

H.C.

Henry Calloway

The good man of cinema. A gentleman. A brand. And not one of them is him.

ROLE	Lead. Celebrated British actor, husband and father, caught between the life he has built and the one he cannot publicly acknowledge.
LIVES	A Cotswolds estate, a London kitchen of cold marble
PLAYS AGAINST	Noelle Fall, a French pastry chef who does not give him the reverence he is used to
ARC	Three Acts, one complete novel

THE ROLE ASKS

How does a man perform warmth while he is privately falling apart?

What does guilt look like when he refuses to name it?

How do you show distress while insisting everything is fine?

“Sacred was what I called it. Erasure was what it actually was.”

The want, the wound and the lie

WANT	To be seen without being consumed. <i>On set he can find the expression for love in his sleep. Real life has no retakes.</i>
WOUND	The world applauds the man, and he keeps the boy behind him hidden. He is not simply unseen. He arranges it, and he knows he does. <i>“I am a coward.”</i>
LIE	That silence is neutral, and that hiding her is protecting her. <i>“I spent years mistaking eloquence for empathy, decency for depth.”</i>

OPPOSITE NOELLE

The dynamic that drives him

She reads a room for safety. He reads it for the story. They recognise each other at once.

WHAT SHE DOES TO HIM Withholds the reverence he expects, lets him run out of masks, then says something small that undresses him. <i>“Are you actually here, or are you just playing the part of a man begging to be saved?”</i>	WHAT HE DOES TO HER Takes the relief of being known, then keeps her out of sight. She tells him she is not safe. He hears it and does not ask what it means. <i>“I can’t like her posts. I don’t share them. No fingerprints.”</i>
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THE MASK AND THE MAN

Two Henrys, one body

IN PUBLIC Warm, humble, unfailingly polite. He signs for the people who waited hours and thanks the crew for the day. <i>“I’ll risk arrogance.”</i>	IN PRIVATE Alone on a gravel drive at night, keys against the car roof, the phone held close like a cigarette. <i>“I just wanted to hear you say no.”</i>
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THE BODY

Taps his keys against the car roof, then pockets them.	Shoves shaking hands into his pockets.
Presses a palm to his chest to stop the warmth spreading.	Writes three replies and sends none.

WHAT HE NEVER SAYS “Someone asked if I was all right. I said yes. The easiest lie of all.” Play the yes. Everything the audience needs is in what it costs him to say it.
