WOMAN

What husband?

ANTHONY

Well, yours, my dear. Not mine.

WOMAN

James?

ANTHONY

Your husband.

WOMAN

Dad, I'm not married.

ANTHONY

Sorry?

WOMAN

I got divorced more than five years ago. Have you forgotten?

ANTHONY

What? Well, then, who's he?

WOMAN

Who?

ANTHONY

Are you doing this on purpose? I'm talking about... him. Who just left with the chicken.

WOMAN

The chicken? What are you on about, Dad?

ANTHONY

Right here, just a minute ago. Did you not hand over a chicken to someone?

Clearly, she doesn't know what he's talking about.

ANTHONY (CONT'D)

The chicken! A minute ago you were holding a chicken, were you not? A chicken. A CHICKEN!

14B CONTINUED:

14B

WOMAN

What chicken? What are you talking about, Dad?

Realising she doesn't know what he's talking about, he plunges off towards the kitchen in a panic.

15 INT. KITCHEN DAY

15

ANTHONY arrives in the kitchen. It's empty.

ANTHONY

But he was here just now!

He goes to look in the dining room.

16 INT. DINING ROOM DAY

16

Still nobody. The WOMAN appears on the threshold.

WOMAN

I think you're mistaken, Dad. There's no one here.

ANTHONY

He's vanished.

The WOMAN smiles.

WOMAN

Who? The man with the chicken?

ANTHONY

Your husband. The man with the chicken. Why are you smiling?

WOMAN

Nothing. Sorry.

She reaches out, trying to pacify him. He avoids her and heads for his bedroom.

ANTHONY

All this nonsense is driving me crazy.

17 INT./EXT. BEDROOM 2 DAY - PT1

17

He arrives in the bedroom. It occupies the same space as his first bedroom, but some elements of the décor and furniture have changed - as if he was indeed in a different flat.

He's aware of this difference. He frowns. He goes to the window. He draws the curtain.

17 CONTINUED:

17

It's the same view as before, easily recognisable as the London street we saw a little earlier. So as far as he's concerned, he's obviously still in his flat.

17PT2 The WOMAN appears.

17PT2

WOMAN

What's the matter, Dad?

ANTHONY

There's something funny going on. Believe me, Anne, there's something funny going on!

WOMAN

Come and sit down. Come on...

He goes and sits on his bed. He's upset. The WOMAN smiles at him and rests a hand on his.

WOMAN (CONT'D)

Now don't worry. Everything'll sort itself out. Mm?

ANTHONY

I don't know.

WOMAN

Yes, it will. Don't worry. Have you taken your medication?

ANTHONY

What's that got to do with anything?

WOMAN

Let's give you your medication. The evening dose. Then you'll feel better.

She shakes some pills out of a bottle by the bed. Anthony stares out into space. He speaks to her as if confiding a secret.

ANTHONY

It's been going on for some time. Strange things going on around us. Haven't you noticed? There was this man claiming this wasn't my flat. A really unsympathetic-looking man. A bit like your husband. Only worse. In my flat, you understand what I'm saying? It's the best yet. Don't you think? In my flat. He told me...

ANTHONY is suddenly seized by a doubt.

17 CONTINUED:

17

ANTHONY (CONT'D)
 But... this is my flat, isn't it?
 Mm? Anne... This is my flat?

She smiles at him without answering. She prepares his medication.

ANTHONY (CONT'D)
 Isn't it?

Brief pause.

ANTHONY (CONT'D)
 Tell me, Anne, this really is my
 flat, isn't it?

She hands him his medication. In silence. He takes it. He looks like a lost child.

She smiles at him.

18 INT. LIVING ROOM 2 DAY

18

For a moment, like a punctuation, the CAMERA CONTEMPLATES the empty room. It's the same space as before, but it's taken on the characteristics of ANNE and PAUL's flat, far more light and modern than ANTHONY's place.

19 INT. HALLWAY AND KITCHEN 2 DAY

19

ANNE comes back with the shopping. She's on the phone, juggling with shopping bags.

ANNE
 Yes, I know... I know... No. You
 can't imagine how difficult it is
 sometimes... The other day, he
 didn't even recognise me... I
 know...

She puts the bags in the kitchen. They land in the exact position ANTHONY found them in Scene 9.

Still on the phone, ANNE steps back into the hallway to hang up her coat, leaving the bags in the kitchen to be dealt with later.

20 INT. HALLWAY 2 DAY

20

ANNE
 No, I'm expecting her any minute.
 Yes...

20 CONTINUED: 20

She hangs up her coat. Then she picks up the letters and opens them as she goes into the office.

21 INT. OFFICE 2 DAY 21

This really seems like her office. It's not the same office as in Scene 5. It covers the same space, but the décor is different. It's where ANNE, who's a translator, works.

ANNE

Right, right. I'll call you back.
Lots of love. Thanks...

She hangs up and sits at her desk.

22 INT. BEDROOM 2 DAY 22

ANTHONY is stretched out on the bed, in his pyjamas. He's holding a newspaper and a pencil and is concentrating on filling squares in the crossword. Suddenly, he stops.

He stares into space. He looks anxious. He's trying to understand what's going on. He looks around. Why does he have the feeling he's no longer in his own flat?

23 INT. OFFICE 2 DAY 23

ANNE has opened her computer and begun working.

The bell rings. She closes her computer at once and heads for the front door, somewhat apprehensive.

24 INT. HALLWAY 2 DAY 24

She opens the door. It's LAURA.

ANNE

Hello.

LAURA

Hello. Not too early, am I?

ANNE

No, no. Not at all. Come in. Come in.

LAURA comes in.

LAURA

Thanks.

ANNE

Come in. Thanks for coming round.

24 CONTINUED:

24

LAURA
That's OK.

25 INT. LIVING ROOM 2 DAY - PT1

25

The décor in the living room is as we saw it in Scene 18: in other words, not ANTHONY'S flat any more.

ANNE
My father's in his room. Would you like something to drink?

LAURA
No, thanks.

ANNE
Make yourself comfortable.

She sits down.

ANNE (CONT'D)
I...

ANNE indicates her father's room. She sets off in that direction, as if to fetch him. Then she moves back towards LAURA to explain the situation to her.

ANNE (CONT'D)
So, yes, as I was telling you, I...
He's a bit upset by the whole idea of...

LAURA
That's OK.

ANNE
Yes. And that can cause him to...
Anyway, I think he's a bit annoyed with me. I'm telling you this just to warn you he's capable of reacting... unexpectedly.

LAURA
Has he lived on his own up to now?

ANNE
Yes. In a flat, not too far from here. It worked. I was able to look in on him practically every day. But eventually, we've had to come to another arrangement. It wasn't viable any more.

LAURA
I understand.

ANNE

He's had several carers one after the other. But he's had difficulty getting on with them. He has his ways... That's why I moved him here, in with me. But I can't manage him on my own. It's too much for me. I have to work and... That's why I...

ANNE is trying to master her emotions.

ANNE (CONT'D)

Well, that's why I need someone to help me.

25PT2

ANTHONY

25PT2

Did I hear the bell?

ANTHONY appears. He's in his pyjamas and a dressing gown.

ANNE

You did... Dad, I'd like you to meet Laura.

LAURA

How do you do, sir.

ANNE

I explained to you that Laura was going to come by today so you could meet.

ANTHONY

Hello.

LAURA

Hello.

ANTHONY

You're... gorgeous.

LAURA

Thank you.

ANTHONY

But I... Don't we know each other?

LAURA

No, I don't think so.

ANTHONY

Are you sure? I've a definite impression I've seen you before...

He moves closer to her, fascinated by her face. ANNE tries to bring him back to the subject at hand.

ANNE

Well. So, Laura's come by to see us to get a bit of an idea of how you live and to see to what extent she might be able to help you.

ANTHONY

I know, dear, I know that. You've already told me a hundred times.

He turns to LAURA.

ANTHONY (CONT'D)

My daughter has a tendency to repeat herself. You know what it's like... it's an age thing...

LAURA smiles at what she takes to be a joke.

ANTHONY (CONT'D)

Would you like something to drink?

LAURA

You're very kind, but no thanks.

ANTHONY

Sure? An aperitif? Must be about time for an aperitif, isn't it? What time is it? It's...

He realises he doesn't have his watch.

ANTHONY (CONT'D)

Hang on, I'll be right back.

He heads off in the direction of his bathroom.

ANNE

He's gone to look for his watch.

Pause.

LAURA

I must say, he's charming.

ANNE

Yes. Not always.

ANTHONY finds his watch. He checks himself in the mirror to make sure his hair is all right: just a moment of vanity. He sets off back to the living room, satisfied.

27 INT. LIVING ROOM 2 DAY 27

27PT1 ANTHONY arrives with a big smile, resolved to make an effort to charm LAURA. 27PT1

ANTHONY
Just as I thought, time for an aperitif. I have two watches. I've always had two. One on my wrist and the other in my head. It's always been that way. Now, would you like something, young lady?

ANNE
Dad...

ANNE's interruption irritates ANTHONY.

ANTHONY
What? I'm allowed to offer our guest something, aren't I?

He turns to LAURA, his smile back in place.

ANTHONY (CONT'D)
What would you like?

LAURA
What are you going to have?

ANTHONY
A small whisky.

LAURA
Then I'll have the same.

ANTHONY
Excellent.

He speaks to ANNE as if she's a waitress.

ANTHONY (CONT'D)
So, two whiskies. Two!

27PT2 ANNE goes to look for two glasses of whisky. 27PT2

ANTHONY (CONT'D)
I'm not offering you one, Anne.

He turns back to LAURA.

ANTHONY (CONT'D)
She never drinks alcohol. Never.

ANNE
It's true.

ANTHONY

Never. Not a drop. That's why she seems so...

ANNE

So what?

ANTHONY

Sober. Her mother was the same. Her mother was the... soberest woman I've ever met. Whereas her little sister... That was quite another story.

LAURA

You have two daughters?

ANTHONY

That's right. Even though I hardly ever hear from the other one. Lucy. All the same, she was always my favorite.

ANNE's expression: she's hurt.

ANTHONY (CONT'D)

Do you ever hear from her? I don't understand why she never gets in touch. Never. Dazzling girl. A painter. Look. Beautiful, isn't it?

He indicates a painting on the wall. It's rather a haunting image of a park, a big tree and a couple of small figures walking hand-in-hand in the shadow of the tree. CLOSE-UP of the painting.

LAURA

Yes, it is...

ANTHONY

Your whisky.

LAURA

Thank you.

ANTHONY

Cheers.

They clink glasses and drink.

27PT3

ANTHONY (CONT'D)

I'd give everything I own for a glass of whisky. Don't you agree?

27PT3

LAURA

Well, I don't own all that much...

ANTHONY

Don't you? What do you do for a living?

LAURA glances uncertainly at ANNE, not sure how to respond.

LAURA

Well, I... I look after... other people.

ANTHONY

Other people?

LAURA

Yes. My job is to help people who need help.

ANTHONY

Sounds like one of those girls you're always trying to dump off on me.

He turns back to LAURA.

ANTHONY (CONT'D)

Must be a difficult job, isn't it? Spending all day with some...

He makes a face signifying an invalid.

ANTHONY (CONT'D)

Am I right? I couldn't stand it.

LAURA

What about you, what did you do for a living?

ANTHONY

I was a dancer.

LAURA

Were you?

ANTHONY

Yes.

ANNE

Dad...

ANTHONY

What?

ANNE

You were an engineer.

ANTHONY

What do you know about it?

He turns back to LAURA.

ANTHONY (CONT'D)
Tap dancing was my speciality.

LAURA
Really!

ANTHONY
You seem surprised.

LAURA starts laughing.

LAURA
Yes, a little bit.

ANTHONY
Why? Can't you imagine me as a tap dancer?

LAURA
Of course. It's just... I've always loved tap dancing.

ANNE is watching them. She looks happy to see they're getting on so well.

ANTHONY
You as well? I'm still great at it.
I'll show you...

27PT4 He gets up, takes a few hopeless steps. LAURA is shaking with 27PT4 laughter. He stops.

ANTHONY (CONT'D)
Why are you laughing?

LAURA can't stop laughing.

LAURA
It's nothing. Sorry. Sorry. It's just... the whisky.

ANTHONY
That's it, I know. I know who you remind me of.

ANNE
Who?

ANTHONY
Lucy. Lucy, when she was her age.

LAURA
Lucy?

ANTHONY
My other daughter. Don't you agree?

ANNE
I don't know.

ANTHONY
Yes. There's a resemblance.

ANNE
Maybe.

LAURA's still laughing. He comes closer.

ANTHONY
Her unbearable habit of laughing
inanely.

Everyone stops laughing. Embarrassed pause.

ANTHONY (CONT'D)
I had you there, didn't I? Ha ha.

Brief pause. ANTHONY suddenly becomes serious and sombre, as if he'd been playing a part all along.

27PT5

ANTHONY (CONT'D)
You see, the situation's very simple. I've been living in this flat... oh, for a long time now. I'm extremely attached to it. I bought it more than thirty years ago. Can you imagine? You weren't even born. It's a big flat. And my daughter is very interested in it.

27PT5

ANNE
What are you talking about?

ANTHONY
Let me explain. My daughter is of the opinion that I can't manage on my own. So she's moved in with me. Ostensibly to help me. With this man she met not long ago, just after her divorce, who has a very bad influence on her, I have to tell you.

ANNE
Look, what are you talking about, Dad?

ANTHONY
And now she'd like to convince me that I can't manage on my own.
(MORE)

ANTHONY (CONT'D)

The next stage will be to send me away I don't know where... Obviously, it'll be a much more efficient way of getting hold of my flat.

ANNE

Dad...

ANTHONY

But it's not going to happen that way. I may as well tell you. I have no intention of leaving any time soon. No, you heard me. I intend to outlive you. Both of you. Yes. Well, I don't know about you... But my daughter, yes. I shall make a point of it. I'm going to inherit from her. Not the other way round. The day of her funeral, I shall give a little speech to remind everyone how heartless and manipulative she was.

ANNE

I'm very sorry about this.

ANTHONY

Why? She understands completely. You're the one who doesn't understand.

He turns to LAURA.

ANTHONY (CONT'D)

I've been trying to explain to her for months that I can manage very well on my own. But she refuses to listen. I don't need any help from anyone and I will not leave my flat. All I want is for everyone to bugger off!

He empties his glass, fetches a banknote out of his pocket and throws it down on the table, as if he's paying the bill.

ANTHONY (CONT'D)

Having said that, it was a great pleasure, I'll be leaving you.

27PT6 He leaves the room. He clearly has no idea, for the moment, 27PT6 that he's living with his daughter. He may even think she's moved in with him.

LAURA

When you said he had his ways, you weren't kidding...

27 CONTINUED:

27

ANNE

I'm very sorry.

She seems particularly upset.

LAURA

Don't be. That sort of reaction is quite normal.

ANNE

No, I am very sorry.

She has tears in her eyes, clearly affected by the obvious deterioration of her father and by how violently he's expressed himself.

LAURA tries to be reassuring.

LAURA

It'll all turn out fine.

ANNE

You think so?

LAURA drinks a mouthful of whisky, without answering the question.

28 INT. KITCHEN 2 NIGHT

28

ANNE is alone in the kitchen. It's late. She's drinking herbal tea. She looks exhausted. When she's completed her cup, she washes it in the sink. Then she starts drying it, but it slips out of her hands and shatters on the ground.

She goes to pick up the pieces and, unexpectedly, something in her cracks and she starts crying. This only lasts for a minute. Very quickly, she pulls herself together. She puts the bits of porcelain in the dustbin and leaves the kitchen.

29A INT. CORRIDOR 2 NIGHT

29A

She moves down the corridor. As she passes, she switches off the lights in the dining room, as if she was going to bed. She steps into her father's room. She wants to check he's asleep, as one would with a child. The light is still on.

29B INT. BEDROOM 2 NIGHT

29B

Oddly, she sits on the edge of the bed. ANTHONY is peacefully asleep. She smiles, touched by him. She puts a hand on his cheek, as if to caress him. Her hand moves down to his throat. She seems very emotional. Suddenly, she starts squeezing her father's throat.

29B CONTINUED:

29B

The CAMERA observes the scene in LONG SHOT. We watch her strangling her father. For some time.

30 INT. DINING ROOM 2 DAY

30

PAUL (O.S.)

Well?

ANNE starts. She's daydreaming on her feet. She comes back to reality. She's in the dining room laying the table. She turns towards PAUL, who has his back to her and has just asked her a question.

ANNE

What?

PAUL

Did it go well?

PAUL's a man of about 50. Unlike the MAN, there seems nothing hostile about him. On the contrary, he seems sensitive and attentive. He's obviously at home in the flat, which he shares with ANNE.

ANNE

Mm? Yes, yes... I think so. She said she'd start tomorrow.

PAUL

Here?

ANNE

Yes.

PAUL

Good.

ANNE

Yes. Then we'll see how the first day goes. I was so afraid it wasn't going to work. But in the end it was fine. He was charming.

PAUL

There you are, you see.

ANNE has finished setting out the plates.

ANNE

He turned on the charm for her... You should have seen it... He told her he'd been a dancer. A tap dancer.

PAUL smiles.

PAUL

No...

ANNE

Yes. She started to laugh. Not in a mean way, you understand. There was something kind about her. I was relieved. I don't know how to describe it to you. As if she was going to be able to... Well, as if the two of them were going to get on really well...

Brief pause. ANNE is trying to control her feelings.

ANNE (CONT'D)

He said she reminded him of Lucy.

PAUL

Oh, yes? How old is she?

ANNE

I don't know. Thirty. Something like that.

PAUL

Is she pretty?

ANNE

Why? Are you interested?

PAUL can't understand why she's reacted like that. ANNE steps into the kitchen to check the oven.

31 INT. KITCHEN 2 DAY

31

ANNE opens the oven. The chicken is cooking. She burns herself. She looks jumpy. PAUL appears.

PAUL

What's the matter with you? If it went well, that's good news, isn't it?

ANNE

Yes, yes.

PAUL

So? What's the matter with you? Tell me.

ANNE

It's just...

PAUL

What?

ANNE

Just now... When I came back with the dinner... He didn't recognise me... I... I don't know. It did something to me.

PAUL

I understand.

ANNE

I'm finding it so hard.

PAUL

Come. Let me give you a hug.

ANNE

I saw it in his eyes. He didn't recognise me. Not at all. I was like a stranger to him.

PAUL

You have to get used to it.

ANNE

I can't manage to.

PAUL

I think you can, I think you're managing very well. Come here...

He presses her against him. Suddenly, ANTHONY appears. ANNE draws back from PAUL.

ANNE

Ah, Dad! Dinner'll be ready in five minutes. That suit you?

ANTHONY

Very good, dear. Suits me fine. Suits me... But... Hello.

PAUL smiles at him, distractedly. And goes back to the living room, with the bottle of wine, leaving the two of them together.

ANTHONY has no idea who PAUL is. As far as he knows, this is the first time they've met.

ANNE

You hungry, Dad?

ANTHONY

Yes, yes. But... we have guests this evening?

ANNE

No. Why?

31 CONTINUED:

31

ANTHONY
Nothing, nothing...

ANTHONY doesn't want ANNE to be aware of his confusion.

He leaves the kitchen.

32 INT. LIVING ROOM 2 DAY

32

ANTHONY approaches the living room. He's watching PAUL from a distance. PAUL is sitting in his armchair reading the newspaper and drinking a glass of wine. ANTHONY is having some trouble understanding what's happening. PAUL becomes aware that he's watching.

PAUL
Everything all right? Had a good
day?

ANTHONY shrugs his shoulders. He doesn't seem quite with it.
ANNE appears.

ANNE
Very good. Laura came by. Didn't
she, Dad? Laura came to see us just
now.

ANTHONY
Who?

ANTHONY has noticed Paul's watch. He seems fascinated. He's wondering if it might be his.

ANNE
Laura.

ANTHONY
Mm?

ANNE
The young woman who came to see us
just now.

ANTHONY
Oh, yes.

ANNE
And we went to see the doctor...

PAUL
And? What did he say?

ANTHONY
Has anybody seen my watch? Can't
seem to find it.

ANNE

Again?

ANTHONY

I've been looking for it for some time.

ANNE

You must have put it in your cupboard. Don't you think? In your hiding-place...

ANTHONY starts, afraid that PAUL has heard the word 'cupboard' and will discover his hiding-place.

ANTHONY

What are you talking about, Anne? I really don't know what you're talking about. What cupboard? Mm? There's no cupboard. No cupboard.

He takes ANNE aside.

33 INT. DINING ROOM 2 DAY

33

ANTHONY

Couldn't you be more discreet?

ANNE speaks more quietly.

ANNE

Have you looked in your cupboard?

ANTHONY

I've just come from there. It's not there. I must have lost it somewhere. Or else it's been stolen.

ANNE

No, it hasn't.

ANTHONY is getting annoyed.

ANTHONY

What do you mean, "No, it hasn't"? The watch must be somewhere! It can't have flown away!

ANNE

You want me to go and look?

ANTHONY

Very much so. If it's not a bother. Because it's a worry. I'm worried.
(MORE)

33 CONTINUED:

33

ANTHONY (CONT'D)

I am losing all my things,
 everyone's just helping themselves.
 If this goes on much longer, I'll
 be stark naked. And I won't even
 know what time it is.

ANNE smiles at him and makes her way to the bathroom. ANTHONY
 decides to head back to the living room.

34 INT. LIVING ROOM 2 DAY

34

PAUL ignores him. He's still reading his paper. ANTHONY wants
 to get his attention.

ANTHONY

Might you have the time?

PAUL

Yes.

ANTHONY

Ah, thanks.

Brief pause. PAUL continues to read the paper.

ANTHONY (CONT'D)

So what time is it? Exactly.

PAUL looks at his watch.

PAUL

Almost seven.

ANTHONY

That late? Shouldn't we be sitting
 down to dinner?

PAUL

Yes. As soon as the chicken's
 ready. In five minutes.

ANTHONY

We're having chicken this evening?

PAUL

Yes. The one Anne just bought.

ANTHONY flashes him a charming smile. He sits down right next
 to him.

ANTHONY

It's pretty, your watch. It's...
 It's pretty. It's... Is it yours? I
 mean, is it yours?

PAUL

Mm? Yes.

ANTHONY

May I see it.

PAUL looks up from his paper.

PAUL

So. Apparently it went very well.

ANTHONY

Yes, very well. What?

PAUL

Well, your meeting with... the carer.

ANTHONY

Oh? Yes. Very well. Very well.

He returns his attention to the watch.

ANTHONY (CONT'D)

It's very...

PAUL

Apparently she looks like Lucy.

ANTHONY

Is that right?

PAUL

I've no idea, I've never seen her.

ANTHONY is still obsessed with the watch.

ANTHONY

No, it... It went well. Anne seemed pleased. You know, it's mainly for her. I don't really need... I mean, it's mainly for Anne. Might I have a look at it? Your watch...

PAUL

You're right, it's important for her that this works out. She's been worried about you, you know. It makes her very unhappy when you fall out with... What is it about my watch?

ANTHONY

Nothing. I was just looking... I want to check if... It's pretty. Very pretty. Did you buy it?

PAUL

Sorry?

ANTHONY

No, I mean... Was it a present or did you buy it?

PAUL

I bought it. Why?

ANTHONY

I don't suppose you kept the receipt...

PAUL

What are you talking about?

ANTHONY

For your watch.

PAUL

I was talking about Anne.

ANTHONY

Anne?

PAUL

Yes. Anne...

PAUL looks at him. He looks confused. Has he really forgotten who ANNE is?

A glint of malice in ANTHONY's eyes.

ANTHONY

I know who Anne is.

35A INT./EXT. BATHROOM 2 DAY

35A

ANNE is rummaging in ANTHONY's cupboard. She discovers a fork and wonders what it's doing there. Then she sees the watch.

ANNE

Dad... I've found it...

35B INT./EXT. KITCHEN 2 DAY

35B

ANNE checks the progress of the chicken in the oven.

Then, she moves over to the window and opens it. She lights a cigarette and looks out of the window for a moment.

In an apartment opposite, there's a COUPLE both roaring with laughter.

35B CONTINUED:

35B

ANNE sighs unhappily.

36 INT. LIVING ROOM 2 DAY

36

ANTHONY has resumed his conversation with PAUL.

ANTHONY

I don't know why, we never really got on. Whereas her little sister, that was quite another story... Do you know her? My other daughter? Now she, she's marvellous. I haven't seen her for months. I can't blame her. She's traveling round the world, I think. She's a painter.

He indicates her painting on the wall.

PAUL seems impatient with this speech, which he knows by heart, slips away into the dining room to get another glass of wine.

ANTHONY (CONT'D)

But I'd be so happy if she came to see me one day. I'd take her in my arms and we'd be glued to one another for hours on end, like we used to be a long time ago, when she was little and she still used to call me "little daddy", "little daddy". That's what she used to call me. Nice, isn't it, "little daddy"?

PAUL reappears. He swallows a mouthful, pressed back against the wall, his expression strange.

PAUL

Now, I'd like to ask you something.

ANTHONY

Yes?

PAUL moves closer to him. There's something threatening about his approach.

PAUL

But I want an honest answer. Nothing fancy... Can you do that for me?

ANTHONY is caught off guard.

36 CONTINUED:

36

ANTHONY

Yes.

PAUL

Well, then...

Brief pause.

PAUL (CONT'D)

How much longer do you intend to
hang around getting on everybody's
tits?

37 INT. LIFT DAY

37

ANNE has a new hairdo. ANTHONY is looking at her, frowning.

ANNE

What is it?

ANTHONY

Have you done something to your
hair?

ANNE

No. Why?

ANTHONY

Nothing. You're looking good...

She smiles. The lift door opens.

37A INT. STAIRS AND LANDING DAY

37A

ANTHONY and ANNE step out of a lift. It looks like the
landing outside ANTHONY's flat (seen in scene 2). ANTHONY
(and we) assume that they're outside his flat. But ANNE rings
the bell.

ANTHONY

Have you lost your keys?

ANNE doesn't answer. He's starting to search his pockets for
his own keys, when the buzzer goes. ANNE pushes open the door
and steps into the surgery.

38 INT. SURGERY DAY

38

The entrance hall to the surgery has the same dimensions as
the entrance hall of the flat, although it's furnished
differently.

ANNE heads for the RECEPTIONIST. ANTHONY looks around, not
understanding where they are. He seems disorientated.

38 CONTINUED:

38

There's a row of seats in startling colours, as you sometimes see in hospitals.

ANNE comes over to take ANTHONY's arm.

ANNE
Come on, this way.

39 INT. DOCTOR'S OFFICE DAY

39

The DOCTOR is scribbling a note; he looks up at ANTHONY and ANNE.

DOCTOR
So... Anthony, is it?

ANTHONY
Yes.

He looks quite unhappy.

DOCTOR
Date of birth?

ANTHONY
31st December, 1937. Why?

DOCTOR
You're living with your daughter at the moment, is that right?

ANTHONY
Yes. Until she goes to live in Paris.

ANNE
No, Dad, why do you keep going on about Paris?

ANTHONY
What?

ANNE
I'm staying in London.

ANTHONY
You keep changing your mind. How do you expect people to keep up?

ANNE
But there was never any question of going to Paris, Dad.

ANTHONY
Yes, there was. You told me.

39 CONTINUED:

39

ANNE

I didn't...

ANTHONY

I'm sorry, Anne. You told me the other day. Have you forgotten?

Pause. ANNE looks anxiously at the DOCTOR. ANTHONY, unaware of this, carries on blithely.

ANTHONY (CONT'D)

She's forgotten. Listen, Anne, I think you're starting to suffer from memory loss. I should have a word with the doctor, if I were you...

ANNE

In any event, I'm not going to Paris.

ANTHONY

Well, good. I mean, Paris, they don't even speak English.

The DOCTOR makes a note.

39A INT. WAITING ROOM DAY

39A

ANTHONY is sitting on one of the violently-coloured chairs in the waiting room. He's watching ANNE and the DOCTOR talking in the distance. He seems worried about what they might be saying.

The DOCTOR gives ANNE his card, which she slips into her pocket.

She catches ANTHONY's eye and immediately smiles at him, as if she was trying to conceal something from him. He looks worried and suspicious.

39B INT. TAXI DAY

39B

ANNE

Dad?

No response. She reaches for his hand, but he takes it away from her. Music.

ANTHONY turns away from ANNE, staring out of the window of the moving taxi.

- 40A INT. KITCHEN 2 DAY 40A
 ANNE is ironing.
 Then, she goes to ANTHONY's bedroom with the laundry basket.
- 40B INT. ANTHONY'S BEDROOM 2 DAY 40B
 She puts one of ANTHONY's shirt in his dressing room. She pauses for a moment in front of her father's dark suits. She touches them, as an attempt to penetrate his mystery. Then she catches sight of his well polished shoes. This suddenly reminds her of the man he used to be.
 ANNE sits on ANTHONY's bed, next to her laundry basket. She looks unsettled. What is she going to do with her father?
 Her eyes meet a photo on ANTHONY's bedside table. It shows her father, younger, surrounded with his two daughters.
- 40C DELETED 40C
- 41A DELETED 41A
- 41B EXT./INT. INDIAN SHOP DAY 41B
 She walks along the street and into the Indian shop. She is buying a chicken. Her phone rings.
 ANNE
 What's the matter? What? All right... I'll be up in a minute.
- 41Ba DELETED 41Ba
- 41C INT. HALLWAY 2 DAY 41C
 ANNE comes into the flat, carrying bags. PAUL comes from the living room.
 ANNE
 What's happening?
 PAUL
 Nothing much... Your father... I think he'd like to see you...
 ANNE
 Where is he ?

41C CONTINUED:

41C

PAUL
In his room...

ANNE goes towards her father's bedroom.

41D DELETED

41D

41E DELETED

41E

41F INT. CORRIDOR 2 / BEDROOM 2 DAY

41F

The bedroom door is open and ANNE sees him at the far end of the room, struggling with his sweater. He is trying to put it on. He can't manage it, keeps putting the wrong arm in the wrong sleeve.

Instead of going to help him, ANNE watches him for a minute from the corridor. He looks completely helpless. Then, flooded with compassion, she crosses over to help him.

ANNE
Let me...

ANTHONY allows her to help him. He looks at her with great benevolence, as if he's completely forgotten their recent contretemps.

He notices she looks somewhat agitated.

ANTHONY
What's the matter?

ANNE
Nothing.

She makes a loving gesture.

ANNE (CONT'D)
Right. I'll go and get the dinner ready...

She's almost out of the room, when ANTHONY calls out to her.

ANTHONY
Anne?

She turns back.

ANNE
What?

ANTHONY
Thanks for everything.

41F CONTINUED: 41F

She smiles at him and leaves the room.

41G INT. KITCHEN 2 EVENING 41G

ANNE prepares the chicken for the dinner.

41H INT. BEDROOM 2 EVENING 41H

ANTHONY is reading a book. He checks his watch. It is time to have dinner. He closes the book and gets up.

42 INT. CORRIDOR 2 EVENING 42

ANTHONY emerges from his bedroom and sets off down the corridor towards the dining-room. ANNE and PAUL are talking; and ANTHONY slows down to listen, as the voices become intelligible.

PAUL (O.S.)
We have to find another
arrangement.

ANNE (O.S.)
Such as?

PAUL (O.S.)
Putting him in an institution.

ANNE (O.S.)
A home?

PAUL (O.S.)
Yes, a nursing home.

Pause.

PAUL (O.S.) (CONT'D)
It'd be better for him.

ANNE (O.S.)
Why are you saying this to me
today? I mean, when tomorrow
morning... there's this girl
starting and...

43 INT. DINING ROOM 2 EVENING 43

ANTHONY appears in the doorway, unnoticed by ANNE and PAUL.

PAUL
Yes. You're right. We'll see. Maybe
it'll work very well with this
girl. You seem to think she's good.
(MORE)

43 CONTINUED:

43

PAUL (CONT'D)

But, believe me, the doctor is
right, the moment will come when...
However good she is... He's ill,
Anne. He's ill.

ANNE and PAUL simultaneously realise that ANTHONY is in the
room. They start. Feeling of awkwardness.

ANNE

Dad. What are you doing, standing
there? Come and sit down. Come on.

He doesn't respond. Who are they talking about? Him?

ANNE (CONT'D)

Dad...

Pause.

ANNE (CONT'D)

Come on, Dad.

Pause. ANNE gets up and leads him to the table.

ANNE (CONT'D)

Come and sit down.

44A INT. DINING ROOM 2 EVENING

44A

LATER: ANTHONY is sitting down. The awkwardness is palpable.
Nobody knows what to say. Did he hear them? PAUL attempts to
restart the conversation.

PAUL

So, it went well?

Forced cheerfulness from ANNE.

ANNE

Yes. It went very well. Don't you
agree, Dad?

ANTHONY

What?

ANNE

You made her laugh a lot.

ANTHONY

Did I?

ANNE

Yes. She told me she thought you
were charming. That you had your
ways, but that you were charming.
(MORE)

44A CONTINUED:

44A

ANNE (CONT'D)

She's coming back tomorrow morning.
To start working here.

Brief pause.

ANNE (CONT'D)

Like a bit more?

ANTHONY

I would. It's good, this chicken.
Don't you think? Where'd you buy
it?

ANNE

Downstairs. Why?

ANTHONY

No reason. It's good.

ANNE

Paul?

PAUL

No, thanks.

He pours himself another glass of wine.

PAUL (CONT'D)

Is she doing full days? I mean...

ANNE

Yes. Till six.

PAUL

And then?

ANNE

What d'you mean?

PAUL

After six?

ANNE

I'll be here.

Pause. PAUL addresses ANTHONY: it's like a criticism.

PAUL

Are you satisfied?

ANTHONY

What about?

PAUL

You have a daughter who looks after
you properly. Don't you? You're
lucky.

ANTHONY
You're lucky too.

PAUL
You think so?

Irritated by Paul's insinuations, ANNE gets up and takes the chicken back to the kitchen.

ANTHONY
What's the matter with her?

PAUL
Anne? She's tired. Needs a bit of sun.

ANTHONY
You need to look after her, old man. Why don't you go away somewhere?

PAUL
Why? You want me to tell you why?

Brief pause.

PAUL (CONT'D)
Sometimes I wonder if you're doing it on purpose.

ANTHONY
Doing what?

PAUL
Nothing.

He pours himself another glass.

PAUL (CONT'D)
We had planned to go to Italy ten days ago.

ANTHONY
Oh?

PAUL
Yes. But we had to cancel it at the last minute. You know why?

ANTHONY
No.

PAUL
Because of your row with Angela.

ANTHONY doesn't seem to know who he's talking about.

PAUL (CONT'D)

The woman who was looking after you. Before Laura. Have you forgotten?

Brief pause.

PAUL (CONT'D)

We weren't able to go and leave you on your own. We had to cancel our holiday and bring you over here. And now it seems you're going to stay here. For good. If I understand correctly...

ANNE has returned; he turns to her.

PAUL (CONT'D)

He's forgotten... Amazing.

ANNE

Stop it.

PAUL

What?

ANNE

You're being a bit...

PAUL

A bit what?

ANNE

Sarcastic.

PAUL

Not at all, Anne. I think I'm being very patient. Very patient. Believe me.

ANNE

What are you trying to say?

PAUL

Nothing.

ANNE

Yes, you are, tell me. Why are you telling me how patient you are?

PAUL

I think anyone but me...

ANNE

Yes?

The tension between them is rising.

44A CONTINUED:

44A

PAUL
Anyone else would have pressured
you to...

ANNE
To what?

PAUL
To do what the situation calls for.

ANNE
And that is?

PAUL
You know very well!

ANTHONY
Where's the chicken? Did you take
the chicken away?

ANNE
Yes. Did you want some more?

ANTHONY
Yes. Is it in the kitchen?

ANNE
I'll go and fetch it for you.

ANTHONY
No, it's all right, I'll go.

He gets up with his plate and steps into -

44B INT. KITCHEN 2 EVENING

44B

- the kitchen. Once there, however, he can't remember why
he's come. He stands there, frowning, puts his plate down so
he can concentrate better.

44C INT. DINING ROOM 2 EVENING

44C

PAUL is pouring himself another glass of wine.

ANNE
Why do you say things like that in
front of him?

PAUL
What did I say?

Pause.

PAUL (CONT'D)
Anyway, he forgets everything.

ANNE

That's no excuse.

Pause.

PAUL

Listen... I totally understand your feelings.

ANNE

No, you don't understand.

PAUL

I do... What I don't understand is... I mean, you do so much for him. I respect you for that. You took the decision to bring him here. And why not? But... How can I put this? I honestly think you ought to come up with a different solution... He's completely lost it, Anne.

ANNE

Don't talk like that.

PAUL

How do you want me to talk?

He gets up from the table, annoyed.

PAUL (CONT'D)

I'm telling the truth. We have to find another arrangement.

ANNE

Such as?

PAUL

Putting him in an institution.

ANNE

A home?

PAUL

Yes, a nursing home.

Pause.

PAUL (CONT'D)

It'd be better for him.

ANNE

Why are you saying this to me today? I mean, when tomorrow morning... there's this girl starting and...

PAUL makes a gesture of appeasement to ANNE.

PAUL
Yes, you're right. We'll see. Maybe
it'll work very well with this
girl. You seem to think she's good.

ANNE pushes him away.

ANTHONY appears in the doorway with his chicken. He's listening to the conversation. But neither of them has noticed him.

PAUL (CONT'D)
But, believe me, the doctor is
right, the moment will come when...
However good she is... He's ill,
Anne. He's ill.

ANNE and PAUL simultaneously realise that ANTHONY is in the room. They start. Feeling of awkwardness. A reprise.

ANNE
Dad. What are you doing, standing
there? Come and sit down. Come on.

He doesn't respond.

ANNE (CONT'D)
Dad...

Pause.

ANNE (CONT'D)
Come on, Dad.

Pause.

ANNE (CONT'D)
Come and sit down.

He looks lost and terrified by what he's just heard. Who is ill? ANNE gets up, but this time, ANTHONY doesn't allow himself to be led to the table. He leaves the room without saying anything and heads towards his bedroom.

ANNE and PAUL look at one another, very embarrassed.

ANNE sits on the edge of Anthony's bed. He's just gone to sleep. He looks peaceful. ANNE strokes his cheek tenderly. It's like the strangling scene. But this time, she gets up and leaves the room, like a mother who's just put her child to bed.

- 46 DELETED 46
- 47 INT. OFFICE 2 DAY 47
- Anne is sitting at her desk, lost in thought. She holds the DOCTOR's card in her hand and considers it carefully.
- A long hesitation. She sits, turning the card around, pensive.
- Finally, she decides to dial a number.
- On the other end of the line, we hear the muzak from the waiting room. She's holding the receiver away from her ear.
- She stares into space. Then her attention is attracted to the light reflections on the wall. There's a crystal pyramid placed on her desk, and the light going through it reflects on the opposite wall as a luminous constellation. She takes the pyramid in her hands and plays with the reflections, which now show on her thoughtful and worried face.
- 48 INT. FLAT 3 MORNING 48
- ESTABLISHING SHOT of the same space: but with less furniture. Dawn light. LUCY's painting is no longer hanging on the wall.
- There are packing cases, which may explain why the flat is virtually empty.
- The muzak from the previous scene runs over these SHOTS.
- It stops abruptly as the DOCTOR's VOICE comes over the line, saying: "Doctor Odgers speaking...:"
- Then, when there's no answer, he goes on: "Hello? Hello?"
- 49A INT. BEDROOM 3 MORNING 49A
- ANTHONY opens his bedroom curtains. It's morning.
- He looks out at the street. What he sees is the same quiet London street as before. This seems to reassure him.
- Outside, a CHILD is playing with a plastic bag. He watches him attentively, as fascinated as if he were trying to uncover some mystery... He smiles at this vision. But then his smile brutally disappears.

49B INT. CORRIDOR 3 MORNING

49B

ANTHONY moves down the corridor in his pyjamas, heading for the kitchen.

His attention is caught by the brightly-coloured chairs from the surgery, which are now in the hallway.

ANTHONY
Where are these from?

ANNE'S VOICE is heard, calling him in the corridor.

ANNE (V.O.)
Dad? Are you up already? Did you sleep well?

But he doesn't answer. Something about the flat is different. Puzzled, he moves on to inspect -

50 INT. LIVING ROOM 3 MORNING - PT 1 & PT 2 (ANNE ONLY)

50

- the living room. He sees the packing cases. Is ANNE finally moving to Paris?

ANTHONY looks at the wall. LUCY'S painting is no longer here.

Once again we hear ANNE'S VOICE as she busies herself in the kitchen, preparing breakfast prior to the meeting with LAURA.

ANNE (V.O.)
Shall I get you some coffee before she arrives?

ANTHONY
Where's the painting?

ANNE (V.O.)
What painting?

ANTHONY
Lucy's.

ANNE (V.O.)
You're mixing this up with your flat. There's never been a painting here. Come and have your breakfast.

ANTHONY peers at the wall. There seems to be a slightly lighter rectangle and marks perhaps made by a picture-frame.

ANTHONY
See, look, Anne... there.

He turns around, but she's not here.

50 CONTINUED:

50

ANTHONY (CONT'D)

Anne?

50PT3 LAURA emerges from the kitchen. She's carrying a cup of coffee. 50PT3

LAURA

Here's your coffee...

ANTHONY is startled to see her.

ANTHONY

What?

LAURA

Don't let it get cold...

ANTHONY

Where's Anne?

LAURA

She went out.

ANTHONY

Really? Already?

LAURA

Yes.

ANTHONY

What time is it?

LAURA

She'll be back soon. At the end of the day. I'm going to look for your medication.

ANTHONY

No. Wait.

LAURA

I'll be back. I'm just going to look for your medication.

She leaves. He seems troubled. He realises he doesn't have his watch.

ANTHONY

Shit. Honestly.

He suddenly becomes aware he's in his pyjamas. He tries to arrange himself a bit before she gets back.

He gets his armchair and moves it and sits in it, pretending to be comfortable with this uncomfortable situation.

50PT4 She comes in with a glass of water and his medication. 50PT4

ANTHONY (CONT'D)

What time is it?

LAURA

Time for your medication. Here we are. Best to take them now. Then it's done. Don't you think? There are three today. This little blue one...

It's as if she's speaking to a child, which irritates ANTHONY.

LAURA (CONT'D)

That's the one you like. Your little blue pill. Look, it's a pretty colour, isn't it?

ANTHONY

Can I ask you a question?

LAURA

Yes.

ANTHONY

Are you a nun?

LAURA

No.

ANTHONY

Then why are you speaking to me as if I were retarded?

LAURA

Me?

ANTHONY

Yes.

LAURA

But I'm not...

ANTHONY

"Your little blue pill." "Your little blue pill."

LAURA

I'm sorry. I didn't think you...

ANTHONY

It's really unpleasant. You'll see when you get to my age. Which'll happen sooner than you think, by the way.

LAURA

I apologise. I... It won't happen again.

ANTHONY mimics her.

ANTHONY

"Your little blue pill."

She hands him the glass of water.

ANTHONY (CONT'D)

Have you noticed anything?

LAURA

What about?

ANTHONY

What do you think? About my flat!

LAURA

No. What about it?

ANTHONY

It's changed.

LAURA

You think so?

ANTHONY

Yes. These chairs, for instance. There. Who put them there?

He's referring to the brightly-coloured chairs in the corridor.

LAURA

I don't know. Your daughter, I imagine.

ANTHONY

Obviously. My daughter... Obviously... All the same, it's extraordinary! Not even to ask my opinion. I... Do you know what's being planned? For this flat?

LAURA

No.

ANTHONY

Well, I do. I keep my eyes open. I know everything.

Pause.

ANTHONY (CONT'D)

By the way, I wanted to apologise
if I was a little... Last time we
met...

LAURA

No problem. Your daughter warned
me. She told me you had your ways.

She gives him a dazzling smile. He watches her, fascinated.

ANTHONY

It's amazing how like Lucy you
look. My other daughter. Not Anne,
no. The other one. The one I love.

LAURA

Anne told me what happened to her.
I'm sorry. I didn't know.

ANTHONY

Didn't know what?

LAURA

About her accident.

ANTHONY

What accident?

LAURA

What?

ANTHONY

What are you talking about?

LAURA

Nothing...

Pause. LAURA realises ANTHONY's forgotten his daughter is
gone. She tries to change the subject.

LAURA (CONT'D)

Are you taking your medication?
Then we'll go and get dressed.

ANTHONY

You see?

LAURA

What?

ANTHONY

You're speaking to me as if I were
retarded.

LAURA

No, I'm not.

ANTHONY

You are!

LAURA

I'm not, I...

ANTHONY

"And then we'll go and get dressed..." "Your little blue pill."

Pause.

ANTHONY (CONT'D)

Thing is, I'm very intelligent. You need to bear that in mind, d'you understand?

LAURA

Yes, I'll... bear it in mind.

ANTHONY

Thank you.

Pause.

ANTHONY (CONT'D)

It's true. I'm very intelligent... Sometimes, I even surprise myself. Memory like an elephant.

ANTHONY wants to make himself absolutely clear.

ANTHONY (CONT'D)

You know, the animal.

LAURA

Yes, yes.

He drinks his glass of water without taking his medication.

LAURA (CONT'D)

You've forgotten your pills!

He looks at them in the hollow of his hand.

ANTHONY

Oh, yes, so I did... What are they doing there?

LAURA

I'll go and get you another glass of water.

ANTHONY

No, no. Don't bother. I'll swallow them with... You'll see. With the coffee.

LAURA

Are you sure?

ANTHONY

Positive. Look. Here.

He begins what seems to him the equivalent of a magic trick.

ANTHONY (CONT'D)

You'll see. Are you watching? Watch carefully. I stick them in my gob. Watch, there they go, hey presto, they're in my mouth. Did you see? Did you see? Did you see?

LAURA

Yes, yes. I... I'm watching.

ANTHONY

Good. And now, the coffee. Watch carefully... Hey presto.

He swallows the pills.

ANTHONY (CONT'D)

The job is done.

LAURA

Bravo.

ANTHONY

I worked in the circus a bit when I was young.

LAURA

Did you?

ANTHONY

Yes. I was quite talented. Especially at conjuring tricks. Would you like me to show you a little magic?

LAURA

Let's get dressed first.

ANTHONY

Now?

LAURA

Yes.

ANTHONY

Oh, no, not now...

He's spoken like a child.

LAURA

Yes.

ANTHONY

Oh, no.

LAURA

Yes.

ANTHONY

What's the point? I'll only have to put my pyjamas back on tonight, won't I? Might as well save some time.

LAURA

I see what you mean. But if you stay in your pyjamas, we won't be able to go out.

ANTHONY

Where d'you want to go?

LAURA

The park. It's a nice day.

50PT5 Suddenly, the MAN walks in. He also has a cup of coffee in his hand. 50PT5

MAN

Everything all right?

The MAN's sudden appearance has unnerved ANTHONY.

LAURA

Fine. We were going to get dressed.

ANTHONY

But...

LAURA

Are you coming with me?

ANTHONY can't understand what this MAN is doing in his flat. He thought ANNE was living with PAUL. The MAN has an air of menace.

MAN

Everything all right, Anthony?

ANTHONY is rooted to the spot. He doesn't answer.

MAN (CONT'D)
Something the matter?

ANTHONY
No, no...

MAN
I just wanted a word with you. In fact.

ANTHONY
With me?

MAN
Yes.

LAURA
In that case, I'll... I'll go and get your things ready.

ANTHONY is alarmed.

ANTHONY
No, wait a minute...

LAURA
I'll be back.

ANTHONY
Don't leave me on my own.

LAURA
I'll be in the next room. I'll be right back.

She leaves the room. We can see ANTHONY is intimidated, as if this stranger's presence frightened him.

50PT6

MAN
Can I ask you a question?

50PT6

ANTHONY
Yes.

The MAN moves closer to him. There's something threatening about his approach.

MAN
But I want an honest answer. Nothing fancy... Can you do that for me?

ANTHONY
Yes.

MAN

Well, then... how much longer do you intend to hang around getting on everybody's tits?

ANTHONY

Me?

MAN

Yes, you. I'd like to know your opinion.

Brief pause.

MAN (CONT'D)

I mean, do you intend to go on ruining your daughter's life? Or is it too much to hope that you'll behave reasonably in the foreseeable future?

ANTHONY

But... What are you talking about?

MAN

About you, Anthony. About you. Your attitude.

He gives him a little slap.

ANTHONY

What are you doing? I can't allow this.

MAN

You can't allow it?

ANTHONY

No.

MAN

Suppose I do it again, then what will you do?

ANTHONY

I'll...

MAN

Yes?

ANTHONY

You'll have to take me on. Physically.

MAN

Are you saying that to tempt me?
See, me as well, there's something
I can't allow. Getting on
everybody's tits. Past a certain
age.

The MAN smiles and gives him a second little slap.

ANTHONY

Stop it! Do you hear me? Stop this
at once.

The MAN still has a broad, menacing smile on his face.
ANTHONY, in front of him, looks helpless.

MAN

Yes. I won't put up with that. I
find that totally inappropriate.

He gives him a third little slap.

ANTHONY

Stop that! I told you to stop it!

ANTHONY covers his face. For a moment, he's in this
humiliating defensive position. The MAN continues to smile.

51 INT. KITCHEN 3 EVENING

51

ANNE is smoking her cigarette at the window (as we saw her in
scene 35). We seem to be in the follow-on to that scene.

Suddenly, she hears her father's VOICE.

ANTHONY (O.S.)

Anne!

She hurries into the living room.

52 INT. LIVING ROOM 3 EVENING

52

ANTHONY is in the same defensive position, hunched over. In
front of him is PAUL, rather than the MAN, looking at him
uncomprehendingly.

ANNE

Dad? Dad, what's the matter?

No answer. ANNE turns to PAUL.

ANNE (CONT'D)

What's the matter with him?

PAUL

I don't know.

She approaches her father, who maintains the same position, as if afraid of being slapped.

ANNE

Is it because of your watch? Dad, is that the reason? I found it, look! Shush. Come on, don't cry.

As she speaks, she's holding him in her arms and stroking his hair. She looks at PAUL with a concerned expression.

ANNE (CONT'D)

You'll be all right now. Mm? Shush. You'll be all right. You'll be all right. Let's eat our chicken. Shall we? You like chicken, don't you?

ANTHONY

But what time is it?

ANNE

It's seven o'clock. Time to eat.

ANTHONY

Seven o'clock in the evening?

ANNE

Yes, Dad.

ANTHONY

But I thought it was morning. I've only just got up. Look, I'm still in my pyjamas.

ANNE

No, it's evening and I've cooked you a chicken. Come on, let's eat. Come on. Little daddy. Little daddy.

He seems very lost. She tries to console him. Then, she looks at PAUL.

ANNE is in the bathroom, while PAUL is waiting for her in the bedroom.

She is brushing her teeth in front of the mirror. Suddenly she stops... She looks exhausted and unhappy. Then, she steps back into the bedroom.

54 INT. MAIN BEDROOM 3 EVENING 54

PAUL is there, already in bed. ANNE goes to sit on the bed.

55 INT. BEDROOM 3 NIGHT 55

ANTHONY is in bed. It's the middle of the night. Suddenly, he hears VOICES.

VOICE

Dad? Dad, are you asleep?

He sits up and turns on the light. There's no one there.

ANTHONY

Anne?

VOICE

No, Dad, it's me.

ANTHONY

Lucy?

He gets up, puts on his dressing-gown and leaves the room.

56A INT. CORRIDOR 3 NIGHT 56A

The flat is in darkness. But he hears a SOUND, coming from a cupboard at the end of the corridor. He's intrigued. He approaches and opens the cupboard: but the door leads him into another corridor, which ANTHONY seems to be seeing for the first time. It's a hospital corridor.

56B INT. HOSPITAL CORRIDOR NIGHT 56B

He looks up and down the corridor, bewildered. All the sounds and sights of a hospital at night make it undeniable that he's in hospital. He looks to and fro, rooted to the spot.

VOICE

Dad?

ANTHONY

Lucy? Are you there?

He moves slowly down the corridor. Then, through a half-open door, he sees a young woman stretched out on a bed. The young woman turns her head and looks at him. It's LUCY.

LUCY

Dad...

57A DELETED 57A

57B DELETED 57B

58 INT. FLAT 4 MORNING 58
 Same stationary empty SHOT. This time, there's hardly any furniture at all.

59 INT. BATHROOM 4 MORNING 59
 ANTHONY splashes water over his face and looks at himself in the mirror. He uses the water to tidy his hair. He remembers his dream and decides to investigate the cupboard.

60 INT. CORRIDOR 4 MORNING 60
 He approaches the cupboard he dreamed about. He's reluctant to open it. Then he decides to do it. It's a broom cupboard.

ANNE (O.S.)
 Ah, you're up...

61 INT. KITCHEN 4 MORNING 61
 ANNE is cooking breakfast. There's coffee already by his place at the table.

ANTHONY
 Morning, darling...

ANNE
 Sit down. It's all ready. Are you hungry?

ANNE puts a plate of toast and eggs in front of him.

ANNE (CONT'D)
 You have a visitor today. Remember?

Anthony starts eating his breakfast. He looks baffled.

ANNE (CONT'D)
 Dad, you do remember?

ANTHONY
 How could I forget? You never stop talking about it.

ANNE
 She shouldn't be long.

ANTHONY

This early?

ANNE

Yes.

ANTHONY

I dreamt about her last night.

ANNE

Laura?

ANTHONY

Yes. Well, I think I did. I can see her face.

ANNE smiles at him.

ANTHONY (CONT'D)

You know, she really reminded me of your sister...

ANNE

Laura? Yes. That's what you said yesterday.

She sits in front of him.

ANNE (CONT'D)

Anyway, if you like her, I'm happy. She seems really nice. I mean, sweet. And efficient. She'll look after you well.

ANTHONY

Yes. I like her.

ANNE

Good. We'd better get you dressed before she arrives, don't you think?

ANTHONY

Who?

ANNE

Laura. Your new carer. The one you like.

ANTHONY

Ah, yes, yes, yes...

ANNE

Better to have a jacket on when she arrives.

ANTHONY

And trousers.

They laugh.

ANNE

She very much enjoyed meeting you yesterday, you know. I must say you did quite a little number on her.

ANTHONY

I did?

ANNE

Yes. You convinced her you knew how to dance. That you were good at tap dancing.

ANTHONY

Me?

ANNE

Yes.

ANNE's laughing again; ANTHONY has a childlike smile.

ANTHONY

And what did she say?

ANNE

She said she hoped you'd give her a demonstration. One day.

ANTHONY

Funny. I didn't even know I knew how to tap dance. Did you?

ANNE

No.

ANTHONY

Hidden talents.

ANNE

Apparently, yes.

He laughs. The bell rings. She stands.

ANNE (CONT'D)

Ah.

ANTHONY

Is that her?

ANNE

I expect so.

ANTHONY

But... so soon? I'm not ready. I'm not dressed.

ANNE

Never mind. You can get dressed later.

ANTHONY

No. I... I have to put some trousers on, Anne. Anne, I'm not properly dressed.

ANNE

It doesn't matter.

She's heading for the door.

ANTHONY

Yes, it does matter.

ANNE

She's outside the door.

ANTHONY

Anne.

ANNE

What?

ANTHONY

Don't leave me like this. What's she going to think of me? I have to get dressed. Where are my clothes?

ANNE

Dad. Why do you always make everything so difficult? You can get dressed later. There's nothing to worry about.

ANTHONY

I'll be mortified...

ANNE

No, you won't...

ANTHONY

I will. Look, I'm in my pyjamas. I have to put my trousers on.

The doorbell rings again. ANNE goes to open the door.

62

INT. KITCHEN 4 DAY

62

He arranges himself behind the breakfast table, as far as possible so as not to be seen in his pyjamas.

We can hear the WOMEN speaking in the hallway.

ANNE (O.S.)

Hello.

LAURA (O.S.)

Hello. Not too late, am I?

ANNE (O.S.)

No, no. Not at all. Come in. Come in.

LAURA (O.S.)

Thank you.

They step into the kitchen, but to ANTHONY's amazement, it's not LAURA, it's the WOMAN.

ANTHONY

But... who's this?

ANNE

Here we are. We're just getting dressed...

WOMAN

Hello, Anthony.

ANTHONY

But, Anne... it's not her.

ANNE

Dad.

She turns to the WOMAN.

ANNE (CONT'D)

Would you like something to drink?
Coffee?

WOMAN

No, thanks.

ANNE

Have you had breakfast? I...

ANTHONY

I don't want her. Where's the one I like? Where is she?

ANNE

But, Dad... what are you talking about? Say hello to Laura.

ANTHONY

There's something that doesn't make sense about this. It doesn't make sense!

He's terrified by the illogicality of the situation.

WOMAN

Do you remember me? We met yesterday.

Pause.

WOMAN (CONT'D)

We were starting to get to know one another...

Pause. ANTHONY seems panicked. He takes a step backwards.

WOMAN (CONT'D)

And I told you I'd come back... Just to see the way you did things and whether I could help you.

Pause.

WOMAN (CONT'D)

Do you remember?

Pause. He obviously doesn't understand what's going on. Panicked, he leaves the room and plunges into his bedroom.

ANNE looks sadly and apologetically at the WOMAN.

63A INT. BEDROOM 5 DAY

63A

Clearly a different bedroom.

ANTHONY is sitting on the bed. He's staring into space. He's trying to understand what's going on around him.

Suddenly, there's a knock at the door and ANNE appears. Oddly, she's wearing a coat.

ANNE

Dad? Can I talk to you ?

She comes into the room. Behind her is the WOMAN, who also comes into ANTHONY's room.

ANNE sits down on the bed beside ANTHONY.

ANNE (CONT'D)
How shall I put this?

ANTHONY has no idea who she's talking about.

ANNE (CONT'D)
You remember at first, when you
came to our place, it was... I
mean, it was... a stop gap. Because
you'd fallen out with Angela.
But... I'm wondering if it wouldn't
be... better to...

Emotion prevents her from finishing her sentence. She
searches for some less direct way of approaching the subject.

ANNE (CONT'D)
What do you think of this room?
It's rather nice, isn't it?

She stands.

WOMAN
It looks on to the park.

ANNE
Does it?

ANNE opens the curtains. You can see out on to a park.

ANNE (CONT'D)
It's very nice. It's like being in
a hotel? Don't you think?

WOMAN
That's what all the residents say.

ANNE turns to her father and takes her courage in both hands.

ANNE
I think you might be better off
here.

ANTHONY looks completely lost.

ANTHONY
Where?

She sits next to him.

ANNE
Here. I was wondering if it
wouldn't be more reassuring...
nicer for you if we came to a joint
decision that you should move in
here.

Brief pause.

ANNE (CONT'D)

What do you think?

ANTHONY

What about you? What are you going to do? Where are you going to sleep? Which room?

ANNE

If you remember, I'm going to go and live in Paris.

ANTHONY

No, you're not.

ANNE

I am. Remember? I told you about it... Remember?

ANTHONY

But you said... Are you sure?

ANNE

Yes.

ANTHONY has tears in his eyes.

ANTHONY

You told me you were staying here... with me...

ANNE

No, I have to go. It's important. I already explained it to you. But I'll come and see you. Occasional weekends.

ANTHONY

What about me?

ANNE

You'll stay here. In London.

ANTHONY is like a lost child.

ANTHONY

All on my own?

Pause. ANNE's choked up, unable to speak.

ANTHONY (CONT'D)

What about your sister? Where's she?

63A CONTINUED:

63A

ANNE

Dad...

He's having difficulty holding back a sob.

ANTHONY

What?

Pause.

ANTHONY (CONT'D)

If you knew how much I missed her...

ANNE

I do too, Dad, I miss her too. We all miss her.

ANTHONY realises that ANNE is moved. Immediately, he rediscovers his role as a father: he strokes her cheek, as if he wanted to console her. ANNE smiles. She closes her eyes and presses her father's hand against her cheek.

63B INT. HOSPITAL DAY 63B

Same stationary empty SHOT. We are now clearly in a hospital.

63C EXT. HOSPITAL PARK DAY 63C

ANNE comes out of the building. She walks away, leaving it behind.

63D EXT. STREET OUTSIDE HOSPITAL DAY 63D

Leaving the gates, ANNE hails a taxi which stops in front of her.

As she gets in, she takes a last look back at the hospital.

63E INT. TAXI DAY 63E

The taxi leaves.

ANNE settles into the taxi. She's fighting back tears.

63F DELETED 63F

64 INT. HOSPITAL ROOM DAY 64

ANTHONY wakes peacefully from his siesta. It takes him some time to work out where he is.

There are medications on the bedside table. His watch is not there. His hand goes to his wrist. He's lost it again... He fumes.

He gets up.

ANTHONY

Anne?

He's wanting to leave his bedroom to go to the kitchen.

65 INT. HOSPITAL CORRIDOR DAY

65

He pushes open the door and comes upon the hospital corridor he saw in his nightmare.

66 INT./EXT. HOSPITAL ROOM DAY - PT 1

66

He goes back into his room.

66PT2 Behind him, the WOMAN comes in. She's wearing a white coat 66PT2

WOMAN

Did you sleep well?

ANTHONY

What am I doing here?

WOMAN

It's time.

ANTHONY

I didn't ask about the time. I asked you what I was doing here. Where's Anne?

WOMAN

Look, I've brought you your medication.

ANTHONY

Why don't you just fuck off with your medication? What are you, a nurse?

WOMAN

Yes.

ANTHONY looks at her and realizes she has all the indications of being a nurse.

ANTHONY

Oh, you are... Oh, so that's it...
Oh, I see. You are a nurse.

WOMAN

Yes.

ANTHONY

Oh, I see. That's what I was thinking. You're the type. Typical nurse. So what are you doing here?

WOMAN

Sorry?

ANTHONY

What are you doing here?

WOMAN

Looking after you.

ANTHONY

You don't say! Looking after me? First I've heard of it. Since when?

WOMAN

For quite a few weeks now.

ANTHONY

For quite a few weeks? I'm happy to hear it. Amazing! Nobody tells me anything in this house. But I thought we were getting a new one.

WOMAN

A new what?

ANTHONY

Nurse. A new nurse.

Pause.

ANTHONY (CONT'D)

The one who looks a bit like Lucy. My other daughter.

Brief pause.

ANTHONY (CONT'D)

I met her the other day. She came here... didn't she?

WOMAN

Will you take your medication?

ANTHONY

She was supposed to start this morning. Laura. Wasn't she?

WOMAN

I think you're getting mixed up,
Anthony.

ANTHONY

The one who reminded me of Lucy...

The WOMAN is getting impatient.

WOMAN

Right.

ANTHONY

Yes, all right, fine. Let's take
this medication. It's not timed to
the minute, is it?

He takes a look at his wrist and realises he's not wearing
his watch.

ANTHONY (CONT'D)

Where is Anne?

WOMAN

Your daughter isn't here, Anthony.

ANTHONY

Oh? Where is she? Has she gone out?

WOMAN

If you remember, she lives in
Paris.

ANTHONY

What? No, no, she thought about
going. But in the end, it didn't
happen.

WOMAN

She's been living there for several
months.

ANTHONY

My daughter? In Paris? No, listen,
they don't even speak English.

The WOMAN shows him a postcard, which is on the bedside
table.

WOMAN

Look, yesterday, this postcard she
sent you. We read it together.
Don't you remember?

ANTHONY

What is this nonsense?

WOMAN

Look.

He reads it. Then he turns it over and recognises the French poster we first saw in his kitchen.

WOMAN (CONT'D)

I tell you this every day. She lives in Paris because she met a man called Paul, who she now lives with. But she comes to see you sometimes.

ANTHONY

Anne?

WOMAN

Yes. Occasionally she comes for the weekend. She comes here. You go for a walk in the park. She tells you about her new life, what she's up to. The other day, she brought you some tea. Because you like tea.

ANTHONY

Me? I detest tea. I only drink coffee.

66PT3 The MAN comes in. He's also dressed in white. ANTHONY is 66PT3
frightened when he sees him.

MAN

Everything all right?

WOMAN

Fine. We were just going to get dressed.

MAN

Everything all right?

ANTHONY doesn't answer. The MAN hands a document to the WOMAN, which she signs and hands back to him.

WOMAN

There you are.

MAN

Thanks. Have a nice day.

WOMAN

See you later.

He leaves.

66PT4

ANTHONY

Him, that one... Who's he?

66PT4

WOMAN

Who?

ANTHONY

Him... Who just left.

WOMAN

That's Bill.

ANTHONY

Bill?

WOMAN

Yes.

ANTHONY

Are you sure?

WOMAN

Yes. Why?

ANTHONY

No reason. But... how shall I put this? What's he doing here? I mean... in my flat. Do I know him?

WOMAN

Yes. He's Bill. You see him every day.

ANTHONY

Do I? And you...

WOMAN

What?

ANTHONY

Sorry to ask this, but... I mean, you... you... Who are you, exactly?

WOMAN

I'm Catherine.

ANTHONY

Catherine. That's right. Yes, yes, yes. Catherine. And he's Bill.

WOMAN

Yes.

ANTHONY

Right. Right. And... What about me?

She looks at him, not sure she's understood.

ANTHONY (CONT'D)

Me... Who exactly am I?

She smiles tenderly at him.

WOMAN
You? You're Anthony.

ANTHONY
Anthony?

WOMAN
Yes.

ANTHONY
Are you sure?

WOMAN
Yes.

ANTHONY
Anthony? Nice name, Anthony...
Don't you think?

WOMAN
It's a very nice name.

ANTHONY
My mother gave it to me. I imagine.
Did you know her?

WOMAN
Who?

ANTHONY
My mother.

WOMAN
No.

66PT5

ANTHONY
She was so... She had very big
eyes. It was... I can see her face
now. I hope she'll come and see me
sometimes. Mummy. Do you think? You
were saying she might come
occasionally for the weekend...

66PT5

WOMAN
Your daughter?

He's crushed by sudden grief.

ANTHONY
No, Mummy. I... I want my mummy. I
want my mummy. I want... I want to
get out of here. Have someone come
and fetch me.

WOMAN

Now. Shush...

ANTHONY

I want my mummy. I want her to come
and fetch me. I want to go back
home.

ANTHONY starts sobbing. The WOMAN is surprised: she hadn't in
any way anticipated this grief.

WOMAN

What's the matter with you?
Anthony... Come here. Come to me.
Tell me what the matter is...

ANTHONY

I...

WOMAN

Yes?

ANTHONY

I feel as if... I feel as if I'm
losing all my leaves, one after
another.

WOMAN

Your leaves? What are you talking
about?

ANTHONY

The branches! And the wind... I
don't understand what's happening
any more. Do you understand what's
happening? All this business about
the flat? You don't know where you
can put your head down. I know
where my watch is. On my wrist.
That I do know. For the journey. If
not, I wouldn't know when I might
have to...

WOMAN

First we'll get dressed, shall we?

ANTHONY

Yes.

WOMAN

We'll get dressed and then we'll go
for a walk in the park, shall we?

ANTHONY

Yes.

WOMAN

Good. All the trees. And the leaves. And then we'll come back here and have something to eat. Then you'll have a siesta. All right? And if you're on form, we'll take another little walk. In the park. Just the two of us. Because it's a nice day. Isn't it?

ANTHONY

Yes.

WOMAN

The sun's out. We have to make the most of it. It doesn't happen every day. It never lasts very long when the weather's as good as this, does it? So let's get dressed, is that all right?

He clings to her.

ANTHONY

No.

WOMAN

Now. Don't be a baby. Come on. Come with me. All right? Come on. Easy. Easy. Shush. Shush. You'll be all right in a minute. You'll be all right. Shush...

He calms down, buried in her arms. She rocks him gently. He looks like a child in its mother's arms.

The CAMERA PANS ROUND to the window.

66A

EXT. HOSPITAL PARK DAY

66A

The park.

The wind blows through the trees, rustling the leaves. The image HOLDS for some time.