THE FATHER

screenplay

by

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and

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HAMPTON

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.
EXT. STREET IN LONDON DAY

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.

INT. STAIRS AND LANDING DAY

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?

INT. ANTHONY’S FLAT DAY

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 -

INT. OFFICE DAY

- 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.

INT. ANTHONY’S BATHROOM  DAY

ANTHONY goes to his bathroom to look in his hiding-place. He closes the door to make sure no one is watching him.
He reappears few seconds later, his watch on his wrist with obvious satisfaction. Then, he heads back towards the office.

INT. LIVING ROOM DAY

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 -

INT. OFFICE DAY

- 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.
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.
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?
INT./EXT.    BEDROOM    DAY

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.

INT.    KITCHEN    DAY

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.

INT.    ENTRANCE HALLWAY    DAY

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?
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?
Yes, 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.

Hello, darling. Yes, it’s me.

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

What’s the matter?... What?

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

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.

Fine, but don’t be too long.

He hangs up, turns to ANTHONY.

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

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

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.
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

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

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

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

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.
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.

INT. LIVING ROOM DAY

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!
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.

INT. KITCHEN DAY
ANTHONY arrives in the kitchen. It’s empty.

ANTHONY
But he was here just now!

He goes to look in the dining room.

INT. DINING ROOM DAY
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.

INT./EXT. BEDROOM 2 DAY - PT1
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.
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.

The WOMAN appears.

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.
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.

INT. LIVING ROOM 2 DAY

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.

INT. HALLWAY AND KITCHEN 2 DAY

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.

INT. HALLWAY 2 DAY

ANNE
No, I’m expecting her any minute.
Yes...
CONTINUED:

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

INT. OFFICE 2 DAY

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.

INT. BEDROOM 2 DAY

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?

INT. OFFICE 2 DAY

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.

INT. HALLWAY 2 DAY

She opens the door. It’s LAURA.

ANNE

Hello.

LAURA

Hello. Not too early, am I?

ANNE


LAURA comes in.

LAURA

Thanks.

ANNE

Come in. Thanks for coming round.
LAURA
That’s OK.

INT. LIVING ROOM 2 DAY - PT1

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.

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

ANTHONY
Did I hear the bell?

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.

INT. ANTHONY’S BATHROOM 2 DAY

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.
Anthony arrives with a big smile, resolved to make an effort to charm Laura.

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!

Anne goes to look for two glasses of whisky.

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)

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.

ANTHONY (CONT’D)
I’d give everything I own for a glass of whisky. Don’t you agree?

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 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.

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.

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, 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...
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.

INT. KITCHEN 2 NIGHT

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.

INT. CORRIDOR 2 NIGHT

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.

INT. BEDROOM 2 NIGHT

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

INT. DINING ROOM 2 DAY

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.

INT. KITCHEN 2 DAY

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?
ANTHONY
Nothing, nothing...

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

He leaves the kitchen.

INT. LIVING ROOM 2 DAY

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? Mn? There’s no cupboard. No cupboard.

He takes ANNE aside.

INT. DINING ROOM 2 DAY

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)
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.

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

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

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

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.
ANNE sighs unhappily.

INT. LIVING ROOM 2 DAY

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.
ANTHONY
Yes.

PAUL
Well, then...

Brief pause.

PAUL (CONT’D)
How much longer do you intend to hang around getting on everybody’s tits?

INT. LIFT DAY

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.

INT. STAIRS AND LANDING DAY

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.

INT. SURGERY DAY

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.
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.

INT. DOCTOR'S OFFICE DAY

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.
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

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

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.
INT. KITCHEN 2  DAY
ANNE is ironing.
Then, she goes to ANTHONY’s bedroom with the laundry basket.

INT. ANTHONY’S BEDROOM 2   DAY
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.

INT. HALLWAY 2   DAY
ANNE comes into the flat, carrying bags. PAUL comes from the living room.

ANNE
What’s the matter? What? All right... I’ll be up in a minute.

PAUL
Nothing much... Your father... I think he’d like to see you...

ANNE
Where is he?
PAUL
In his room...

ANNE goes towards her father’s bedroom.

INT. CORRIDOR 2 / BEDROOM 2 DAY

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.
She smiles at him and leaves the room.

INT. KITCHEN 2 EVENING

ANNE prepares the chicken for the dinner.

INT. BEDROOM 2 EVENING

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

INT. CORRIDOR 2 EVENING

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...

INT. DINING ROOM 2 EVENING

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)
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.

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

Brief pause.

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.

He’s forgotten... Amazing.

Stop it.

What?

You’re being a bit...

A bit what?

Sarcastic.

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

What are you trying to say?

Nothing.

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

I think anyone but me...

Yes?
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 -

INT. KITCHEN 2 EVENING

- 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.

INT. DINING ROOM 2 EVENING

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.

INT. BEDROOM 2 NIGHT

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.
INT. OFFICE 2 DAY

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.

INT. FLAT 3 MORNING

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?”

INT. BEDROOM 3 MORNING

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.
INT. CORRIDOR 3 MORNING

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 -

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

- 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.
LAURA emerges from the kitchen. She’s carrying a cup of coffee.

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.

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

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

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.

MAN

Can I ask you a question?

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

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.

INT. KITCHEN 3 EVENING

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.

INT. LIVING ROOM 3 EVENING

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. 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.

INT. BATHROOM 3 EVENING

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.
INT. MAIN BEDROOM 3 EVENING

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

INT. BEDROOM 3 NIGHT

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.

INT. CORRIDOR 3 NIGHT

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.

INT. HOSPITAL CORRIDOR NIGHT

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...
INT. FLAT 4 MORNING

Same stationary empty SHOT. This time, there’s hardly any furniture at all.

INT. BATHROOM 4 MORNING

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.

INT. CORRIDOR 4 MORNING

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...

INT. KITCHEN 4 MORNING

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.
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.)

    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.

INT.    BEDROOM 5    DAY

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?
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.

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

EXT. HOSPITAL PARK DAY
ANNE comes out of the building. She walks away, leaving it
behind.

EXT. STREET OUTSIDE HOSPITAL DAY
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.

INT. TAXI DAY
The taxi leaves.
ANNE settles into the taxi. She's fighting back tears.

DELETED

INT. HOSPITAL ROOM DAY
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.

INT. HOSPITAL CORRIDOR DAY

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

INT./EXT. HOSPITAL ROOM DAY - PT 1

He goes back into his room.

66PT2

Behind him, the WOMAN comes in. She’s wearing a white coat.

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.

The MAN comes in. He’s also dressed in white. ANTHONY is 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.

ANTHONY

Him, that one... Who’s he?
WOMAN
Who?

ANTHONY
Him... Who just left.

WOMAN
That’s Bill.

Bill?

ANTHONY
Yes.

WOMAN
Are you sure?

ANTHONY
Yes. Why?

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

ANTHONY
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.

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...

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.

EXT. HOSPITAL PARK    DAY

The park.

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