

The Cutting of Keys

Written by

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EXT.PAWN SHOP.DAY

A city street. A B.M.W. is parked outside of a pawn shop. In the passenger's seat is an expensively dressed ATTRACTIVE YOUNG WOMAN.

JENNY, a beautiful, but rather shabbily dressed woman in her early thirties, looks through the pawn shop window. Inside is a beaten up old typewriter.

Jenny looks excited. She looks in her purse. As she does, a pair of hands grab the typewriter from out of the window.

JENNY

Oh no.

INT.PAWN SHOP.DAY

She enters in time to see DAVID, a well presented man of about forty, about to hand some cash to the PAWN SHOP OWNER.

JENNY

Wait!

Both men look around. Jenny rushes over to them

JENNY (CONT'D)

(to the shop owner)

I'd like to buy that typewriter.

PAWN SHOP OWNER

Sorry, lady, it's already sold.

JENNY

(to David)

Please, sir. I've had my eye on it for months and I've finally got enough.

(to the shop owner)

A hundred dollars, right?

DAVID

A hundred?

(to the shop owner)

You told me one twenty five.

PAWN SHOP OWNER

You look rich.

DAVID

Next time I'll dress down.

JENNY

How do you know I'm not rich?

(CONTINUED)

CONTINUED:

The shop owner snorts and motions towards Jenny.

PAWN SHOP OWNER
Please. Look at you.

DAVID
What's wrong with the way she looks? I think she's beautiful.

PAWN SHOP OWNER
Yeah, but she doesn't look rich.

Jenny is flattered by David's comment but she is on a mission.

JENNY
You're right, I'm not rich but I have got one hundred dollars.

She places the money on the counter.

PAWN SHOP OWNER
It's one hundred and twenty five now.

JENNY
What? You told me it was a hundred just last week.

PAWN SHOP OWNER
That was before this guy was prepared to pay one twenty five.

JENNY
That's robbery.

PAWN SHOP OWNER
No, that's capitalism.

DAVID
It's okay, miss. I've already got a few typewriters.
(to the shop owner)
Let the young lady have it.

PAWN SHOP OWNER
For one hundred and twenty five dollars.

David puts his money back into his wallet.

PAWN SHOP OWNER (CONT'D)
Hey.

(CONTINUED)

CONTINUED: (2)

DAVID
Looks like you get a hundred or
nothing, pal.

David begins to move towards the door.

PAWN SHOP OWNER
You can't do that.

David turns as he reaches the door.

DAVID
Yes I can. That's capitalism.

David winks at Jenny.

She mouths 'thank you' to him. He turns and walks out through the door. Jenny turns triumphantly to the pawn shop owner and pats the money.

The pawn shop owner sighs.

EXT.PAWN SHOP.DAY

Jenny peers out of the shop's window as David gets into his sports car. The girl in the car gives him a quick, passionate kiss and with a screech of tyres, he is gone.

EXT.CITY STREET.DAY

Jenny carries the heavy typewriter with difficulty. This is not the top end of town. Full garbage cans overflow upon the grimy street. Poorly dressed children kick around tin cans in the gutters. Graffiti adorns nearly every wall.

EXT.JENNY'S APARTMENT.DAY

Jenny struggles up the steps of a run-down apartment block. After a brief struggle with her keys she opens the door.

INT.JENNY'S APARTMENT.DAY

The apartment is one room with an adjoining bedroom. It is clean but sparsely furnished and largely unadorned. A few photographs sit upon a chest of draws. A shabby lounge faces a small television.

A basic kitchen sits beside. There is an old wooden table and a few scarred chairs. Jenny deposits the typewriter onto her table and moves into the kitchen where she puts on the kettle. As she waits for it to boil, she looks fondly at the typewriter.

(CONTINUED)

CONTINUED:

Suddenly, struck by inspiration, she grabs for a piece of paper, loads up the typewriter and begins typing, reading aloud...

JENNY

Once upon a time there was a poor little village girl who didn't know that she was really a fairy princess.

CUT TO:

EXT.FUNERAL GROUNDS.DAY

GLORIA, an opulent, sour-faced, middle aged woman, stands beside a freshly covered grave, dabbing her eyes insincerely.

MOURNERS touch her lightly on the shoulder as they pass. She does not acknowledge them.

Beside her is her son, HEATH. He is handsome and in his early twenties. He stares blankly at the gravestone which reads: James Lindfield (1942-2012).

JENNY (V/O)

Her father, the king, had died and her evil stepmother had come to power when the fairy princess was only a baby. At her evil stepmother's command she was taken away from the castle.

HEATH

Poor dad. Maybe he's looking down on us right now.

Gloria throws him a disdainful look as she lights a cigarette with a solid gold lighter.

GLORIA

Crap, Heath. Your father's dead. Get over it.

JENNY (V/O)

She was adopted by a kind family and lived a happy but poor life in the local village. She worked hard and long, never knowing the truth about her real identity. But in her soul, somehow she knew she was special.

BRYAN approaches Gloria and Heath.

JENNY (V/O) (CONT'D)

Would she ever find out about her royal blood?

(MORE)

(CONTINUED)

CONTINUED:

JENNY (V/O) (CONT'D)
Or would the truth be buried like a
bug beneath the evil stepmother's
heel?

CUT TO:

Jenny typing.

JENNY (CONT'D)
The poor fairy princess. Whatever
would become of her?

Jenny sighs and stares out of her window.

BACK TO:

Bryan, Heath and Gloria beside Jim's grave.

BRYAN
I'm so sorry, Gloria, Heath.

HEATH
Thank you, Mr Petersen.

BRYAN
Are you alright, Gloria?

GLORIA
Alright? Why wouldn't I be alright?

BRYAN
Well I ...

GLORIA
Bryan, if there's one thing being
the wife of a rich man teaches you
it's that stocks rise and stocks
fall and in the end there's no
company so secure that it can't go
under.

(pointing to the grave)
And there he is. Now if you'll
excuse me, I'm going to get a
drink. Come along, Heath.

Gloria leaves.

HEATH
Sorry, Mr Petersen.

BRYAN
How are you bearing up?

HEATH
Empty.

(CONTINUED)

CONTINUED: (2)

BRYAN
Come on, let's get a drink.

Bryan leads Heath away from the grave.

BRYAN (CONT'D)
And I think you're old enough now
to call me Bryan.

Heath smiles. Bryan puts a friendly arm around him as they move away.

INT. JENNY'S APARTMENT. DAY

Jenny reads over her manuscript.

JENNY
A whole half a page, Jenny
Morrison. What a genius.

There is a knock at the door.

JENNY (CONT'D)
Just a minute.

She tidies up a few fallen cushions on her way to the door. They fall straight back off the couch. Jenny answers the door.

MRS BETH, an Jewish woman in her sixties, is there.

MRS BETH
Hello, honey. Just doin' my rounds.
Thought I'd pop in.

JENNY
Hi, Mrs Beth. Come on in. Sorry but
the place is a bit of a mess.

Jenny returns to the fallen cushions and throws them back on the couch. They fall off again.

MRS BETH
Trust me, honey, it was a mess
before you even moved in. If Harry
were here, rest his soul, he'd fix
it up for you. There was nothing
that man couldn't do with a hammer.
He even tried to use it on me a few
times, believe me.

JENNY
(laughs)
At least you pay me a visit. How
many people can say that about
their landlady?

(CONTINUED)

CONTINUED:

MRS BETH
No-one else in this block, I can
tell you.

JENNY
Coffee?

MRS BETH
White 'n' one.

She sits. Jenny gets the coffee.

MRS BETH (CONT'D)
I won't waste my time tryin' to get
you to call me Rose.

JENNY
(smiles)
No point, Mrs Beth.

MRS BETH
So, how's that fly-by-night
boyfriend of yours?

JENNY
He flew by night.

MRS BETH
Good. I never liked him. He never
treated you right. You can do
better than that.

JENNY
I don't mind being alone. I like my
own company.

MRS BETH
That's because you've never found
Mr Right.

JENNY
I'd settle for Mr Alright.

MRS BETH
Don't sell yourself short. So are
you still gonna work for him?

JENNY
Oh no, I couldn't. I quit.

MRS BETH
(thoughtfully)
Well, another job will come. It's
for the best.
(MORE)

(CONTINUED)

CONTINUED: (2)

MRS BETH (CONT'D)

A beautiful, young girl like you,
you should be out kickin' your
heels up, playin' the field.

JENNY

I've got bigger fish to fry. I
bought a typewriter. I'm writing a
novel.

MRS BETH

She loses her job, so she spends
money on a typewriter.

JENNY

It's my ticket to success. I've
already started.

MRS BETH

What's it about?

JENNY

It's going to be a sort of an adult
fairy tale.

MRS BETH

Sounds raunchy.

JENNY

(laughs)

No not adult like that. Sort of
like a romance novel. It's called
'The Fairy Princess'.

MRS BETH

Nice. Original.

JENNY

It's about a princess who's
dispossessed after the king dies.

MRS BETH

Again, original. Is it about anyone
I know?

Mrs Beth smiles and raises her eyebrows knowingly.

JENNY

I'm not a princess.

MRS BETH

You are to me.

They share a genuine smile. Jenny clasps Mrs Beth by the hand
in a silent 'thank you'.

(CONTINUED)

CONTINUED: (3)

MRS BETH (CONT'D)
How long since you've seen your
father?

JENNY
A while.

MRS BETH
Jenny, phone your father. You never
know how long you have someone.
Trust me.

JENNY
Okay. I will.

MRS BETH
Good girl. Something's gonna come
your way, young lady. Believe me.
You just call your dad.

JENNY
Whilst looking for a new job.

Jenny smiles and looks thoughtfully at page one of her novel.

Mrs Beth watches her over the lip of her coffee cup.

INT.BRYAN'S OFFICE.DAY

Gloria and Heath sit on one side of a desk. Heath is playing
a game on a mobile phone.

Bryan sits across from them. He pushes aside a pile of paper.

BRYAN
So that's all clear.
(pause)
But there is one final thing.

GLORIA
You sort it out. That's what I pay
you for. I have an appointment.
Come, Heath.

Gloria stands.

Heath still plays his game.

BRYAN
It's not a minor detail.

Gloria sits, reluctantly. She looks at her watch.

BRYAN (CONT'D)
There is a caveat to the will.

(CONTINUED)

CONTINUED:

GLORIA

A what?

BRYAN

(nods towards Heath)

May I speak frankly?

Heath is still immersed in his game, punching buttons furiously.

GLORIA

Don't worry about Heath. Give him a phone and he can't hear or see anything.

BRYAN

Jim has left a significant portion of the estate to his daughter.

GLORIA

His daughter? How significant?

Bryan hands her a piece of paper.

Gloria snatches it rudely.

GLORIA (CONT'D)

This is preposterous. She went missing years ago. She's never been seen since.

BRYAN

Yes I remember. The poor little thing was only four when she disappeared.

GLORIA

So she can't claim her share of the estate.

Smugly, she hands the paper back to Bryan.

BRYAN

Obviously if she's dead, she can't.

GLORIA

Well obviously she's dead.

BRYAN

We don't know that for sure. Jim always held out hope.

GLORIA

Jim never accepted it.

(CONTINUED)

CONTINUED: (2)

BRYAN

Be that as it may, he has inserted a clause in the will which gives her a period of four months to make her claim should she be able to. His death is to be advertised regularly in the paper for that time.

GLORIA

This is ridiculous. Any one could come forward to claim that money.

BRYAN

Yes, but of course payment would be dependent upon a DNA test.

GLORIA

What nonsense.

BRYAN

I see no problem.

GLORIA

I'll contest it.

BRYAN

Gloria, if the girl is dead, obviously you're wasting your time. If not, and a genetic test shows her to be the rightful heir, then you won't win.

Gloria sits back in her chair with a grunt.

GLORIA

Absurd.

HEATH

(loudly)
High score!

Gloria jumps.

Bryan looks at Heath quizzically.

Heath smiles happily.

INT.SHOPPING MALL.DAY

Jenny stands outside a computer shop admiring the latest technology. She has her eye on one particular computer. She looks in her purse.

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CONTINUED:

JENNY

Not today, Jenny my girl.

ANGLE ON to an OLD WOMAN and a SPASTIC BOY who are collecting for the Spastic Center outside the shop.

Jenny pops a few dollars into the tin. The old lady smiles.

Jenny touches the spastic boy kindly on the head and moves off through the bustling crowd.

EXT.CITY STREET.DAY

Jenny cuts a striking figure as she moves through the suburban street. She has the easy elegance and grace which comes from not trying too hard.

A group of young men play basketball as she passes. One is distracted by her beauty and the ball hits him in the head.

His friends laugh, but their expressions change as they follow his gaze towards Jenny's retreating figure. Suddenly they all become very animated. One wolf whistles. Jenny turns and smiles.

Continued yells and whoops from the young men. She continues on her way with one last smile. The young men watch her depart, then return to their game.

EXT.ROY'S HOUSE.DAY

Jenny moves through a small but tidy front yard towards the front door of an old house. She moves onto the porch and knocks on the front door.

ROY (O.S)
Who is it?

JENNY
It's me.

ROY (O.S)
Come on in.

Jenny opens the door and enters.

INT.ROY'S LOUNGE ROOM.DAY

The place is simply furnished but well kept. ROY is standing on a chair, fixing a light bulb. He is a dark-skinned man in his sixties but in good condition for his age.

JENNY
Hey, daddy. I can do that. You'll fall and kill yourself.

(CONTINUED)

CONTINUED:

ROY

Jenny, the day a man can't change his own light bulbs is the day he should keel over and die.

(with one last twist of the globe)

There.

Roy steps down from the chair and looks at Jenny. He raises his arms.

ROY (CONT'D)

How's my Cinderella?

Jenny launches into an embrace. Roy holds her tightly and sways her gently from side to side.

ROY (CONT'D)

It's good to see you, baby. How you keeping?

JENNY

I'm keeping well, daddy.

ROY

I hope you're not drivin' those boys crazy?

JENNY

I'm not drivin' 'em crazy, I'm just drivin' 'em away.

ROY

(laughs)

Young men like looking at the shop front, but when it comes to purchasin' the goods- they generally hesitate. You want a drink?

JENNY

No thank you. I'm just passing through. Thought I'd see how you were doin'.

ROY

Well, I'm doin' just fine as you can see.

JENNY

You look good. I was wondering if you'd like to come over tomorrow night for dinner and a few drinks?

(CONTINUED)

CONTINUED: (2)

ROY
I'd love to. Just you 'n me?

JENNY
(evasively)
Maybe.

ROY
Maybe?

JENNY
I might invite another friend as well.

ROY
Fine by me.

JENNY
I gotta go now but I'll see you tomorrow - 'bout seven?

ROY
Sounds good. Won't you stay for a bit?

Jenny kisses Roy and heads for the door.

JENNY
Sorry dad. Gotta fly. See you tomorrow.

Roy smiles and waves as she leaves. He shakes his head with pleasure.

ROY
(to himself)
Young people. Always flittin' around like a butterfly above a flower.

He places his old light globe onto an open newspaper sitting on the table. He wraps in several sheets and moves away to the garbage bin to dispose of it.

ANGLE ON to the revealed page of the newspaper. It reads:

Lindfield Estate- Any person having any claim upon the estate of James Henry Lindfield has four months from the date of this publication to contest that right. Genetic test - mandatory.

DISSOLVE TO:

EXT.GLORIA'S MANSION-POOLSIDE.DAY

Gloria basks in the sun beside a pool reading the same notice in the newspaper. She wears a sun hat and sips on a cocktail with a bamboo umbrella in it.

Heath is reading a comic book.

GLORIA

I want you to run down to Bryan Petersen's office every so often to find out if anyone has made a claim on my estate.

HEATH

You mean dad's estate.

GLORIA

I mean my estate. But try not to let Bryan know you're doing it.

HEATH

How can I do that?

GLORIA

I don't know - be creative.
 (she looks at him closely
 over her sunglasses)
 God help us. Just hang around and chat up the secretary or something. But be discreet. I want to know if I need to mount a counter offensive.

Heath shrugs his shoulders and goes back to reading his comic book.

INT.JENNY'S APARTMENT.DAY

Mrs Beth and Jenny sit across the dinner table from one another. Jenny is reading to her.

JENNY

The princess was very happy with her adopted father, but she still longed to know the true secret of her birth.

MRS BETH

Hold on a minute. I thought she didn't know she was a princess.

JENNY

She doesn't but she knows she's adopted.

(CONTINUED)

CONTINUED:

MRS BETH

This fairy princess shouldn't get too hoity toity. She's no better than the next person.

JENNY

She knows that, but she also feels that she was destined for greater things.

The doorbell rings.

JENNY

(CONT'D)

That'll be dad.

Jenny moves towards the door.

MRS BETH

No one's better than you, but by the same token no-one's worse either.

Jenny opens the door and shows Roy into the room.

Mrs Beth adjusts her hair.

JENNY

Mrs Beth, this is dad. Dad, this is Mrs Beth. Roy takes Mrs Beth's hand as if he is about to kiss it.

ROY

Roy, actually. And you are?

Mrs Beth is taken aback by his gallantry.

MRS BETH

Rose.

ROY

By any other name t'would smell as sweet.

Roy kisses Mrs Beth's hand. She is won over.

Jenny smiles. Her plan is working.

MRS BETH

Won't you sit down, Roy?

ROY

Don't mind if I do, Rose.

Roy and Mrs Beth sit at the table.

Jenny strategically moves away towards the kitchen.

(CONTINUED)

CONTINUED: (2)

MRS BETH

So, Roy, you're Jenny's adopted father?

ROY

And a prouder adoptive father there never was.

JENNY

Now don't you go boasting about me, daddy.

MRS BETH

She's a credit to you. You've done a fine job in raising her.

ROY

Why thank you. She certainly has turned into a fine woman. Kind, courteous and cheerful. As some lucky man is gonna find out one day.

JENNY

Don't embarrass me, now.

ROY

It's strange you know, but in some ways she's very like my wife, though of course there's no blood relation.

MRS BETH

Is your wife...?

ROY

Oh no, no. Rest her soul. Betty's been dead these past seven years.

MRS BETH

I'm sorry. Did you ever remarry? If you don't mind me asking?

ROY

Not at all. No. Truth to tell, I never did feel the need. And you?

MRS BETH

Harry died over five years ago. I never remarried.

A silent moment between the two cements their mutual interest.

Jenny brings out some drinks.

(CONTINUED)

CONTINUED: (3)

MRS BETH (CONT'D)

So did Jenny tell you she's writing a novel?

ROY

No.

MRS BETH

It's a fairy tale.

JENNY

It's my destiny.

MRS BETH

You need to get out more if you want to turn that fairy tale into your destiny. Maybe I can help.

JENNY

What do you mean?

MRS BETH

If you want it, I got you a job.

JENNY

Oh, Mrs Beth.

Jenny throws her arms around her. Mrs Beth gives her a kiss.

MRS BETH

My brother, Bill, owns a diner. He's looking for staff right now. The pay's not all that great, but if you're interested, you can start right away.

JENNY

Oh thank you, Mrs Beth.

MRS BETH

That's how you turn a story into your destiny. That's how the princess wins back her kingdom.

ROY

Why, it looks like your story's started already, Jen. This here's your fairy godmother.

Roy places a friendly hand on Mrs Beth's arm.

MRS BETH

When you put on a warm coat and get on outside, something interesting always happens.

(MORE)

(CONTINUED)

CONTINUED: (4)

MRS BETH (CONT'D)

It may not be what you expect, mind you, but when you open a door, there's usually some sort of breeze blowing.

Roy squeezes Mrs Beth's arm and shares a smile with her.

INT.GLORIA'S BEDROOM.NIGHT

Gloria sits at her dressing table, in front of a mirror. She looks around guiltily, then opens a drawer and pulls out an old photograph album.

She picks her smoking cigarette from the ashtray and grabs for her martini. She rummages through the papers in the box until she finds what she is looking for.

She flicks through the family photographs. She looks at a picture of a woman who looks like Jenny, standing beside a little girl. Gloria bites her lip, takes a big swig of her martini and looks at herself in the mirror. She stares, lost in thought, as the cigarette smoke rises around her hardened face.

EXT.BILL'S HAMBURGER AND FRIES.DAY

Jenny stands outside a diner. It sits against the backdrop of the city skyline. In broken neon the sign outside reads: Bill's urger and F ies.

INT.BILL'S HAMBURGER AND FRIES.DAY

Jenny walks into the crowded diner. She is greeted by BILL, the owner, who is in his later middle age. He has a friendly face but right now he is flustered - unable to cope with the number of customers.

BILL

(shaking hands)

It's lovely to meet you, miss but as you can see I have my hands full right now.

Jenny sees his problem, immediately grabs an apron and jumps straight into action.

JENNY

I'm on it.

MONTAGE

JENNY (V/O)

And so the fairy princess worked harder than she ever had before.

Jenny works hard, obviously labouring under the conditions.

(MORE)

(CONTINUED)

CONTINUED:

JENNY (V/O) (CONT'D)

Bill hurries her along in the kitchen where she struggles to keep up with the burger output.

JENNY (V/O) (CONT'D)

The hours were long and the menial work demanding.

In the dining area she hurries from table to table accidentally knocking over a milk shake on a CUSTOMER. He abuses her. She does her best to clean up the mess.

ANGLE ON to an opened newspaper which reads:

Lindfield Estate- Any person having any claim upon the estate of James Henry Lindfield has six weeks from the date of this publication to contest that right. Genetic test - mandatory.

JENNY (V/O) (CONT'D)

But still she was happy.

Jenny, at night, hunched over her typewriter.

JENNY (V/O) (CONT'D)

She had true friendship in the shape of her fairy godmother.

Mrs Beth pops by and helps Jenny brighten up her apartment. They scrub the walls and paint them.

JENNY (V/O) (CONT'D)

There was no way that the fairy princess could ever repay Mrs Beth's kindness. Her golden coach was a new coat of paint and her white horses were measured in many smiles of true affection.

Roy enters the room. Mrs Beth and Jenny look at each other. Struck by the same thought they flick paint all over Roy.

After Roy overcomes his surprise, the three of them laugh together riotously.

JENNY (V/O) (CONT'D)

She may not have known her real father, but no father could ever have been better to her than Roy. Although she was not rich in money, she was rich in love.

Jenny stops in the street. She admires a new computer through a shop window.

She is approached by a vagrant.

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CONTINUED: (2)

JENNY (V/O) (CONT'D)
 And as Roy had taught her, she never forgot those less fortunate than herself.

She looks in her purse and pulls out a few dollars and gives the money to him. He is grateful and thanks her.

JENNY (V/O) (CONT'D)
 But it's hard to reach the stars when you're firmly rooted in the earth. And the fairy princess yearned to taste the good life she vaguely sensed was rightly hers to claim.

Back at work she scrubs the tables at the end of the day. Her hair is a mess and she looks exhausted. Bill taps her on the shoulder and motions for her to go home. She smiles, hangs up her apron and leaves the shop.

EXT. CITY STREET. EVENING

Jenny walks slowly down the road. She is scratched and bruised from her menial chores. As she walks, she considers a burn on her elbow and winces.

She stops to give a dog a piece of leftover hamburger when she hears uproarious laughter coming from within a bar. She looks in her purse and thinks 'What the hell' and enters.

INT. BAR. EVENING

Jenny sits at the bar. As the BARMAN prepares her drink, Jenny turns to watch the frivolity which drew her in.

David is standing on a table. He wears an Aussie swagman's hat, complete with dangling corks. He is trying to guzzle a yard of ale in one go.

A dozen other men sit in front of him applauding and laughing with such vigour that Jenny cannot help but smile.

The barman returns with Jenny's drink.

BARMAN
 There you go.

JENNY
 Thanks. Tell me, what's the story with Crocodile Dundee?

BARMAN
 That's David Bentley - the writer.

(CONTINUED)

CONTINUED:

JENNY

The David Bentley? What's he celebrating?

BARMAN

I'm not sure if it's the success of the book he's just written, or if it's to the success of the book he's about to write. I hear he gets two million advance per book.

The barman begins to clean the bar top.

BARMAN (CONT'D)

Some guys get all the breaks.

JENNY

Some guys make all the breaks.

BARMAN

It's not what you know, it's who you know.

JENNY

Yeah, but *who* you know largely depends on *what* you know.

The barman stops cleaning and smiles at Jenny.

BARMAN

Who are you who is so wise in the ways of the world?

Jenny laughs. She sips on her drink. The barman smiles at her.

The crowd roars with laughter.

Jenny and barman look over in time to see David slip as he tries to get off the table. He is obviously quite drunk. More laughter as David tries to get down. He finally does so and sits awkwardly to more laughter and applause.

BARMAN (CONT'D)

What a life, huh? The guy spends half the year writing here and half the year writing over in Sydney, Australia.

The barman moves away to serve another customer.

Jenny watches David as he makes his way over to the bar to get a drink. She turns away to make sure that he has not seen her watching him.

(MORE)

(CONTINUED)

CONTINUED: (2)

BARMAN (CONT'D)

He stands beside Jenny as he waits for the barman. Jenny does a small double take.

She recognises him from the pawn shop.

JENNY

Nice hat.

DAVID

Pardon me?

Jenny points.

DAVID (CONT'D)

Oh, yeah.

(laughs)

Sorry, I'm not at my best right now.

JENNY

I have some Aussie friends, so I'll ignore that.

(pause)

You don't remember me, do you?

David looks at her quizzically for a moment, then snaps his fingers.

DAVID

The typewriter girl.

Jenny nods.

DAVID (CONT'D)

Did you get it for a hundred?

JENNY

Thanks to you.

DAVID

Well good for you.

David takes a closer look at her.

DAVID (CONT'D)

I must be in Heaven 'cos I've just seen an angel.

Jenny nearly chokes on her drink. David gets out a handkerchief.

DAVID (CONT'D)

Are you okay?

Jenny gets her breath back.

(CONTINUED)

CONTINUED: (3)

JENNY

I'm fine.

She looks at David and begins to laugh.

David is bemused. He looks around to see what's so funny.

DAVID

I'm missing something.

JENNY

No. I'm sorry. I was laughing at you.

David is surprised. He is not used to being treated like this.

DAVID

Oh. Well. At least you're honest.

JENNY

I am sorry. I just saw the funny side of being propositioned by a - what are they called - swaggy?

Saying this gives Jenny the giggles again.

David is enjoying it but he feigns offence.

DAVID

On the other hand, maybe I'm not ready for too much honesty.

JENNY

You are David Bentley - the author, aren't you?

David is flattered.

DAVID

That's me.

JENNY

Then surely you can come up with a better pick-up line than that?

DAVID

Hey, just because I'm a writer doesn't mean I'm an expert in pick-up lines.

JENNY

That's not what I hear.

(CONTINUED)

CONTINUED: (4)

DAVID
Oh yeah. And what do you hear?

JENNY
Well, read actually - in 'People'
magazine.

DAVID
Listen...

Jenny has forgotten to take off her name tag from work. David reads it.

DAVID (CONT'D)
Jenny - don't believe everything
you read in 'People' magazine.

Jenny closes her eyes with embarrassment and takes off the name tag.

The barman comes over.

BARMAN
Yes, sir.

DAVID
Same again please.

The barman flashes Jenny a smile and moves away.

JENNY
Then you're not a wild womanizer?

DAVID
(taken aback)
Well, I...

JENNY
Uh huh.

DAVID
What does 'uh huh' mean?

JENNY
It means, 'uh huh'.

BRAD, one of Bryan's friends comes to rescue him.

BRAD
Come on, Dave. Where are the beers?

DAVID
They're coming.

Brad notices Jenny.

(CONTINUED)

CONTINUED: (5)

BRAD
Why hello. Now I see why young David is taking so long to get the order.

DAVID
Um Brad, this is Jenny; Jenny, Brad.

Brad takes Jenny's hand and kisses it.

BRAD
Enchanted.

David is a little jealous. Jenny plays it for what it is worth. She looks at David as she speaks.

JENNY
Why thank you, Brad. My, what a gentleman.

The barman returns with the beer.

BARMAN
There you go.

He winks at Jenny again as he sets them down. David notices.

BRAD
Come on, Dave.
(flirting)
Nice to meet you, Jenny.

JENNY
(laughing)
Right back at you, Brad.

DAVID
Alright, alright. Take the beers.

Brad leaves but the barman is still hanging around.

DAVID (CONT'D)
Do you mind?

The barman reluctantly takes the hint and leaves.

DAVID (CONT'D)
(impulsively)
Meet me later on?

JENNY
Ooh, a proposition. But isn't this some sort of special occasion for you?

(CONTINUED)

CONTINUED: (6)

DAVID
Are you kidding? A night with you -
now that would be a special
occasion.

JENNY
Smooth, very smooth.

Jenny looks at her watch.

JENNY (CONT'D)
I tell you what. I'm going to go
home and powder my nose. I'll come
back in a couple of hours. If
you're still keen then - maybe we
could go for a drink or two. No
work tomorrow.

DAVID
I'll buy you dinner.

JENNY
Let's just see if you're still as
keen when I come back.

DAVID
I will be.

JENNY
(stands)
We'll see.

DAVID
So, I'll see you later then?

JENNY
Just call me McArthur.

DAVID
Hmm?

JENNY
I shall return.

She sashays out of the bar.

David watches her all the way.

In the background the barman can be seen doing the same
thing.

DAVID
Now that is one sexy woman.

(CONTINUED)

CONTINUED: (7)

BARMAN

You said it.

David does a double take at the barman who resumes wiping down the bar.

Noise erupts. Spurred on by Brad, David's friends are making fun of his interest in Jenny. He smiles, enjoying the attention.

He looks back in Jenny's direction but she has gone. David returns to the group to resume the boisterous boys' stuff.

The fading noise falls to silence.

DISSOLVE TO:

INT.SAME BAR.CLOSING TIME

We hear the clutter of glasses being put away.

Jenny re-enters the bar looking spectacular in a black evening dress.

David is slumped, apparently asleep on the same table he was standing on earlier. He is the only customer left in the bar.

She moves over and sits beside him.

JENNY

Hey, sleepy-head.

David comes to with a start.

DAVID

Uh what? What?

JENNY

It's okay.

DAVID

What?

JENNY

It's alright. You were asleep.

David comes around.

DAVID

Oh, hi. What time is it?

JENNY

Closing time.

David is drunk. He tries to focus on Jenny.

(CONTINUED)

CONTINUED:

DAVID
Wow. You look beautiful. I knew
there was a reason I stayed here.
Come back to my place?

JENNY
I think maybe you should get some
sleep.

DAVID
(yelling)
Hey, bartender, could you call me a
cab?

BARMAN
Yeah, okay.

David overbalances and falls backwards off his chair. He
crashes to the floor.

JENNY
Oh, my God. Are you alright?

Jenny picks David from the floor and helps him back into his
chair.

DAVID
(yelling abruptly)
Taxi!

Jenny laughs, relieved that he is unhurt.

The barman is on the phone.

BARMAN
Hold your horses!

JENNY
You sure?

DAVID
I'm fine. Never been chipper..er.
(very loudly)
Taxi!

BARMAN
It's coming, for cryin' out loud!

JENNY
As long as you haven't broken
anything.

DAVID
Hang on. I'll check.

David clumsily feels in his pocket and pulls out his keys.

(CONTINUED)

CONTINUED: (2)

DAVID (CONT'D)
 Let me see. House key. Car key.
 Boat key. The keys to my life.
 (saluting)
 All present and accounted for, sir!

JENNY
 Maybe we should take a rain check.

DAVID
 (desperately)
 No please. Don't go. I'm going to
 Australia tomorrow and I'll never
 see you again. Please. I have a
 deadline and I have to go to
 Australia and you're so beautiful.
 (pause)
 I'm sorry. I don't usually drink
 this much.

BARMAN
 Taxi's coming.

DAVID
 Please? Just for a nightcap?

Jenny shakes her head and laughs.

JENNY
 The last thing you need is a
 nightcap. But I guess someone has
 to get you home safely.

DAVID
 No-one ever worried before.

Jenny takes David's arm and helps him up.

JENNY
 Come on, mate.

David is very unsteady on his feet. Jenny helps him towards
 the door.

JENNY (CONT'D)
 Oops. Careful now. There we go.

David sings: 'For We're Bound for Botany Bay' as they exit.

JENNY (CONT'D)
 (to the barman)
 Good night. And thank you.

The barman stares after them. He wipes the bar.

(CONTINUED)

CONTINUED: (3)

BARMAN
Lucky schmuck.

EXT.DAVID'S MANSION.NIGHT

A long driveway leads up to a mansion. In the background, lights shine on the bay.

INT.DAVID'S LOUNGE ROOM.NIGHT

The house is sparsely decorated but for a few exotic ornaments. Two huge vases frame the doorway.

The furniture is not abundant but what furniture there is, is very expensive. This is a rich, single man's pad.

Jenny enters.

JENNY
Did you know that your toilet is
bigger than my apartment?

David, hat askew, face is fast asleep on the lounge. He snores loudly.

Jenny stifles a laugh, then with a smile, she arranges a makeshift pillow and blanket for him. She kisses his forehead and strokes it thoughtfully.

ANGLE ON to David's keys on the lounge room table.

DISSOLVE TO:

INT.DAVID'S LOUNGE ROOM.MORNING

Light streams through the window. David is still asleep on the lounge. Jenny is up. She puts her shoes on and makes her preparations to leave. She looks down at David fondly.

JENNY
My handsome prince.

She kisses him on the forehead and is about to leave when she notices his keys on the table. She looks from the keys to David, then back again. She seems to be struggling with the birth of an idea.

JENNY (V/O) (CONT'D)
All of a sudden, the fairy princess
had an idea.

She looks down at the keys and hesitates for a moment. She checks once again that David is still asleep.

(CONTINUED)

CONTINUED:

JENNY (V/O) (CONT'D)
 It was a very naughty idea and even as she thought of it she was ashamed of herself. But sometimes, like children with candy, we can't always help ourselves.

With a sudden resolve, she grabs the keys and hurries out of the room.

INT. SHOPPING MALL. MORNING

A sign reads: 'Keys Cut Here.' Jenny stands waiting for the KEY CUTTER to finish. She is conscious of the way she looks with her unkempt hair and in her evening dress.

A few PASSERS-BY look at her. She looks around guiltily.

A DOG looks at her accusingly but she gives it a loving pat and some candy from her purse. The dog is won over.

The key cutter hands David's keys and the duplicate set back to her.

JENNY (V/O)
 She cut the keys to the handsome prince's castle while he was still asleep. She had caught a glimpse of the life she had always wanted. It was time to take a chance.

She hurries off.

The key cutter has a quick look at her legs as she hurries away.

The dog looks at him accusingly.

He shrugs.

EXT. DAVID'S MANSION. MORNING

Jenny pulls up to David's place in his B.M.W.

JENNY (V/O)
 She was acting on a desire so old and ingrained, she didn't have the will to resist it.

She steps out of the car as quietly as she can and walks towards the house. The pebbles in the driveway conspire to give her away and she grimaces with every step.

(MORE)

(CONTINUED)

CONTINUED:

JENNY (V/O) (CONT'D)

She takes off her shoes. She gets out the duplicate keys and opens the front door.

INT.DAVID'S MANSION.MORNING

Jenny enters the house as stealthily as she can. On tip-toe, she enters the lounge room and replaces David's keys. Beside these she leaves a note.

She puts the duplicate set of keys in her handbag. She leaves.

PAN ON to the note.

JENNY (V/O)

Dear David, Sorry I had to leave but duty calls. Maybe we can get together at Christmas? Call me when you get back. Love Jenny.

PAN BACK from the note which is now in David's hand. He is resting on his elbow, reading it.

DAVID

No address. No number. Great!

He slumps back onto the lounge and grimaces with hangover pain. He lies, wide-eyed and thinking.

EXT.DAVID'S MANSION.AFTERNOON

Jenny hides near a tree, a distance from David's mansion. Two suitcases sit on the road beside her.

A taxi picks up David who looks a little worse for wear. He throws a large suitcase into the trunk, gets into the taxi and it drives away.

Jenny comes out of her hiding place, crosses the road and lets herself into David's house with the duplicate keys.

INT.DAVID'S MANSION.AFTERNOON

Jenny enters the mansion. She puts down her suitcases.

JENNY

I'm home.

Jenny stands at the door to the lounge room. She walks into the room and looks through the pictures of David on the mantelpiece. She notices that there are several different women in the shots with him.

JENNY (CONT'D)

You are the little playboy aren't you, Davey boy?

(MORE)

(CONTINUED)

CONTINUED:

JENNY (CONT'D)

She sees a multitude of awards on the wall for major sales of novels.

JENNY (CONT'D)

And not just a pretty face either.
One day I'm gonna win one of you
guys.

She moves over to a bookshelf and picks up one of David's books. She flicks through it for a moment then her attention is captured by the beauty of the harbour. She walks outside into the sunlight.

EXT.DAVID'S MANSION- BACK YARD.AFTERNOON

Clutching David's book to her chest she walks, as in a dream, past a swimming pool, to an ancient stone wall and sits on some steps leading down to the water.

DISSOLVE TO:

INT.BRYAN'S WAITING ROOM.DAY

Heath watches Bryan's secretary, IMOGEN, as she types. She is very attractive and also aware of his not-too-subtle attention. She looks up and smiles.

IMOGEN

Are you sure you don't want me to
let Mr Petersen know you're here?

HEATH

Oh no, don't do that. I'll just sit
here for a while. If that's okay?

IMOGEN

(smiles)
Suit yourself.

She goes back to her typing. Heath is hanging around, pretending to read a magazine but he is still obviously staring at her.

HEATH

I don't suppose you know whether
there's been any claims on the
Lindfield Estate?

IMOGEN

Oh, I can't discuss that. You'll
have to take that up with Mr
Petersen.

HEATH

No. No. That's fine.
(pause)
Are you doing anything tonight?
(MORE)

(CONTINUED)

CONTINUED:

HEATH (CONT'D)

Bryan enters to get some papers and sees Heath.

BRYAN
(surprised)
Hello Heath. What are you doing here?

HEATH
I, er... I was just leaving. Bye.

Heath stands abruptly. He knocks over a stack of magazines in his haste and makes a feeble attempt at correcting the pile.

Bryan looks perplexed. He looks towards Imogen, who shrugs. He scratches his head and re-enters his office.

Imogen shakes her head, smiles and goes back to her typing.

INT.PHOTO SHOP.DAY

Jenny hands in the photographs of David she has taken from his lounge room, along with several photographs of herself. She speaks to a middle aged PHOTOGRAPHER who owns the shop.

JENNY
Excuse me, sir. Could you please touch up these photographs?

PHOTOGRAPHER
Excuse me?

JENNY
Can you take *these* photographs and *these* photographs and make it look as though the person in *these* photographs, me, appears in *these* photographs, which are not of me?

The man looks at the photographs.

PHOTOGRAPHER
You want I should add you next to these people?

JENNY
Uh, no. Actually I was wondering if you could sort of cover up the girls and put me in their place?

The photographer looks up at Jenny and raises his eyebrows.

Jenny feels the need to explain

(CONTINUED)

CONTINUED:

JENNY (CONT'D)
It's a joke. Sort of thing.

The man looks less than convinced.

PHOTOGRAPHER
Sounds hilarious.
(scanning them)
Okay, If you come back later today
they should be ready.

JENNY
Thank you. It's going to be a big
laugh.

The photographer looks at Jenny over the rims of his glasses.

PHOTOGRAPHER
I'm sure.

DISSOLVE TO:

INT.DAVID'S LOUNGE ROOM.EVENING

Jenny adjusts the photos on the mantelpiece.

JENNY
There we are. Perfect.

We see the finished products. There is Jenny beside David in
all the photographs.

JENNY (CONT'D)
Now that's a nice one.

She sips on a glass of champagne and explores the handsets in
the lounge room.

JENNY (CONT'D)
More technology than Ironman.

JENNY (CONT'D)
She picks up a remote, pushes a button and a large television
screen drops down from the ceiling.

JENNY (CONT'D)
Very civilised.

She picks up another, pushes the button and a bar swings out
of the wall.

JENNY (CONT'D)
I could live like this.

She moves over to the bar but when she gets there she stops.

(CONTINUED)

CONTINUED:

JENNY (CONT'D)
 Wait a minute, Jen, don't take anything that isn't yours. You may be a house borrower but you are not a thief.

She moves away from the bar. With the click of a button it withdraws into the wall.

Jenny continues to survey her new domain. Through a doorway we see David's whiz-bang computer.

JENNY (CONT'D)
 And I won't be using you either, mister. Typewriters don't store incriminating evidence.

She pats her old typewriter.

The doorbell rings.

JENNY (CONT'D)
 Oh, my God.

Jenny goes into panic mode. First she looks for a place to put down her glass. She can't decide where to put it.

The doorbell rings again.

JENNY (CONT'D)
 Just a minute.
 (under her breath)
 Oh my God. Oh my God. Oh my God.

Finally, she puts down the glass, adjusts her attire, checks what she looks like in the mirror, touches her hair and takes a deep breath.

The doorbell rings again.

JENNY (CONT'D)
 Coming!

She goes to the door and opens it. YVONNE, an opulent, well-presented middle aged woman, stands there.

JENNY (CONT'D)
 Yes. Can I help you?

YVONNE
 Oh. Hi. I was, er, wondering if David had gone yet. I came to say goodbye. I couldn't remember if it was today, or tomorrow.

(MORE)

(CONTINUED)

CONTINUED: (2)

YVONNE (CONT'D)

Yvonne is suspicious and tries to see into the house beyond Jenny.

JENNY

Oh, yes. He left earlier today.

YVONNE

I see. And you are..?

JENNY

Jenny. I'm Jenny, David's kid sister. I'm house sitting for him while he's overseas.

YVONNE

Really. David never told me he had a baby sister.

Jenny laughs a nervous laugh.

JENNY

Well as you can see, he does.
(points to herself)
Me.

Again she laughs nervously.

Yvonne's poodle trots in. Jenny spontaneously picks it up.

JENNY (CONT'D)

Oh aren't you beautiful. What's your name.

YVONNE

His name's Frank, same as my husband. I'm Yvonne, David's neighbour. I generally look out for the place for him when he's out of town. Do you mind if I...

Yvonne points into the house.

JENNY

Oh no, of course. Sorry. Come in, please.

YVONNE

Thanks. 'Course I won't need to this year with you being here. Funny, he never mentioned to me you were coming.

Yvonne enters. She is still a little suspicious as she looks around.

(CONTINUED)

CONTINUED: (3)

JENNY

It was sort of a last minute thing,
you know? My lease was up and
stuff.

Yvonne has moved towards the photographs.

YVONNE

That's remarkable.

JENNY

Pardon me?

YVONNE

This photograph.

JENNY

Oh yes, these are mine. I brought
them with me. Reminds me of home.
Yvonne picks up the photograph.

YVONNE

It's uncanny but...

Without thinking, Jenny rips the photograph out of Yvonne's hands and puts the poodle behind her back. Then she realises what she has done and brings the dog forward and hides the photograph behind her back. Looking at Yvonne's startled expression she realises the abruptness of her action and gives the poodle to Yvonne who takes it.

JENNY

What's uncanny?

YVONNE

(suspicious)

That photograph I coulda sworn it
was sitting there for years but...

JENNY

(nervously)

Yes, well, it's mine.

(Changing the subject)

Can I get you a cup of coffee or
some tea perhaps?

Yvonne is still snooping around.

YVONNE

No thanks. So, how's your mother?

JENNY

Oh, fine.

YVONNE

And your father?

(CONTINUED)

CONTINUED: (4)

JENNY

Oh still the same, you know...

YVONNE

I thought your father was dead.

JENNY

That's what I mean.

YVONNE

There's something fishy going on around here.

Jenny takes the offensive.

JENNY

What are you suggesting - that I'm not David's sister?

YVONNE

I didn't say that...

JENNY

No, that's obviously what you're insinuating though.

YVONNE

Okay now. Hold your horses. Don't get yourself all steamed up. I'm just doing my job and looking out for David that's all.

JENNY

I am David's sister. I am.

YVONNE

Okay. Okay. I'm sorry. We got off on the wrong foot, that's all. Let's see if we can start again. Okay?

Yvonne hands back the dog in friendship. Jenny takes it.

YVONNE (CONT'D)

After all if Frank likes you...

JENNY

I'm sorry I'm just in a bit of a muddle. My lease expired. I have no place of my own. I'm like a fish out of water at the moment.

YVONNE

No, I'm sorry. You seem like a nice kid but I had to give you the third degree.

(CONTINUED)

CONTINUED: (5)

JENNY

Of course.

YVONNE

Good. Then let's be friends. After all, we are neighbours.

JENNY

Come on in any time you like. Any friend of David's...

YVONNE

Thanks. I'll bring over a couple of bottles of wine one night and we'll both get plastered.

JENNY

(laughs)

Sounds good. What about Frank? Can I mind him for a while.

YVONNE

You want to mind Frank?

Jenny nods towards the poodle.

YVONNE (CONT'D)

Oh sorry, you mean that Frank.

(laughs)

Yeah sure, why not? He practically lives here anyway. Like brother like sister, huh?

(smiles)

And just looking at you, my husband Frank probably wouldn't mind being minded by you either.

Jenny laughs.

Yvonne leaves.

Jenny waves goodbye and closes the door. She leans back onto it and lets out a sigh of relief.

JENNY

That was a close one. It's about time you learned a few more details about your older brother, kiddo.

INT.DAVID'S LOUNGE ROOM.NIGHT

Jenny has settled onto the lounge room floor with a bottle of wine. Frank sits beside her. She pours him some wine into a bowl which he greedily laps up. She has David's photo albums spread out all over the floor.

(CONTINUED)

CONTINUED:

On the television is some home video blaring away. We see and hear David on the screen giving a speech. Jenny looks at pictures of David with his mother and father; David receiving awards; David and friends; David with the inevitable series of beautiful women. In one scrapbook Jenny finds a series of 'thank yous' from various charities to which he has made generous donations.

JENNY

You are a good man, David Bentley.

The home video goes to static for a moment which catches Jenny's attention. Another piece of video tape follows. It is taken of David with some poor little Indian children. They beset him on all sides. They clamor all over him and he is laughing with joy. He cuddles one little girl.

David speaks to the camera.

DAVID

These are my children from Calcutta. I visit them whenever I can. And this little girl...

(he kisses her on the head)

...this little girl is my special favorite.

The little girl hugs David tightly. He returns the hug. Jenny looks from the screen to the piece of paper in her hand. We read:

'The Calcutta Children's Fund wishes to thank its special sponsor David Bentley for his generous donation of \$500,000 dollars.

Jenny's wipes away a tear.

JENNY

That's so lovely.

She sees David's book on the floor and picks it up. She begins to read.

DISSOLVE TO:

SAME SETTING.SUNRISE

The cock crows as the sun peers over the horizon. Jenny reads the last page of David's book. She finishes, closes it and lays back on the couch holding the novel to her chest. She is deep in thought. She closes her eyes.

DISSOLVE TO:

SAME SETTING.LATE MORNING

Jenny wakes suddenly, wide-eyed with a start. She sits up abruptly and looks at the clock. It is ten A.M.

JENNY

Oh my God!

She gets up quickly and makes for the door, banging her leg on the coffee table in her haste.

JENNY

(CONT'D)

Ow! Ow! Ow!

She hops around looking for her keys, grabs them, throws on a coat and races out the door.

INT.BILL'S HAMBURGER AND FRIES.LATE MORNING

Jenny runs through the door. A quick glance is enough to show that the diner is full of customers.

She races behind the counter and into the kitchen. Where Bill is in a bit of a flap. He cooks hamburgers. Plates seem to be everywhere. Mrs Beth is helping him.

JENNY

I am so sorry, Mr Beth.

Hurriedly she puts on her apron and ties her hair back.

BILL

Where have you been? Have you seen how many customers we have this morning?

MRS BETH

(to Bill)

So cook! Cook!

Bill shakes his head. Jenny grabs two meals and goes into the diner.

JENNY

(over her shoulder)

Sorry.

Bill goes back to reading orders and panicking.

CUSTOMER #1 and CUSTOMER #2 sit at a table. They look at Jenny rather lasciviously as she approaches them. Her hair is unkempt and in her haste she has not properly done up her top buttons.

The two men glance at one another. CUSTOMER #1 winks at the other.

(CONTINUED)

CONTINUED:

JENNY (CONT'D)
So, who ordered the burger?

Customer #1 is furthest from her. He raises his hand. As Jenny bends over the table to put down the plate she shows some cleavage. Customer #2 'accidentally' touches her on the breast. She jerks back violently. The hamburger flips up all over his lap.

CUSTOMER #2
(standing)
Hey!

JENNY
How dare you. You, you ... pig!

Jenny shouts this so vigorously that everyone in the diner stops to look.

In the foreground we establish Heath. He turns around.

CUSTOMER #2
Look what you did, you klutz! He
wipes himself down.

JENNY
You put your hand on my breast.

CUSTOMER #2
Hey is that a crime?

Mrs Beth has walked in.

MRS BETH
It is, as a matter of fact.

CUSTOMER #2
Who the hell are you?

She grabs a towel from the counter.

MRS BETH
Wonderwoman.

She throws him the towel.

MRS BETH (CONT'D)
Now clean yourself up and get out.

CUSTOMER #2
Hey wait a minute...

(CONTINUED)

CONTINUED: (2)

MRS BETH
Unless you wanna get charged.

Customer # 2 points to the burger on the floor.

CUSTOMER #2
I ain't payin' for that.

MRS BETH
Not charged for food, charged for assault, you moron. Now get out and keep your hands to yourself from now on.

Customer #2 throws down the towel and leaves with his friend, slamming the door behind him.

Jenny and Mrs Beth clean up the mess which is right next to Heath.

JENNY
Thank you, Mrs Beth.

MRS BETH
You're welcome, honey. I hate men like that. So what happened to you? You look like my first marriage.

JENNY
I overslept. Oh, and Mrs Beth, I won't be around the apartment for the next few months. I'll still pay the rent.

MRS BETH
You staying with Roy?

JENNY
No, down by the Marina in a friend's house.

MRS BETH
Who do you know down by the Marina?

JENNY
(evasively)
Just an old friend.

Jenny and Mrs Beth stand up.

By chance, Heath stands up at the same time.

For a brief moment Heath and Jenny look at one another. Some flicker of genetic memory passes between them.

(CONTINUED)

CONTINUED: (3)

HEATH

Excuse me.

Heath passes.

MRS BETH

Nice looking guy, huh?

JENNY

That's not what I was thinking.

MRS BETH

Fussy.

There is a large crash in the kitchen. We hear Bill's muffled curses.

Jenny and Mrs Beth look at one another and place their hands to their mouths to stifle their laughter.

MRS BETH (CONT'D)

Bill never married. He's not used to pressure. Come on.

They exit behind the counter.

INT. GLORIA'S LOUNGE ROOM. DAY

Gloria smokes a cigarette and pours herself a drink. Heath sits, watching her. He holds a framed photograph in his hand.

HEATH

Why don't you just ask Mr Petersen if anyone's contested the will?

GLORIA

Because I don't want to seem anxious.

HEATH

About what?

GLORIA

Never mind.

Gloria appears lost in thought.

Heath has something on his mind.

HEATH

Um ...

GLORIA

Um um um. Can't you think any quicker than that?

(CONTINUED)

CONTINUED:

HEATH

Um ...

GLORIA

For God's sake, Heath, spit it out.

HEATH

That inheritance. I was wondering about my sister who went missing.

GLORIA

Why?

HEATH

Oh, it's probably nothing...

GLORIA

Heath. Speak.

HEATH

I was in a diner today and I saw a girl working there. I dunno. It was funny.

GLORIA

What was funny?

HEATH

Um ...

Gloria casts him a look of total disdain.

GLORIA

Was she pretty?

HEATH

Yeah but...

GLORIA

Well there's your answer. You're a perv.

HEATH

No, it wasn't like that. It was... I think she sensed something too.

GLORIA

What did she look like?

Heath holds up the photograph he has in his hand.

HEATH

Like this. Dad's first wife. That's what was so strange.

(MORE)

(CONTINUED)

CONTINUED: (2)

HEATH (CONT'D)

Gloria makes her way over to Heath.

GLORIA

It's just a coincidence. In a city of this many people every so often you're going to find someone who looks like someone else.

(mock nonchalance)

So, what was the name of the diner?

DISSOLVE TO:

INT. BILL'S HAMBURGER AND FRIES. DAY

Things are quiet. Only a few customers. Jenny is serving coffee.

In the near corner, cloaked behind a magazine, is Gloria. She watches Jenny, clandestinely. Inside her magazine is the (now unframed) picture of Jim and his first wife. Gloria compares the picture with Jenny. This is possibly Jim's daughter. Gloria seems lost in thought for a while, then she angrily slams the magazine shut, revealing Jenny.

JENNY

More coffee, ma'am?

GLORIA

(startled)

No. And you shouldn't sneak up on people like that.

Jenny smiles politely and moves away.

Roy enters.

JENNY

Dad!

Gloria looks up. She obviously recognises this man.

Jenny walks over to Roy, gives him a kiss and sits him down.

JENNY (CONT'D)

What are you doing all the way over here.

ROY

Can't a man come and see his daughter when the mood takes him?

Mrs Beth pokes her head above the counter.

MRS BETH

Hello, Roy.

(CONTINUED)

CONTINUED:

ROY
Why hello there, Rose. And might I
say how beautiful you look today?

MRS BETH
(straightening her apron)
Thank you, Roy.

CUT TO:

Roy cooking in the kitchen behind Mrs Beth.

BILL
(mimicking - making fun of
her)
Hello, Roy. Why thank you, Roy.

Mrs Beth flicks him with a tea towel out of Roy's line of sight.

Bill laughs mischievously.

BACK TO:

In the diner, Gloria strains to eavesdrop.

ROY
Rose tells me you're stayin' down
by the Marina.

JENNY
At a friend's. Daddy, can I ask you
something?

ROY
Of course you can, darlin'.

Jenny sits beside him.

JENNY
When I was adopted out to you, you
never met my real parents, did you?

ROY
You know I didn't. What makes you
ask?

JENNY
I saw a young man in here yesterday
and I had the weirdest feeling
that... this is gonna sound
silly... that we were related.

(CONTINUED)

CONTINUED: (2)

ROY
 (thoughtfully)
 It's possible. But I'm sorry,
 darlin'. I can't help you there.
 The people I adopted you from
 didn't wish to be identified. Still
 don't, so far as I know.

JENNY
 (sighs)
 Oh well.

Jenny stands.

JENNY (CONT'D)
 Anyway, I couldn't be more blessed
 if I was heir to a fortune.
 (kisses Roy)
 Now, what can I get you to eat?

Gloria stands and exits abruptly.

As she leaves, ANGLE ON to the photograph she has been
 looking at as it slips out of her magazine and floats behind
 the open front door of the diner and rests against the
 interior wall.

Gloria does not notice.

DISSOLVE TO:

INT.HOTEL ROOM-SYDNEY AUSTRALIA.NIGHT

David tips the PORTER. The porter leaves.

David walks out onto a balcony overlooking the Harbour Bridge
 and the Opera House. He takes in the sight, breathes in the
 air and sighs with satisfaction.

He moves back into his room and affectionately pats his old
 typewriter.

DISSOLVE TO:

INT.BILL'S HAMBURGER AND FRIES.NIGHT

It is closing time. As Jenny is locking up, she notices
 Gloria's photograph lying behind the door. She picks it up.

We see it closely. It shows Jenny's real parents hugging and
 smiling, unremarkable but for the uncanny resemblance the
 woman bears to Jenny. In the photograph, the woman is
 approximately the same age as Jenny is now, and could pass
 for her twin.

(CONTINUED)

CONTINUED:

JENNY
What in the world?

INT. GLORIA'S LOUNGE ROOM. DAY.

Gloria is frantically rummaging through a series of photograph albums. Heath looks on.

GLORIA
What have you done with it?

HEATH
I haven't done anything with it.
You had it. Remember? It was in
this frame.

Heath holds up the frame. Gloria stops dead.

GLORIA
(thinks)
Unless I. . . She could have it.

HEATH
Who?

Gloria's eyes narrow with suspicion.

GLORIA
Never mind.

HEATH
That girl?

GLORIA
(snapping at him)
I said 'never mind'!

HEATH
Why are you doing this, mom?

GLORIA
Heath, shut up!

She stares daggers at the empty frame.

GLORIA (CONT'D)
(to herself)
Nothing, and I do mean nothing is
going to get in between me and my
inheritance.

Gloria resumes frantically rifling through the albums.

(CONTINUED)

CONTINUED:

GLORIA (CONT'D)
It still might be here.

Heath looks worried as he watches her.

INT. JENNY'S APARTMENT. NIGHT

Jenny typing away on her old typewriter.

ANGLE ON to the photograph beside her.

JENNY (V/O)
Who was the mysterious woman in the photograph? She must find out. But in the meantime...

MONTAGE

Jenny establishes herself in David's neighborhood.

Yvonne introduces Jenny to her husband, FRANK and some of the other NEIGHBOURS around the barbecue.

Frank, the dog, runs around excitedly.

JENNY (V/O)
... she had never been so inspired. She knew it was wrong. She knew that it was dangerous. But she was having so much fun...

She drives in David's car waving to neighbours, with whom she has obviously made friends.

JENNY (V/O) (CONT'D)
For the first time in her life she felt alive in a way that she had never felt before.

Drinking and laughing with Yvonne on David's private beach.

Chatting with the paper boy on a Sunday morning.

JENNY (V/O) (CONT'D)
But all the time she knew that time was running out...

With Yvonne, on David's boat, skippered by Frank.

Frank, the dog, wears the captain's hat.

JENNY (V/O) (CONT'D)
And all too soon the prince would return - but not to make her his bride.

(MORE)

(CONTINUED)

CONTINUED:

JENNY (V/O) (CONT'D)

Jenny types away furiously. The date on the calendar reads September 25th.

JENNY (V/O) (CONT'D)

And the reality of her poverty
would come crashing down once more
upon her.

At the diner, Jenny gives Mrs Beth a birthday present. She is delighted.

Bill looks on. She has a present for him also. He is surprised but also delighted.

JENNY (V/O) (CONT'D)

For the evil stepmother hated the
little princess with such venom
that even now she hunted her down.

EXT.OUTSIDE BILL'S BURGER AND FRIES.DAY

Gloria stands with her back to the wall of the diner. She moves behind the wall as Jenny steps out of the front door.

Gloria pops her head out from behind the corner. She sees Jenny.

Jenny walks down the street. Gloria follows.

EXT.CITY STREET.DAY

Gloria follows Jenny at a distance.

Jenny waits at a taxi ramp. She seems to be getting on with the other people waiting. Jenny gets into a taxi.

Immediately, Gloria cuts into the line. Several people protest as she pushes her way through to the front of it. Gloria knocks over a LITTLE KID in her haste. She jumps into the taxi. The yelling of the unhappy crowd fades behind the closed window.

INT.TAXI.DAY

GLORIA

Follow that cab.

EXT.CITY STREET.DAY

The taxi screeches off.

INT.TAXI.DAY

From Gloria's P.O.V. in the taxi, we see Jenny's taxi stop.

Gloria yells at the TAXI DRIVER.

(CONTINUED)

CONTINUED:

GLORIA

Stop!

She watches Jenny walk into David's house.

GLORIA (CONT'D)

Well well well. Gotcha.
(to the taxi driver)
Drive!

TAXI DRIVER

What - you never heard of please?

GLORIA

Now!

The taxi driver shakes his head and screeches off.

INT.BRYAN'S OFFICE.DAY

Bryan sits at his desk. He holds a newspaper open to a page which reads:

Lindfield Estate- Any person having any claim upon the estate of James Henry Lindfield has two weeks from the date of this publication to contest that right. Genetic test - mandatory.

Imogen enters with some papers.

IMOGEN

Mr Petersen, Heath Lindfield is here again.
(quietly)
He keeps staring at me.

Bryan gets up and moves towards the door.

BRYAN

What on earth is he ..?

He opens the door to the waiting room just as the door to the hallway closes. Heath has skedaddled.

BRYAN (CONT'D)

(to himself)
Heath, what are you doing?

EXT.DAVID'S MANSION.MORNING

Gloria steps out of her red convertible. She approaches David's mansion. She knocks on the door. No-one answers.

She walks around the back and takes in the scenery.

(CONTINUED)

CONTINUED:

GLORIA

How in the hell did you score this?

Yvonne walks up behind her. Frank, the dog, growls at her.

Gloria jumps with surprise and holds her heart.

YVONNE

Easy Frank. Can I help you?

GLORIA

Oh, God. What are you trying to do-
scare me to death?

YVONNE

Is there something you wanted?

Gloria tries to be as nice as she can.

GLORIA

Oh, hi. Look, sorry to disturb you
but whose house is this?

YVONNE

Who's asking?

Gloria tries to change the subject.

GLORIA

What a cute pooch.

She puts her hand out to stroke Frank but he yaps loudly and takes a nip at her hand, which she quickly withdraws.

She keeps up her fake smile, trying her hardest to keep her temper.

GLORIA (CONT'D)

Actually, I was looking for a
friend of mine. Jenny?

YVONNE

Jenny Bentley?

GLORIA

Bentley?

YVONNE

Are you a friend of David's?

Gloria puts two and two together.

GLORIA

David Bentley? The author?

(CONTINUED)

CONTINUED: (2)

YVONNE

Jenny's brother. She's minding the house for him while he's away.

GLORIA

I see. Yes, of course. You don't happen to have a number where I can reach him, do you?

YVONNE

Try the Regent in Sydney Australia. That's where he's staying.

GLORIA

Great. Well, I'll be going then.

YVONNE

What did you say your name was?

GLORIA

I'll catch up with her soon. Bye now.

Gloria walks away with a triumphant look on her face.

Yvonne watches her go with a look of suspicion.

INT.DAVID'S LOUNGE ROOM.NIGHT

Jenny enters the front door after a day's work. Yvonne is sitting in the lounge room. She has her dog, Frank, with her.

JENNY

Oh, hi. I didn't expect to find you here.

She sees the dog and holds out her arms.

JENNY

(CONT'D)

Franky boy!

The dog immediately jumps up from the couch and into her arms. She roughs him up lightly.

JENNY

(CONT'D)

(to the dog)

Who's a pretty boy then? Yes you are.

Jenny notices Yvonne's expression.

JENNY

(CONT'D)

Yvonne, what's the matter?

(CONTINUED)

CONTINUED:

YVONNE

There was a lady here today. She said she was a friend of yours but I didn't like the look of her.

JENNY

Did she give you a name?

Yvonne shakes her head thoughtfully.

JENNY (CONT'D)

What did she look like?

YVONNE

Forty to fifty. Bottle blonde. Rich. I don't think she's a very nice person.

JENNY

What makes you say that?

YVONNE

She was trying too hard to be polite - like she'd heard the word 'pleasant' described once, but had never actually tried it before.

JENNY

Who could it be?

YVONNE

I opened my big trap and told her that David was away.

JENNY

Did you mention me?

YVONNE

I said you were minding the house.

Jenny looks uneasy.

JENNY

I see.

YVONNE

It's probably nothing, but keep your eye out for a red convertible.

Jenny looks perplexed.

INT.DAVID'S LOUNGE ROOM.NIGHT

Gloria is on the phone.

Heath is trying to do a crossword.

(CONTINUED)

CONTINUED:

GLORIA
I'll hold.

HEATH
What's a five letter word for
someone with an I.Q. of less than
twenty?

GLORIA
Heath.

HEATH
No, it starts with 'I'.

GLORIA
Idiot.

HEATH
Oh, yeah. Thanks.
(pause)
How do you spell that?

GLORIA
Yes, hello, is this David Bentley?

CUT TO:

Morning in Sydney. David in his hotel room next to his
typewriter. His hair is longer and he is unshaven.

DAVID
Yes, it is.

SPLIT SCREEN- DAVID AND GLORIA

GLORIA
Do you have a sister?

DAVID
What?

GLORIA
It's a simple question. Do you have
a sister?

DAVID
No. Who is this?

GLORIA
I thought not. A young woman is
staying in your house.

DAVID
Who is this?

(CONTINUED)

CONTINUED:

GLORIA

A young woman you do not even know is staying in your house. Right now. She's probably drunk all your good wine and racked up a large amount on your credit card too.

DAVID

Look, I'm too busy for prank calls.

He is about to put the phone down.

GLORIA

If you don't believe me, why don't you ask your neighbour? She told me your sister was staying while you were away.

DAVID

I told you, I don't have a sister.

GLORIA

Really? How strange. Just thought you should know.

Gloria puts down the phone.

DAVID

Wait a minute. Who is this? Hello?

But she has gone.

END SPLIT SCREEN

GLORIA

(to herself)

I'm going to throw your life into so much turmoil, little miss, that the last thing on your mind will be finding out who's in that photograph.

Heath watches Gloria from behind his crossword.

INT.HOTEL ROOM-SYDNEY.NIGHT

David rubs his chin thoughtfully, then grabs for the phone.

INT.YVONNE'S HOUSE.AFTERNOON

Yvonne stands in her kitchen washing out a wine glass. She looks out of her window and can see Jenny in the distance sitting on her veranda typing away.

Yvonne looks at Jenny with an expression of great fondness - the expression of love of a mother for a child.

(CONTINUED)

CONTINUED:

The moment is broken by the ring of the telephone. Yvonne wipes her hands and picks up.

YVONNE

Hello.

SPLIT SCREEN- DAVID AND YVONNE

DAVID

Yvonne? David.

YVONNE

David. How are things Downunder?

DAVID

Things are okay here. How are things there?

YVONNE

Fine. Your sister's a treat.

Yvonne turns to look back out of the window at the distant figure of Jenny.

YVONNE (CONT'D)

Why have you never mentioned her?

DAVID

Yvonne - I don't have a sister.

YVONNE

I don't understand.

DAVID

Whoever it is that's staying in my house, is not my sister.

Yvonne stares out of the window - stunned.

INT. DAVID'S VERANDA. EVENING

Jenny sits on the veranda, lost in her typing.

Yvonne walks across the lawn and approaches Jenny from behind. Jenny has not yet seen her.

YVONNE

Jenny?

Jenny turns around and sees Yvonne. She smiles but her smile rapidly evaporates as she sees the expression on Yvonne's face.

YVONNE (CONT'D)

Have you got something you want to tell me?

(MORE)

(CONTINUED)

CONTINUED:

YVONNE (CONT'D)

Jenny looks guilty. The game is up.

INT.BRYAN'S WAITING ROOM.AFTERNOON

Imogen is typing.

Bryan comes through is office door.

Heath is sitting in the waiting room staring at the wall. He stands up.

HEATH

Can I talk to you please, Mr Petersen?

BRYAN

Give me a few minutes, Heath. You can wait in my office.

Bryan ushers Heath towards his office.

Imogen smiles at Heath as he passes her but Heath is too preoccupied to notice.

INT.DAVID'S LOUNGE ROOM.EVENING

Yvonne sits on the lounge across from Jenny. Jenny is sobbing. The dog looks worried.

JENNY

I'm just so sorry, Yvonne. I know I shouldn't have done it. I just wanted my life to be like my story. It's pathetic I know.

YVONNE

It was the wrong thing to do, honey.

JENNY

Please don't tell the police. I'll leave straight away you'll never see me again. Honestly.

YVONNE

If what you say is true and you haven't taken anything from David...

JENNY

I haven't. I swear. Not one thing.

YVONNE

...then there's no real harm done is there?

(CONTINUED)

CONTINUED:

JENNY

Thank you, Yvonne. You're the best friend I ever had.

Jenny bursts into tears. Yvonne has weakened. She moves over to Jenny and comforts her.

YVONNE

Now now, come on, chin up. Pretty girl like you spoiling her face with tears.

The dog licks Jenny's tears. Yvonne gives her a tissue and strokes her hair.

YVONNE (CONT'D)

There's no need for the police. And if you think the thought of never seeing you again makes me happy, then you don't realise how I feel about you.

JENNY

You're like a mother to me, Yvonne. I can't remember my real mom.

YVONNE

Frank and I never had children of our own.

Jenny breaks into tears again and gives Yvonne a huge hug.

JENNY

I can't stay here anymore. I kept the rent up on my apartment.

YVONNE

Whatever you think is best, sweetie.

Frank wags his tail and yaps as if in agreement, which breaks the tension. Jenny and Yvonne laugh.

Yvonne is thoughtful for a moment. She has a sudden inspiration.

YVONNE (CONT'D)

Wait a minute. I know a way you can say thank you to David and say goodbye to the neighbourhood at the same time.

JENNY

How?

(CONTINUED)

CONTINUED: (2)

YVONNE

We throw a charity bash tomorrow night. I've been threatening to do it for ages. Everyone around here could find some stuff we could auction off.

JENNY

We could give the money to David's favorite charity.

YVONNE

And that way the whole neighborhood can say goodbye to David's kid sister.

JENNY

But I'm not David's sister.

YVONNE

Yeah, but they don't know that.

Yvonne winks. They laugh.

Yvonne places her arm around Jenny and rocks her gently as if she were her child.

INT.HOTEL ROOM-SYDNEY.DAY

David taps his hand upon the phone. He makes a decision and picks it up.

DAVID

Hello, reservations? I'd like to book a ticket for Los Angeles.

(pause)

As soon as possible please.

INT.BRYAN'S OFFICE.AFTERNOON

Heath is seated at Bryan's desk. Bryan enters.

BRYAN

Now, how can I help you, Heath?

Bryan sits. Heath looks like he wants to speak but he doesn't say anything.

BRYAN

(CONT'D)

Has it got anything to do with why you've been sitting in my waiting room, staring at my secretary and then leaving without speaking to me?

(MORE)

(CONTINUED)

CONTINUED:

BRYAN (CONT'D)

Heath nods.

BRYAN (CONT'D)

Not exactly a mature thing to do.
Not even a very sane thing to do.

(pause)

Did Gloria put you up to it?

Heath nods.

BRYAN (CONT'D)

Oh for God's sake, Heath. We're not
playing twenty questions. What's
going on?

HEATH

I ... I'm not sure why, but mom
wants me to find out if anyone has
filed for the inheritance.

BRYAN

Yes, of course they have but they
all failed the test. Gloria only
had to ask.

HEATH

I'm worried her, Mr Petersen. She's
acting really strange. She seems
obsessed with a photograph I found.

BRYAN

What photograph?

HEATH

Of my dad's first wife.

BRYAN

Why would she be obsessed with
that?

HEATH

I met someone who looks identical.

BRYAN

Plenty of people look like other
people, Heath. There are only so
many faces to go around.

HEATH

I know, but I mean identical. And,
I dunno, I had a strange feeling
when I saw this girl ... like we
were related, or something.

Bryan looks thoughtfully at Heath for a moment.

(CONTINUED)

CONTINUED: (2)

BRYAN

Heath, I want you to do something
for me ... for us. Okay?

Heath nods.

INT.DEPARTURE LOUNGE-MASCOT.NIGHT

David looks at his watch. An announcement comes over the
intercom.

ANNOUNCEMENT

All passengers for QANTAS Flight 93
for Los Angeles, your flight is now
boarding.

David stands up and is greeted by a smiling FLIGHT ATTENDANT
who takes his ticket.

INT. DAVID'S LOUNGE ROOM. DAY

Yvonne is putting up decorations. Jenny enters the room.

JENNY

They can come. Not bad at short
notice.

YVONNE

Great.

JENNY

You'll love Mrs Beth. You two could
be sisters. How about the others?

YVONNE

Most of the neighbours can make it.

JENNY

Thank you, Yvonne.

Jenny grabs Yvonne's arm. Yvonne places her hand upon Jenny's
hand.

INT.COMMERCIAL JET.NIGHT

David taps away on a lap top computer. A really FAT LADY sits
beside him and takes up most of his space. He looks cramped
and uncomfortable. She bumps him, he looks at her. She
doesn't look too friendly. He smiles. She just looks at him
without smiling. He resumes typing.

DISSOLVE TO:

INT.DAVID'S LOUNGE ROOM.EVENING

The party is in full swing. Elvis Presley blares from the stereo. Yvonne and Frank are dancing, so too are Mrs Beth and Roy. Jenny is killing herself laughing at the sight of them.

Various other neighbours are present, drinking and chatting. Bill is among them - enjoying himself. Everyone has to shout to be heard over the music.

MRS BETH
(to Jenny)
What's so funny?

JENNY
(still laughing)
Nothing.

YVONNE
She thinks we're too old to cut the rug.

MRS BETH
I was dance champion of my high school.

YVONNE
Get out of here. So was I.

JENNY
I knew you two would get on.

MRS BETH
We may have to teach her how it's done.

ROY
Come on, Jenny. Let's boogie.

JENNY
You know I can't dance, daddy.

YVONNE
Well, it's about time you learned.
Get her, Frank.

Frank hauls Jenny onto the dance floor. A general roar of approval goes up from the other guests as Jenny attempts to twist. She is having a ball.

INT.L.A.X.GANGWAY.NIGHT

David exits the plane. A FLIGHT ATTENDANT smiles at him.

(CONTINUED)

CONTINUED:

He tries to make his way down the gangway but his progress is hampered by the fat lady who has annoyed him all the way from Los Angeles. Finally, with great difficulty, he manages to pass her.

EXT.DAVID'S MANSION.NIGHT

Yvonne and Mrs Beth sit upon a rock in the garden near the water's edge. The noise of the party can be heard behind.

They watch Jenny who is patting Frank, the dog, and laughing with Roy and a group of people by the pool.

YVONNE

She's a good girl. You won't mention about...?

MRS BETH

Please. My lips are sealed. Did you tell Roy?

YVONNE

Jenny did. He was okay with it. I don't think anything could ruffle him. He's a fine man.

(nods towards Jenny)

I wish she really was David's sister. I'd get to see her more often.

MRS BETH

You can still see her.

YVONNE

I guess so.

MRS BETH

I tell you something, if this David friend of yours has any sense, he'll marry that sister of his.

They watch as Jenny dances with Frank, the dog, much to the delight of Roy and the guests.

INT.TAXI.NIGHT

The taxi pulls up outside David's mansion. David is astonished to see all the lights on and to hear loud party noises coming from his house.

DAVID

What the hell?

TAXI DRIVER #2

They havin' a party without you, mac?

(CONTINUED)

CONTINUED:

DAVID

It appears so now, doesn't it?

TAXI DRIVER #2

Yeah, happens to me all the time.

David gives the taxi driver some money and exits the taxi.

EXT.DAVID'S DRIVEWAY.NIGHT

The taxi pulls away. David walks towards his front door. He leaves his suitcase outside the door. He is completely baffled by the activity.

DAVID

What is this - The Twilight Zone?

He checks the number on the front door.

INT.DAVID'S LOUNGE ROOM.NIGHT

David stealthily moves into his house. Silently, he hides behind one of the large vases at the entrance to the lounge room and observes the goings-on.

It is time for a couple of speeches. The music abruptly halts at a cue from Yvonne and she steps up to the front of the crowd.

YVONNE

Alright. Quiet please, everyone.
Quiet please.

The crowd shuts up.

YVONNE (CONT'D)

Now as you know David's sister, Jenny, has been with us in our neighbourhood for the past few months and in that time, I think you'll agree, she has become a part of the family.

Cheers, applause and 'Hear hears!' from the crowd.

David is amazed.

YVONNE (CONT'D)

She has shown herself to be a warm and friendly person who always has a smile for everyone and we're all going to be really sad to see her go.

More 'Hear hears'.

(CONTINUED)

CONTINUED:

YVONNE (CONT'D)
Especially me. Jenny and I have become great friends this past summer.

(trying not to cry)
Jenny you're like the daughter I never had.

Mrs Beth yells out from the crowd.

MRS BETH
Me too!

Also from the crowd.

ROY
Me too.

Yvonne breaks down. Jenny moves up to her and gives her a hug. She calls up Mrs Beth and hugs her too. Roy steps out of the crowd. The three of them hug and cry and there is a general 'Ahhh' from the crowd.

David recognises Jenny. He blinks in disbelief.

DAVID
(whispers)
You.

Jenny wipes a tear from her eye.

JENNY
Thank you, everyone. I can't tell you what is in my heart at this moment. I've never felt so much love for so many people in all my life - especially to my two new moms. And of course, my dear old dad.

Jenny hugs Yvonne, Mrs Beth and Roy. A cheer erupts from the crowd.

JENNY (CONT'D)
But now I have to go.

'Boos' and 'No's' from the crowd.

JENNY (CONT'D)
But the good news is we've raised over ten thousand dollars tonight which will be donated to David's favorite charity - the Calcutta Children's Fund.

The crowd cheers.

(CONTINUED)

CONTINUED: (2)

JENNY (CONT'D)
 Thanks for being such great friends
 and I promise you all I will be
 back to visit you as soon as I can.

More cheers.

JENNY (CONT'D)
 So, could you all charge your
 glasses please and drink a toast to
 my brother, David, who has so
 kindly let me stay here these past
 few months.
 (raising her glass)
 To David!

The crowd replies: 'To David!' Everyone drinks. The noise resumes.

Jenny, Yvonne and Mrs Beth continue to hug and laugh.

David is wide-eyed and speechless. For a moment he thinks about what to do. With a shake of his head he quietly walks out of the front door before anyone can see him.

EXT.DAVID'S DRIVEWAY.NIGHT

The noise of the party fades behind David as he walks out into his driveway. His B.M.W. is parked there. He looks at it, undecided, then looks back at the house. He puts his hand into his pocket and pulls out his keys. He grabs his suitcase and moves towards his car.

DISSOLVE TO:

INT.GLORIA'S BEDROOM.NIGHT

Heath looks guilty as he enters Gloria's bedroom. He looks back furtively. Then enters. He approaches Gloria's dressing table and begins rummaging through her drawers.

He finds an old photograph album and flicks through it. We see pictures of Jim and his first wife and pictures of Jenny as a little girl.

Finally, Heath finds a photograph of Jenny aged three or four with her parents. Her mother is in hospital and she looks ill.

He hears a noise downstairs and quickly pockets the photograph. He covers his tracks and leaves the room.

ANGLE ON to the drawer he has been rifling through - it is not quite closed properly.

INT.DAVID'S LOUNGE ROOM.MORNING

Jenny is washing dishes from the night before. She hums a tune and has a smile on her face. She looks out of the window at the driveway as she does so. Suddenly, her eyes widen in shock.

JENNY

Oh my God! Where's David's car?

Frantically, she races out through the front door.

EXT.DAVID'S DRIVEWAY.MORNING

Tea towel in hand, Jenny stands by the front door, unable to comprehend that the car is missing.

JENNY

Oh my God. It's been stolen.

She runs inside.

INT.DAVID'S LOUNGE ROOM.MORNING

Frantically, she tries to find her phone.

JENNY

Oh my God. Oh my God. Oh my God.

She finds the phone and dials. She paces through the foyer of the house with the phone to her ear.

The driveway is visible in front of her.

JENNY (CONT'D)

Don't panic. Don't panic.

(screaming in frustration)

DON'T PANIC! Oh sorry. No, not you.

Sorry. I didn't mean to... Listen.

This is urgent. I have to report a stolen car.

(pause)

I don't know the license plate.

(pause)

No, I don't have the papers. I...

David's B.M.W. pulls up in the driveway. Jenny sees it.

JENNY (CONT'D)

Never mind.

(as an afterthought)

Thanks.

She finishes the call and walks outside the door.

EXT.DAVID'S DRIVEWAY.MORNING

David hops out of his car. He wears an Akubra hat, shorts and a t-shirt. He is still unshaven. When he speaks, it is with an approximated Australian accent.

Jenny races towards him, cell phone still in hand. She is angry.

JENNY

What the hell do you think you're doing taking off in someone else's car like that?

She stops short and takes a step back when she sees David.

JENNY (CONT'D)

Oh.

DAVID

G'day. Sorry if I scared you. I needed to borrow the car.

JENNY

David?

DAVID

Hmm?

(laughs)

Oh, no, I'm Paul - David's twin brother. Dave lets me grab the car whenever I'm in town.

JENNY

You're joking.

David holds up his fingers in the scout's salute.

DAVID

Scout's honor.

JENNY

The resemblance is uncanny.

DAVID

Yeah, well like I said, I'm his twin brother, so there would be a resemblance.

Jenny laughs in embarrassment.

JENNY

Yes, of course. How stupid of me. Are you an Aussie?

(CONTINUED)

CONTINUED:

DAVID

I sort of am now. I've lived in Sydney for nearly half my life. I come back a bit though and Dave lets me use his car when he's over there.

JENNY

I see. Well thank God the car's okay.

DAVID

Are you a friend of David's?

JENNY

Oh yeah. We go way back.

DAVID

So you had a bit of a party last night?

JENNY

Yes.

DAVID

Yeah, I heard it when I picked up the car. Dave say that was okay? 'Cos as you know he's overseas at the...

JENNY

Oh, yes, yes, he... knew about it.

DAVID

Fair enough.

There is an awkward silence.

JENNY

Would you like to come in or...

DAVID

Yeah. Thanks.

Jenny and David walk towards the house. There is obviously an attraction between them.

JENNY

Yvonne told me David had a brother but she never said he had a twin.

She looks at him closely.

JENNY

God, you are like David. (CONT'D)

(CONTINUED)

CONTINUED: (2)

DAVID
It must be a twin thing.

JENNY
(laughs)
No, I mean in mannerisms.

DAVID
Oh? He's pretty suave too, is he?

JENNY
(flirting)
Well, actually, yes.

DAVID
(smiles)
I see. Shall we?

David ushers Jenny through the door.

INT.DAVID'S MANSION.MORNING

David notices Jenny's bags packed in the foyer.

DAVID
Goin' somewhere?

JENNY
Yes.
(changing the subject)
Can I get you a drink? Coffee?

DAVID
Yeah, thanks.

JENNY
I certainly need one after the case
of the stolen car.

Jenny moves into the kitchen. She cannot see David as she busies herself in the kitchen. They have to yell slightly to hear one another.

David begins snooping around his lounge room. He sees his novel and picks it up.

DAVID
Dave's last novel. Have you read
it?

JENNY (O.S)
Yes I have.

DAVID
What did you think?

(CONTINUED)

CONTINUED:

JENNY (O.S)
I loved it.

DAVID
Really? Not too mushy?

JENNY (O.S)
Oh no. It's wonderful. I think your brother is a genius.

DAVID
Oh, I don't know about that.

Jenny pops her head around the corner.

JENNY
Aha! Sibling rivalry.

DAVID
(laughs)
Could be.

Jenny pops back around the corner.

JENNY (O.S)
So what do you do for a living?

DAVID
I'm a high school teacher.

JENNY (O.S)
Really? How can you stand it?

DAVID
School holidays. The school teacher's paradox.

JENNY (O.S.)
And what's that?

DAVID
We teach so we don't have to. Plus they don't have many guns in Oz.

He notices the doctored photographs.

DAVID (CONT'D)
(to himself)
What the hell?
(to Jenny)
I've never seen these photographs before.

Jenny pops quickly around the corner and moves towards the photographs.

(MORE)

(CONTINUED)

CONTINUED: (2)

DAVID(CONT'D)

David has picked one up and is examining it too closely for her liking. She wants to grab it from him but realises that it would be inappropriate.

He holds all the cards and is enjoying it.

JENNY

No, you wouldn't have. They're mine.

DAVID

Was this taken in Aspen?

Jenny doesn't have a clue.

JENNY

Uh, yes. Yes it was.

DAVID

Nice skiing spot isn't it?

JENNY

Yes. Yes it's lovely.

DAVID

Did you do all the black slopes?

JENNY

(confused)

They were white, mainly.

DAVID

Sorry?

JENNY

(realising)

Oh the black slopes. Oh yeah we did 'em all.

DAVID

You must be a good skier.

JENNY

Well, you know. One doesn't like to boast.

DAVID

No, you must be. You must really ride those moguls, hey?

Jenny has no idea what he is talking about.

JENNY

The mogul king that's what they call me.

(changing the subject)

(MORE)

(CONTINUED)

CONTINUED: (3)

JENNY (CONT'D)
 Would you excuse me? I have to
 powder my nose.

DAVID
 Away you go.

David smiles to himself. He is enjoying the upper hand.

JENNY
 (as she moves off)
 Back in a jiffy.

DAVID
 No worries.

With Jenny out of the room, David continues snooping. He goes over to his wine rack.

DAVID (CONT'D)
 Nothing missing here.

Jenny bursts back into the room and startles him.

JENNY
 How do you take your coffee?

DAVID
 Oh, white, thanks...
 (pause)
 ... like my women.

JENNY
 Ha. Ha. Your lines are about as
 original as your brother's. Jenny
 disappears behind the wall back
 into the kitchen.

JENNY (O.S) (CONT'D)
 It's funny, you know, but sometimes
 you sound more American than at
 others.

DAVID
 Yeah, it's a funny mix isn't it?

He sees Jenny's manuscript on the table. He picks it up and plays dumb.

DAVID (CONT'D)
 Hey, here's another manuscript.
 Must be Dave's new one.

JENNY (O.S)
 Oh, no, actually, that's my story.

DAVID
 You're kiddin'?

(CONTINUED)

CONTINUED: (4)

JENNY (O.S)
No. I'm very proud of myself. This is my first novel - well, actually, it's more of an adult fairy tale really.

DAVID
Well good on ya. Can I read it?

Jenny pops her head around the corner.

JENNY
What? Now?

DAVID
(laughs)
You like poppin' around that corner don't ya? No, tonight. I'll bring it back to you tomorrow.

JENNY
But I'm leaving today.

DAVID
Oh, right. Well, how about I read it tonight and meet you somewhere tomorrow and return it?

Jenny is desperate to keep the manuscript from him. She grabs it.

JENNY
It's the only copy I have.

DAVID
I'll take care of it.

JENNY
It's not finished.

DAVID
I'm a good proof reader.

JENNY
Don't they spell things differently down there.

DAVID
Only some words. Go on. Give us a squiz.

JENNY
I've never let anyone read my work before. But, then again, I've never had any work for anyone to read before.

(CONTINUED)

CONTINUED: (5)

DAVID
I'll be the first.

Jenny sees a way out.

JENNY
I tell you what, you can read the first two chapters, right up until she meets the handsome prince.

DAVID
Ooh. Sounds exciting. Anyone I know?

Jenny laughs a nervous little laugh and in something of a flutter, she hands David some pages from the manuscript.

JENNY
I'm feeling embarrassed. What if you don't like it?

DAVID
Then I'll lie.

JENNY
(laughs)
Well, so long as you promise to lie.

He holds up his fingers again in the scout's salute.

DAVID
Scout's honour.

JENNY
Well in that case...

DAVID
Mind you, I was never a scout.

They laugh.

DAVID (CONT'D)
You know the Santa Monica Pier? How about I meet you there tomorrow for lunch and I'll give you my dishonest appraisal?

JENNY
Well, I was going to go shopping for a Lamborghini but what the hell.

DAVID
Great. I'll see you at about one o'clock. I'd better get going.

(CONTINUED)

CONTINUED: (6)

JENNY

Don't you want your coffee?

DAVID

Maybe tomorrow. I've gotta pick up a couple of koalas from quarantine.

JENNY

Really?

DAVID

(smiles)

Yeah, I've gotta wrestle a pit full of crocodiles to get to 'em.

Jenny realises he is poking fun at her.

JENNY

I see you've picked up the Australian sense of humour.

DAVID

So I'll see you then?

JENNY

You will.

With a smile, David is out the door.

Jenny walks towards the door and leans against it as David hops into the car and motors away, waving and smiling as he does so.

JENNY (CONT'D)

What are you doing now, Jenny?

She thumps her head lightly against the doorway as David's car disappears into the distance.

INT.DAVID'S CAR.DAY

David watches Jenny in his rear view mirror. He smiles as he motors away. He hums 'Waltzing Matilda'.

INT.CAFETERIA.DAY

It is lunch time and crowded. Bryan and Heath talk across a table.

Heath nods towards the photograph he has given to Bryan.

HEATH

That's the best one I could find.

BRYAN

You've done very well, Heath.

(CONTINUED)

CONTINUED:

HEATH
Is that all you need?

BRYAN
That's up to you. Are you game?

HEATH
I've always had a hole in my life,
Mr Petersen. I've always been
lonely. Now dad's dead, I feel
completely alone. If I have a
sister, I have to know.

BRYAN
Good man.

Bryan looks at the photograph.

BRYAN (CONT'D)
Fingers crossed.

INT.CHEAP APARTMENT.DAY

Jenny is back in the austere apartment. Her possessions are
dumped in a heap by the door.

She thumps away on her old typewriter.

JENNY (V/O)
The princess was forced to leave
the prince's castle and return to
her simple life. Her handsome
prince was still away and she was
poor again. No end in sight.

She stops to read her work.

JENNY (V/O) (CONT'D)
And now another handsome prince had
come - a brother to the first. Yet
still she lied and lied. Oh, what
had she done? For in her heart...
(reads aloud)
...things were becoming very
complicated for the little fairy
princess.

With a sigh she looks out of her window onto the bustle and
squalor of the street below.

EXT.GLORIA'S MANSION-POOLSIDE.DAY

Gloria, cigarette in hand strolls by the pool, talking on a
cell phone.

(CONTINUED)

CONTINUED:

GLORIA

And Mr Bentley definitely checked out two days ago? She hangs up.

(to herself)

So he must have discovered the house-sitter by now. A matter for the police I would suspect, you trespassing little thief.

Gloria smiles spitefully.

EXT.SANTA MONICA PIER.DAY

Jenny waits on the Santa Monica pier, looking out over the water.

David sees her from a distance. He watches her for a while. She looks beautiful with the wind playing through her hair.

A YOUNG MAN ON ROLLER BLADES stops to talk with her. David immediately moves towards her. She waves to him.

The young man on roller skates gets the message and leaves.

David gives her with a bunch of flowers and a toy koala. She kisses him on the cheek.

She takes his arm.

EXT.THE BAY.DAY

Jenny and David walk beside the water.

DAVID

So, how's the fairy princess?

JENNY

You read the story?

DAVID

I read the first two chapters 'cos that's all you'd give me.

JENNY

So what do you think?

DAVID

I loved it.

JENNY

Aha! The dishonest appraisal.

DAVID

No, really. I think it's great. It's got a... simple elegance.

(CONTINUED)

CONTINUED:

JENNY
(poking light fun at him)
Ooh. A simple elegance, hey?

DAVID
So what happens next?

JENNY
I'm not sure that I should tell you. I've been wrestling with my conscience about it.

DAVID
How mysterious. Tell me more.

JENNY
I haven't finished it yet, because the story isn't finished yet.

DAVID
Run that by me again.

JENNY
It's a long story.

DAVID
Oh, that's no good. I'm rushed right off my feet right now. No time to listen.

JENNY
Oh, sarcasm. I've heard of that.

DAVID
I was trying to be cute.

JENNY
(laughs)
You don't have to try to be cute. Just like your brother.

DAVID
Now do we have to bring him into it?

JENNY
Sorry, I forgot - sibling rivalry.

DAVID
I'm insanely jealous of him.

JENNY
Really?

(CONTINUED)

CONTINUED: (2)

DAVID

Me, a mere high school teacher and my brother, a famous novelist.

JENNY

Don't put yourself down. You have a...

(smiles)

... simple elegance.

DAVID

(laughs loudly)

Oh, you're good. There's no pulling the wool over your eyes. But, come on, if it came down to a fair dinkum choice, which of us would you choose? We look the same but he's rich.

JENNY

You're not the same person though.

DAVID

You know Dave pretty well, do you?

JENNY

(avoiding the question)

Money's great but I don't know...

(pause)

If I tell you something, do you promise not to laugh?

David holds up his fingers in the scout salute.

JENNY (CONT'D)

I always felt that I had a greater destiny. Like something was missing in my life. Like there was a hole I couldn't fill. So I tried filling it with the things that money can buy and I discovered that the real riches were around me all the time. It's more comfortable in a rich man's house but the real treasure's in the people around you. The people who love you.

DAVID

Never a truer word spoken.

JENNY

When I moved back into my old apartment yesterday, one of my fairy godmothers came around and cheered me up. How much money is that worth?

(CONTINUED)

CONTINUED: (3)

DAVID
You've got more than one fairy
godmother? How greedy is that?

Jenny smiles.

JENNY
(mysteriously)
There are a few more chapters about
me you don't know yet, Mr Paul
Bentley.

DAVID
Are you gonna enlighten me, or am I
gonna be left in the dark?

JENNY
I told you, it's a long story.

DAVID
Do I have to try and be cute again?

JENNY
If you really want to hear it?

David obviously does. Music up as Jenny talks while David
listens.

MONTAGE

They stroll on the beach.

JENNY (V/O)
So she told the handsome prince's
brother the whole story and he
listened with interest.

Dining alfresco on hot dogs and coke. Sitting overlooking the
bay as the afternoon sun sets.

JENNY (V/O) (CONT'D)
And as he listened his eyes seemed
to shine with an intense and quiet
beauty she had never experienced
before.

We see David's face as he listens to her. He has obviously
fallen for her.

JENNY (V/O) (CONT'D)
And as she watched him listen, what
was this strange and unaccustomed
feeling which grew like a gathering
storm within her heart?

EXT.ON A BENCH- BAY-SIDE.LATE AFTERNOON

The two sit silently just taking in the afternoon.

DAVID
Now that is quite a story.

JENNY
I just feel so guilty, you know? I can hardly believe I did it. Do you think David will ever forgive me?

DAVID
I suppose all you did was use his house for a while. It's not like you stole his microwave.

JENNY
I didn't take a thing. I swear. In fact, in a way it's hilarious. I had a giant drop down TV and some weeks I could hardly afford groceries.

DAVID
A lot of people live like that. But as for whether Dave will forgive you, that's a tough one.

JENNY
Do you forgive me?

He holds her hand and looks into her eyes.

DAVID
I do.

It is almost like a marriage vow. Jenny is taken aback.

JENNY
Thank you, Paul.

DAVID
Then again, I'd probably forgive you for anything.

JENNY
You're so kind.

DAVID
Like David?

JENNY
I wasn't talking about David. I was talking about you.

(CONTINUED)

CONTINUED:

There is an unspoken moment between them.

David is suddenly hit by inspiration.

DAVID
Have dinner with me. Tonight. At
David's place.

JENNY
Oh, Paul, I can't...

DAVID
I'm sure he won't mind.

JENNY
I have to work tonight.

DAVID
I'll pick you up at the end of your
shift.

JENNY
You're very persuasive.

They begin to walk.

JENNY (CONT'D)
Do you really like my story so far?

DAVID
Too right. Of course, I can't
pretend to be as good as David when
it comes to literary criticism
but...

Jenny stops, takes him by the hand and looks into his eyes.

JENNY
But we're not talking about David.

It seems for a moment that they will kiss but David is
troubled.

DAVID
Jenny, there's something I should
tell you...

Jenny puts her finger up to his lips.

JENNY
Please. You sound all serious.
Let's not spoil a perfect
afternoon. Can it wait?

(CONTINUED)

CONTINUED: (2)

DAVID

I suppose.

JENNY

I tell you what, I'll see you later on tonight. And if you behave yourself, like a good boy...

DAVID

Yes?

JENNY

Well I might even let you read my story.

DAVID

I was wondering what you were gonna say then.

JENNY

(laughs)

Cheeky. It's nearly finished. All I need now is the conclusion.

DAVID

Do you know what happens yet?

JENNY

I'm working on it.

Jenny smiles, places her head onto David's shoulder and they continue to walk along in silence.

Jenny looks wonderfully relaxed having eased her conscience, but David is feeling the pressure of an undisclosed truth.

INT.GLORIA'S BEDROOM.AFTERNOON

Gloria sits in front of her dressing table, smoking a cigarette as she applies thick make-up.

Suddenly, she notices that one of her drawers is not quite shut. She opens the draw and picks up her photograph album. Furiously, she flicks through it, until she comes to a page with a photograph missing.

GLORIA

(to herself)

Heath.

She thinks for a moment. Then, captured by fury, she grits her teeth and stands.

She moves over to her wardrobe and reaches up to the top shelf. She pulls down a hand gun and checks that it is loaded. She fingers the barrel thoughtfully.

EXT.BILL'S HAMBURGER AND FRIES.NIGHT

The sign on the door reads: CLOSED.

INT.BILL'S HAMBURGER AND FRIES.NIGHT

Mrs Beth and Bill are cleaning up in the kitchen. Jenny is wiping down tables.

David stands outside the shop window watching her. He obviously has something on his mind.

She sees him. She smiles and waves and motions for him to come in. Jenny moves over to the counter and picks up her manuscript.

JENNY

He's here, Mrs Beth.

MRS BETH

(to Bill)

He's here. Clean yourself up. You look like a schlomack.

BILL

I've been working, for cryin' out...

MRS BETH

And no swearing.

BILL

Since when is 'for cryin' out loud' swearing?

David enters.

Jenny meets him with a kiss. She hands him her manuscript.

JENNY

Hello, handsome. Here's the manuscript, as promised.

DAVID

Thanks.

JENNY

Go easy on me. It's my first novel. And its not quite finished.

DAVID

(urgently)

Jenny, I have to tell you something.

(CONTINUED)

CONTINUED:

JENNY
Yes, Paul?

DAVID
That's just it, I'm...

Mrs Beth interrupts.

MRS BETH
So. Aren't you going to introduce
me to your friend?

JENNY
Mrs Beth, this is Paul. Paul, this
is Mrs Beth.

Mrs Beth shakes his hand.

MRS BETH
Rose. Please. Jenny's the only one
who calls me Mrs Beth.

David smiles, but he has other things on his mind.

MRS BETH (CONT'D)
And that's my brother, Bill.

Bill waves from the kitchen. David waves back.

MRS BETH (CONT'D)
I'll leave you two youngens to
talk. What can I get you?

JENNY
It's okay, Mrs Beth. Paul is
cooking for me tonight.

MRS BETH
Nice. A good cook too.

Mrs Beth winks at Jenny and goes back to the kitchen.

DAVID
Jenny, about what I was saying...

JENNY
Um hmm?

DAVID
I hope you take this the right way.
No that's not what I mean. I'm not
the one who should be apologising.

JENNY
Paul, what are you talking about?

(CONTINUED)

CONTINUED: (2)

DAVID
Jenny, I'm not...

The door to the diner opens. Heath and Bryan walk in.

JENNY
Sorry, we're closed.

Jenny stops dead. She recognises Heath from their earlier encounter.

HEATH
Jenny?

JENNY
How do you ...

Bryan holds the photograph. He looks from it, to Jenny.

BRYAN
It's unbelievable.

DAVID
What's unbelievable? What's going on?

HEATH
Jenny Lindfield.

JENNY
No. Jenny Morrison.

Heath takes the photograph from Bryan and walks over to Jenny. He stares at her as he gives her the photograph.

She takes it. Her eyes widen. She looks back at Heath. He smiles.

HEATH
Jenny Lindfield. Heath embraces Jenny.

Jenny doesn't know what to do.

Mrs Beth comes out of the kitchen.

David moves towards Heath.

DAVID
Hey. What's the big idea?

Bryan pulls David back and holds up his hand as if to say: 'It's alright. I can explain'. David stops.

(CONTINUED)

CONTINUED: (3)

BRYAN
Heath. We don't know for sure.

HEATH
I do, Mr Petersen. This is my
sister.

DAVID
Your sister?

Jenny looks again at the photograph.

JENNY
Can it be true?

HEATH
My half sister.
(pointing to the photo)
That's your mom. That's you. And
that's our dad - James Lindfield.

BILL
James Lindfield. There's something
in today's paper about him.

Bill grabs a paper from the counter and starts to flick
through it.

JENNY
(examining the photo)
My parents.

BRYAN
Heath, please. Don't get the girl's
hopes up.

HEATH
But look at the photo, Mr Petersen.

BRYAN
I agree. It's startling but...

JENNY
Look.

Jenny points at the photograph. Everyone tries to get a
closer look.

The little girl in the photograph has an obvious birthmark
near the top of her left arm. Jenny pulls up the sleeve on
her left arm. The exact same birthmark is there.

BRYAN
That settles it. Is there somewhere
more comfortable we can all go? We
have a lot to discuss.

(CONTINUED)

CONTINUED: (4)

DAVID
We can go back to my place. I
mean...

Jenny does not notice David's mistake. Nor does she notice his reversion to his natural accent. She is too preoccupied with the photograph.

MRS BETH
I'm coming too.

Mrs Beth races off to get her coat.

BRYAN
We should all go. Jenny, are your
step parents still alive?

JENNY
My dad is.

BRYAN
Order him a cab.

Bill is shaking his head in amazement as he reads the Lindfield advertisement in the newspaper.

INT.GLORIA'S CAR.NIGHT

Same newspaper. Same page. Open on the front seat of Gloria's car.

Gloria watches as the lights go out in the diner.

Heath, Bryan, Jenny, Bill and Mrs Beth exit and make their way to their respective cars. They get into them and drive away with David's B.M.W. leading the way.

Gloria opens her glove box and takes out her hand gun. She places it on the front seat of her car, on top of the newspaper. She starts her car with a furious twist of the key. The engine comes to life.

EXT.BILL'S HAMBURGER AND FRIES.NIGHT

Gloria's red convertible screeches off at high speed.

DISSOLVE TO:

EXT.DAVID'S MANSION.NIGHT

Several cars are parked in David's driveway.

At a distance up the long driveway, the headlights of Gloria's red convertible turn off. The car rolls slowly to a stop.

(CONTINUED)

CONTINUED:

The lounge room is lighted up. Jenny, David and Heath can be seen moving into it.

INT.GLORIA'S CAR.NIGHT

Gloria is about to get out of her car when she stops. From her P.O.V. we see Yvonne walk up to David's front door. She knocks.

GLORIA
All the fish in the same barrel.

EXT.DAVID'S MANSION.NIGHT

The front door pulls back to reveal Jenny.

Yvonne stands outside with Frank, the dog, in her arms.

YVONNE
I was hoping it was you. What are you doing back here?

INT.DAVID'S LOUNGE ROOM.NIGHT

David is opening a bottle of wine. When he hears...

JENNY (O.S)
Yvonne. Come in. You're not gonna believe what's happened.

YVONNE
(intrigued)
What?

David moves into the kitchen with a bottle of wine.

Yvonne enters the lounge room with Jenny.

JENNY
This is Heath and Bryan.

HEATH
Hello.

BRYAN
How do you do.

JENNY
You know Mrs Beth and Bill.

Jenny takes the dog from Yvonne.

JENNY (CONT'D)
How ya doin', Franky?

Mrs Beth moves up close to Yvonne.

(CONTINUED)

CONTINUED:

MRS BETH
(whispers)
You're not gonna believe what's
happened.

YVONNE
What?

JENNY
And look - Paul's here too.

YVONNE
Paul?

David has nowhere to run. He waves from the kitchen,
corkscrew in hand.

DAVID
G'day Yvonne. Thought I might open
some Hunter Shiraz.

YVONNE
G'day? David?

JENNY
No, silly, that's Paul. David's
twin brother.

Yvonne sees the 'Please don't say anything' expression on
David's face.

YVONNE
Paul. Yes, of course. How are you?
It looks like you could use a hand
with that corkscrew.

Yvonne moves into the kitchen. She looks back. Jenny is
visible but not close enough to hear her.

The following conversation is whispered. David speaks with
his natural accent.

YVONNE (CONT'D)
What's going on, David?

David struggles with the corkscrew and the wine bottle.

DAVID
What isn't going on? A girl stays
illegally in my house. Instead of
kicking her out you throw her a
party. Then I pretend to be Paul
from Australia to find out what
she's been up to. Then there's this
great mystery about her.
(MORE)

(CONTINUED)

CONTINUED: (2)

DAVID (CONT'D)

And I'm supposed to be angry with her but instead...

David looks from Yvonne to Jenny. His expression softens as he sees her. He's obviously smitten. Yvonne notices.

YVONNE

(knowingly)

I see.

Yvonne grabs the corkscrew with which David has been unsuccessfully trying to open the wine bottle.

DAVID

You see? What do you mean 'you see'?

YVONNE

So Jenny's not the only one who's been dishonest.

DAVID

She's been living in my house. I'm not the one who should feel guilty.

She opens the wine bottle and gives it to him.

YVONNE

(admonishing)

David.

DAVID

I'm going to tell her.

YVONNE

You have no choice.

DAVID

I will.

YVONNE

Why don't you just forget all about those high society girls you usually date? Trust me, David, you don't want to let this one get away.

DAVID

I know.

YVONNE

I mean it. She's gorgeous.

DAVID

I know.

(CONTINUED)

CONTINUED: (3)

YVONNE

So why are you lying to her?

DAVID

I'm trying to tell her, but the world won't leave me alone long enough.

YVONNE

Okay.

(she kisses him)

You know I love you?

DAVID

I know.

YVONNE

So what's this great mystery?

David looks at Yvonne as if to say: 'You're not gonna believe this'.

INT.GLORIA'S CAR.NIGHT

Gloria watches as a taxi pulls up outside David's mansion.

GLORIA

Who the hell is this?

Roy steps out. The taxi leaves. Roy approaches the front door.

GLORIA (CONT'D)

Why, if it isn't daddy.

INT.DAVID'S LOUNGE ROOM.NIGHT

Roy enters. Jenny runs to him.

JENNY

Daddy.

ROY

Hello, darlin'.

JENNY

Bryan and Heath, this is my dad. He's the greatest man in the world.

ROY

Oh now, hush.

HEATH

Pleased to make your acquaintance, sir.

(CONTINUED)

CONTINUED:

BRYAN
Hello, Mr Morrison.

They shake hands. Mrs Beth sidles up to Roy. She places her arm in his.

MRS BETH
Why don't you come and sit by me, Roy.

ROY
Well, I don't mind if I do, Rose.

They sit.

Everyone settles.

BRYAN
Right. We're all here. Here is what we know.

EXT.DAVID'S MANSION.NIGHT

Gloria has left her car and is stealthily creeping down the driveway. She is careful to avoid the light. She makes her way into the bushes beside the mansion. She peeks around the bushes.

From her P.O.V., looking through the window, we see Bryan talking to the others. She grits her teeth, holds the gun across her chest and continues creeping.

INT.DAVID'S LOUNGE ROOM.NIGHT

Jenny is flanked by Heath on one side and Yvonne on the other.

Bryan continues his address.

BRYAN
So, if Heath is right, then Jenny is the heir to a substantial portion of her father's estate.

Yvonne squeezes Jenny's hand.

Heath smiles warmly at Jenny.

MRS BETH
We're talking about James Lindfield, right? The James Lindfield.

BRYAN
Yes.

(CONTINUED)

CONTINUED:

HEATH

Our dad.

He takes Jenny's other hand. She smiles at him.

EXT.DAVID'S MANSION.NIGHT

Gloria has reached the front door. It is open. She enters quietly.

INT.DAVID'S LOUNGE ROOM.NIGHT

JENNY

So why was I separated from my family in the first place?

BRYAN

That's a very good question. The story was that you simply went missing. Presumed kidnapped. We waited for a ransom note, but none ever came.

JENNY

Where did that story come from?

HEATH

Gloria.

JENNY

Who's Gloria?

HEATH

My mother.

Something outside the window catches Yvonne's attention.

ROY

A lawyer told us that a child had become available for adoption. We signed all the papers. As far as we were concerned everything was strictly above board.

BRYAN

No one's suggesting otherwise, Mr Morrison. But I think Gloria might have one or two questions to answer.

YVONNE

Why, that's strange.

MRS BETH

What's strange?

(CONTINUED)

CONTINUED:

YVONNE
That red convertible.

HEATH
(alarmed)
A red convertible?

Gloria enters the room, gun in hand.

GLORIA
(mocking)
Why so it is. A red convertible.

Roy, Bill and Bryan begin to stand.

ROY
(pointing wildly)
That's her. That's the lawyer.

GLORIA
Sit down!

They do so.

Frank growls.

GLORIA (CONT'D)
Hands up! Now!

BRYAN
Put the gun down, Gloria.

Gloria moves cautiously into the room.

GLORIA
This is what happens when you
meddle in other people's affairs.

BRYAN
You can't possibly get away with
this.

GLORIA
Can't I? The only people in the
world who know anything about any
of this are in this room right now.

DAVID
What are you going to do?

GLORIA
Why if it isn't David Bentley,
author, screenplay writer and
general all-round womanizer.

(CONTINUED)

CONTINUED: (2)

JENNY

This is not David Bentley, this is Paul.

GLORIA

Paul?

JENNY

Yes, Paul Bentley, David's twin brother.

Gloria lets out a shriek of spiteful laughter.

JENNY (CONT'D)

What?

GLORIA

Oh, little girl, if you believe that, you'll believe anything.

JENNY

(looks for a denial)

Paul?

DAVID

(ashamed)

Sorry, Jenny. I am David.

JENNY

What?

GLORIA

Now, David, before you go apologising to the brat here, you should know that she's been staying here, in your house illegally for months!

DAVID

I know.

GLORIA

(surprised)

And you don't care.

(regrouping)

How romantic. You must be blessed with your father's charm, girl.

ROY

How could you do such a thing to a little girl? You're a monster.

(CONTINUED)

CONTINUED: (3)

GLORIA
(laughs loudly and
spitefully)
And you believed I was a lawyer.
You and that stupid wife of yours.

ROY
(stands)
Now that's enough!

Gloria shoots Roy in the right arm. He reels back onto the sofa in pain. Mrs Beth holds his wound.

JENNY
Daddy!

Jenny moves across and kneels beside Roy and helps staunch the blood.

GLORIA
(mocking)
Daddy. Daddy. Look at the colour of
his skin, child. Now how could he
possibly be your daddy?

Gloria levels the gun.

GLORIA (CONT'D)
Now let's see. Who's first?

From the P.O.V. of the gun's barrel we trace a line across the frightened faces.

Gloria stops the gun on Jenny.

GLORIA (CONT'D)
Ah, yes. The cause of all the
trouble. Why not?

Frank, the dog, launches himself at Gloria. He bites frantically into her leg. She brings the gun butt down on his head, but he hangs on tenaciously.

The diversion provides enough time to transform the room into chaos. There is general panic and much screaming and yelling as everyone hits the floor and hides behind various pieces of furniture.

David dives into the kitchen. On his way he grabs a large, heavy frying pan. He quickly makes his way through the kitchen into an adjacent room.

After several attempts, Gloria has finally managed to bash the dog into unconsciousness. She swings the gun around wildly, not sure where to aim.

(CONTINUED)

CONTINUED: (4)

GLORIA (CONT'D)
I'll kill you all!

She fires towards the sofa behind which Yvonne, Jenny and Bryan are hiding.

Jenny screams as the bullet passes near her. Bryan puts his arms around Jenny and pulls her further down onto the floor.

GLORIA (CONT'D)
That money is mine! And I'm gonna
make damn sure you don't get it,
little miss perfect!

Gloria fires again in the direction of another sofa. Mrs Beth, Roy and Bill cower away from the blast. The bullet pierces the sofa and narrowly misses them.

David has made his way through the adjacent room and is now behind Gloria. He hides behind one of the large vases at the entrance to the lounge room. He holds up the frying pan.

From his position behind a chair, Heath sees David. He motions to him to acknowledge that he has done so. Then he stands.

HEATH
Gloria!

Gloria points the gun at Heath and without a moment's hesitation, she fires. The bullet hits Heath in the left shoulder.

JENNY
Heath!

On impulse Jenny jumps forward to help him.

A faint smile crosses Gloria's face as she takes aim at Jenny.

Behind Gloria, David approaches. She hears him and turns quickly, firing a shot in the process. David deflects the bullet with the frying pan and it takes out one of the large vases. Then, using it like a baseball bat, he smashes her across the side of the head. Gloria hits the floor - unconscious.

Everyone comes out from behind their hiding places. Jenny presses her hand upon Heath's shoulder.

JENNY (CONT'D)
Hurry. Call an ambulance.

DISSOLVE TO:

EXT.DAVID'S DRIVEWAY.NIGHT

Two police cars and an ambulance sit in the driveway.

THREE POLICEMEN take notes as they listen to David, Bryan and Bill.

Roy and Heath sit in the back of the ambulance. TWO PARAMEDICS are bandaging their shoulders and placing their arms into slings. Jenny sits between them, comforting them

JENNY

(smiles)

You look like a couple of bookends.

She gives them both a kiss and moves away to let the paramedics complete their job.

She moves over to Yvonne and Mrs Beth.

Yvonne looks a little worse for wear. She is holding Frank, the dog, who has a large bandage on his head. He is asleep.

Yvonne's husband, Frank, is by his wife's side. Mrs Beth sits nearby. Jenny approaches.

YVONNE

How are they?

JENNY

Fortunately, Gloria's a terrible shot. How's Frank?

FRANK

Worried.

YVONNE

(to her husband)

Not you, Frank ...

(gently rocking the dog)

... this Frank. He's gonna have a hell of a headache when he wakes up, but he'll live.

(to her husband)

Come on, Frank 2. I gotta lie down. It's been a hell of a night. See you soon, Rose. Bye Jen.

Frank puts his arm around Yvonne and takes her and Frank, the dog, home.

JENNY

You okay, Mrs Beth?

(CONTINUED)

CONTINUED:

MRS BETH
I'm fine. What about you?

Jenny smiles and nods sadly.

MRS BETH (CONT'D)
Why the long face? You should be
the happiest woman in the world.
Your dream came true.

Mrs Beth motions in David's direction.

MRS BETH (CONT'D)
Give him a chance, honey.

Jenny looks uncertain. She looks over to David.

David looks back at her. He is unable to speak with her
because he is still answering police questions.

Bill comes over.

JENNY
Take her home, Bill. I'll see you
both tomorrow.

Jenny kisses Mrs Beth.

Bill takes Mrs Beth to their car.

GLORIA (O.S)
Hey! You!

Jenny turns and sees Gloria poking her head out of the back
of one of the police cars.

Jenny walks towards it.

Gloria is handcuffed in the back seat next to a police
officer. Another policeman sits behind the wheel of the car.

GLORIA
I suppose you're feeling pretty
good about yourself.

JENNY
Why, Gloria? I was a little girl.

GLORIA
That's right and you weren't mine.
You belonged to James. And weren't
you the apple of his eye?

(CONTINUED)

CONTINUED: (2)

JENNY

Love isn't a competition.

GLORIA

Oh little girl, how little you know.

JENNY

You stole away a man's daughter.

GLORIA

All the more estate for me.

JENNY

You denied your son a sister.
Doesn't that mean anything to you?

Gloria screws her face up into snarling contempt.

GLORIA

Burn in hell.

The policeman in the back seat signals the driver and the car moves off.

Jenny watches it leave with a tear in her eye.

A POLICEMAN comes up behind Jenny.

POLICEMAN

Excuse me, miss, but we'd like to ask you a few questions down at the station.

Jenny nods and walks towards another police car. Heath and Bryan are already inside it.

David watches her jump into the police car and leave, whilst still trying to listen to the policeman's questions.

DISSOLVE TO:

INT.DAVID'S LOUNGE ROOM.NIGHT

David is alone. He looks forlorn amidst his wealth. He is wandering around sadly. He kneels down to clean a couple of big chunks of the destroyed vase.

He sees Jenny's manuscript. He puts down the vase, picks up the book, sits himself down and begins to read.

INT.JENNY'S APARTMENT.DAY

A YOUNG MAN takes out the last of the boxes. Jenny takes one last look at the broken down old room.

(CONTINUED)

CONTINUED:

Mrs Beth appears behind her.

MRS BETH
Time to go?

JENNY
I'm a rich girl now.
(unhappily)
A regular fairy princess.

MRS BETH
Hey, don't knock it. Believe me,
poverty is over-rated.

JENNY
Will you and Bill come over on
Saturday? I'm having a party at my
new place. About seven? Roy's gonna
be there.

MRS BETH
We'd love to. Tell me, is David on
the invitation list?

Jenny shakes her head.

MRS BETH (CONT'D)
Give him a call, honey.

JENNY
He hasn't called me. He isn't
interested.

MRS BETH
Trust me. He's interested.

JENNY
He lied to me.

MRS BETH
He lied to you? Jenny, you stayed
in his house - illegally! Did he
ever complain once?

JENNY
I never lied to him.

MRS BETH
Jenny, let me give you a bit of
advice. When you've lived as long
as I have, life teaches you a thing
or two. So listen to me - forgive.
He did. Trust me on this. Call him.

Jenny is unsure.

(CONTINUED)

CONTINUED: (2)

MRS BETH (CONT'D)
It's about love, Jenny. Life is
only about love.

INT.SHOPPING MALL.DAY

Jenny stands outside the computer shop. The latest computer is in the window. She smiles at a memory and walks away.

The same old woman and spastic boy from an earlier scene sit in the mall collecting for the Spastic Centre. Jenny smiles at them. She gives the woman the entire contents of her purse. The woman looks in amazement at the several hundred dollars that has been placed into her hand. Jenny pats the boy on the head fondly.

OLD WOMAN
Bless you, ma'am. Bless you.

Jenny smiles and walks away. The old woman excitedly explains to the boy what has just happened.

EXT.JENNY'S MANSION-POOLSIDE.NIGHT

A huge party is in full swing. People swim in the pool, formal waiters serve the guests. Beside the pool, a band plays on a large stage.

Bryan, Roy and Heath speak together.

Roy and Heath are still in slings.

Nearby, Jenny laughs with Frank and Bill.

Other members from David's neighborhood from the earlier party are also present. Mrs Beth and Yvonne stand beside the stage.

Frank, the dog, is running around having the time of his life.

Bryan waves to someone and motions them to come over.

BRYAN
Heath. I'd like you to meet someone
you've seen, but never been
formally introduced to.
(he nods to over Heath's
shoulder.)
This is Imogen.

Heath turns and sees Imogen. She smiles at him.

(CONTINUED)

CONTINUED:

BRYAN (CONT'D)
Imogen, this is Heath. The young man who has spent hours admiring you.

IMOGEN
Hello, Heath. I'd love to.

HEATH
Love to?

IMOGEN
You asked me out once. Remember?

Heath thinks back.

HEATH
Oh yeah.
(smiles)
Great.

Bryan laughs loudly and slaps Heath on the back

Heath winces slightly with pain in his arm.

By the side of the stage, Yvonne and Mrs Beth are in a huddle.

YVONNE
Are you sure?

MRS BETH
Positive. So go, go.

YVONNE
You're coming with me.

Yvonne makes her way up onto the stage, hauling Mrs Beth behind her. The band comes to a halt. Yvonne takes the microphone.

YVONNE (CONT'D)
Sorry to stop you, fellas, but I'd like to ask the guest of honour to come up onto the stage please.

Jenny has a quizzical expression on her face as she makes her way towards Yvonne and Mrs Beth.

The band strikes up Late Night Show intro music much to the delight of the crowd.

Jenny laughs as she mounts the stage.

The band cuts. The crowd quietens.

(CONTINUED)

CONTINUED: (2)

YVONNE (CONT'D)
 Folks, I'll keep it short. We are free-loading tonight at this housewarming at the expense of Jenny Lindfield, joint controller of the Lindfield Estate.

Yvonne motions to Heath. He raises his glass.

Rapturous applause and laughter.

YVONNE (CONT'D)
 Jenny is a wonderful young woman, who I have come to think of as my own daughter.

MRS BETH
 (into the microphone)
 Me too.

General laughter.

YVONNE
 As a way of thanking Jenny for all the love she has given us, we have arranged a special surprise for her this evening. The blindfold, please.

The band leader produces a blindfold.

There is a general murmur of anticipation.

JENNY
 What are you doing?

MRS BETH
 Trust me.

Mrs Beth ties the blindfold.

JENNY
 Please don't embarrass me.

YVONNE
 Would we do a thing like that?

JENNY
 Yes.

David walks up onto the stage to increased noise from the crowd. People recognise him.

He is clean shaven and when he speaks it is in his natural accent. He carries a book in his hand.

(CONTINUED)

CONTINUED: (3)

JENNY (CONT'D)
The suspense is killing me.

YVONNE
Okay. Open.

Jenny starts to unfasten the blindfold.

JENNY
If this is a Strip-O-Gram, I swear
I'll ...

She takes off the blindfold.

DAVID
Hello, Jenny.

Jenny is dumbstruck. So too is the crowd.

DAVID (CONT'D)
I hope you don't mind me coming.

JENNY
I ...

DAVID
I know I wasn't invited, but your
friends talked me into it. If you'd
rather I leave?

JENNY
No, please.

There is a moment of close eye-contact between them.

JENNY (CONT'D)
Is that your new book?

David smiles and takes the microphone.

DAVID
Hello, everyone. I'm David Bentley,
a friend of Jenny's. I only met
Jenny a few months ago and then,
through a strange set of
circumstances, came to meet her
again just recently. She did me the
honor of allowing me to read a
story she had been writing and I
liked it very much. The good news
is - my publisher agreed. In fact,
my publisher was ecstatic. Funnily
enough, I've never seen her quite
so excited over one of my books.

Laughter from some members of the crowd.

(CONTINUED)

CONTINUED: (4)

DAVID (CONT'D)
 Now, I've taken a huge liberty,
 Jenny. I have with me here
 (holding up the book)
 the proof of your book which, with
 your permission, will go into
 publication as soon as the
 contracts are signed.

He hands the book to Jenny who is open-mouthed.

The crowd is buzzing.

David and Jenny's conversation can be heard over the
 microphone.

JENNY
 But it's not finished.

DAVID
 That's the liberty. I've suggested
 an ending. Just the bones of one,
 mind you. You can't miss it, it's
 the only bit that's not typed - on
 the last page.

Jenny opens the book to the final page. On it is one short
 paragraph in handwriting.

DAVID (CONT'D)
 My publisher liked it.

MRS BETH
 Read it aloud!

The crowd rises in agreement. There is no getting out of it.

Jenny reads aloud.

JENNY
 The prince realised that without
 his little fairy princess, his
 world was meaningless, so he came,
 uninvited, to the royal ball. In
 front of all the people in the
 kingdom he. . .
 (she hesitates)
 . . . in front of all the people in
 the kingdom he asked for her hand
 in marriage and the princess
 said...

Jenny looks up and her eyes meet David's.

JENNY (CONT'D)
 What did she say, David?

(CONTINUED)

CONTINUED: (5)

DAVID
It's your story, Jenny.

There is a long pause of breathless anticipation.

JENNY
She said ... yes, David. A hundred
times, yes.

Jenny throws her arms around him. They kiss furiously.

The crowd is enchanted. It erupts into cheers.

JENNY (CONT'D)
We couldn't disappoint your
publisher now, could we?

DAVID
What do you think? You can finish
it properly later, of course ...

JENNY
I think I love you, David Bentley.

DAVID
And I know I love you, my little
fairy princess.

Again they kiss.

Further joy erupts from the crowd.

David breaks the kiss.

DAVID
Oh. And one last thing.

David motions to someone in the crowd who hands up to him a really cute baby dog with a big bow around its neck, as if gift wrapped.

JENNY
Oh, he's beautiful.

DAVID
I'm glad you like him. He's yours.

JENNY
Oh thank you. Thank you so much.
(to the dog)
Have you got a name yet, little
fella?

(CONTINUED)

CONTINUED: (6)

DAVID
As a matter of fact he has. His
name's David.

Everyone roars with laughter but none more loudly than Yvonne and Frank.

Yvonne takes David, the dog, and puts him down beside Frank, the dog.

David holds up a glass of champagne.

DAVID (CONT'D)
Here's to the cutting of keys,
everyone.

The crowd replies in unison: 'To the cutting of Keys!' and drinks a toast.

Jenny looks deeply into David's eyes.

JENNY
To the cutting of keys.

DAVID
(in an Aussie accent)
Too bloody right.

They kiss.

The band strikes up. Yvonne, Bill, Bryan and Frank surround David and Jenny.

Roy and Mrs Beth share a gentle kiss. Heath and Imogen hold hands.

Frank, the dog, and David, the dog, run around in mindless yapping excitement.

ANGLE ON to the cover of Jenny's novel. It reads:

'The Cutting of Keys' by Jenny Lindfield.