

THE SHINING HEART

By

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SCENE 1 INT.CAFE.DAY

LOUIE: I believe that every object has a memory. Every thing a soul. I might take notice of the flowers on the table. Some are wilting. They feel quite soft to the touch. They're bright yellow with green stalks. That's what we see when we think about them rationally. But we can go deeper. What's under the surface? There are small molecules of water running through the stems, up from the water in the glass. Each of those molecules has a memory and these memories travel up the stalk, into the petals, nourishing them, emitting colours as they go by. The flower's probably a bit bored because it's been in that glass the past week. It might be thinking about the spotted green tablecloth, counting each dot.

CASEWORKER: Maybe we should get back to more down to earth matters Louie. You've mentioned that you would like to reduce your medication. Do you know why you've started feeling this way?

LOUIE: Because I'm tired all the time. I can't work. You want me to work and earn money. It's impossible on medicine.

CASEWORKER: We just want you to have some stability Louie, so you can feel like you're part of the human race.

LOUIE: Why's it got to be a race? And if it is what's the prize for winning?

CASEWORKER: (CHUCKLES) You can do things, stay organised.

LOUIE: But I've lost my true sense of self. It's like they've taken my reality away and substituted it with another one. One which is coherent but empty.

CASEWORKER: Maybe you're forgetting what it was like for you before.

LOUIE: So you're saying I've got to be like this for the rest of my life? What do you think I would be like if I stopped my meds? I think there's a good chance that I'd recover.

CASEWORKER: This is very powerful medication that you are being prescribed Louie. You can't just decide you want to cut the dosage or stop taking it. That could be extremely dangerous for you.

SCENE 2 INT.LOUIE'S BEDROOM.NIGHT

ACOUSTIC GUITAR PICKS OUT A SOFT
MELODY. IT'S INTERRUPTED BY A
KNOCK ON THE DOOR.

BECKY: Is it alright to come in?

LOUIE: Yeah, I'm decent.

BECKY: That sounded nice, was it one of your own?

LOUIE: Yeah, it's just a couple of chords at the moment though.

BECKY: I'm meeting some friends at The Red Lion in a bit. I thought you might like to come?

LOUIE: It's alright thanks Becky. I'm gonna stay here and work on my tune.

BECKY: I admire your dedication, but it's good to get out and socialise too. You've been here two months and we haven't been out for a drink yet.

LOUIE: Sorry, I'm just feeling a bit tired this evening.

BECKY: There'll be girls there.

LOUIE: I'm not really looking for another girlfriend.

BECKY: Last one break your heart did she? Well you can't grieve forever. I'm sure there's lots of ladies out there who would appreciate a sensitive soul like yourself.

LOUIE: Thanks Becky. We'll do it another night. Promise.

SCENE 3 EXT.PARK.DAY

A GROUP OF PIGEONS COO EXCITEDLY.

A PAPER BAG RUSTLES.

LOUIE: Here you go my friends, more bread.

THE RUFFLING OF FEATHERS.

LOUIE: No words of wisdom for me today then?

A RUSH OF FOOTSTEPS.

CHILDREN'S VOICES: (IN UNISON) Uncle Louie!

THE BIRDS NOISILY DISPERSE

LOUIE: Hi Tom, Grace. How are you?

GRACE: Can you push me on the swings?

LAURA: You two go ahead, we'll catch up in a minute.

EXCITED SQUEALS AS THE CHILDREN

RUN OFF

LAURA: And look after each other.

LOUIE: Hello Laura. You look well.

LAURA: You too. Give us a hug then.

LOUIE: They're happy little kids aren't they.
You do such a good job.

LAURA: They're not much trouble... They keep each other amused.

LOUIE: But they're good kids because of you. You teach them things don't you? Have proper conversations.

LAURA: I suppose.

LOUIE: I think with children you've got to nurture them, spend time with them. Not just let them play video games.

LAURA: Well they do play X-Box sometimes. Not that violent stuff though.

LOUIE: But you know what I mean. You prepare them for life. When they leave home they'll have a set of principles that can help them.

LAURA: I hadn't thought that far ahead. I'm still worrying about secondary school.

LOUIE: I can't remember really talking to Mum and Dad about stuff. It was more - have you brushed your teeth, combed your hair, washed your face? Then they'd come down on you like a ton of

(LOUIE/CONT'D OVER)

LOUIE (CONT'D): bricks if you misbehaved.

LAURA: It's never easy bringing up kids.
Besides it was different back then.

LOUIE: I was talking to Mum a while back, she was going on about how people should spend more quality time with their children... I felt like saying she needed to know that forty years ago.

LAURA: Louie it was a long time ago and I don't think it was as bad as you make out. I remember you being happy, a good kid, like my Tom is now.

LOUIE: I didn't have a conscience when I was young. That only came when I got ill.

LAURA: That's not true. You never did anything wrong.

LOUIE: There's many a dismembered spider who would disagree.

LAURA: All kids do that.

LOUIE: I was different.

THE CHILDREN RETURN

GRACE: Come on Uncle Louie. You said you'd push.

SCENE 4 INT.KITCHEN.DAY

DISHES BEING WASHED IN THE SINK

BECKY: Good morning. Pour me a glass of water would you?

A CUPBOARD DOOR OPENS

LOUIE: Sure. It's afternoon now though. Good night?

A GLASS FILLS WITH WATER

BECKY: I think so. I can't remember much after the pub. You should have come.

PLOP. FIZZING SOUND AS A TABLET
DISSOLVES

LOUIE: To be honest it doesn't mix well with my medication.

BECKY: Oh. I hadn't thought about that. Do you have to take them every day? It must drive you mad... Oh sorry.

LOUIE: No you're right it does. What are those tablets you're taking?

BECKY: These are just vitamins. I need them after last night. What does your medication do?

LOUIE: It allows me to function in society.

BECKY: You mean to be the same as everybody else?

BECKY SWIGS BACK THE VITAMIN
DRINK

LOUIE: I suppose. Sometimes I feel like I take it just to please other people.

BECKY: You should watch this documentary about psychiatry I saw on the internet. They said that the mental health system is a tool of power and oppression. It's just another means of taking away our freedom.

LOUIE: I certainly feel a bit trapped.

BECKY: Have you tried to set yourself free?
Maybe you only think you need those
drugs.

LOUIE: I've been on them a long time now.

BECKY: What were you like before?

LOUIE: I felt like there was magic in my
life.

BECKY: And they told you there was something
wrong with that? Years ago if people
didn't fit in for any reason they'd
lock them up, throw away the key, now
they can achieve the same affect with
drugs.

LOUIE: Yeah, except it feels like I'm on the
outside looking in.

BECKY: Well if you want to try stopping, I
for one would be here for you.

SCENE 5 INT.FRONT DOOR.DAY

DOORBELL RINGS. FOOTSTEPS. THE
DOOR OPENS

ELDER YOUNG: (AMERICAN ACCENT) Have you heard the
good news?

LOUIE: I'll have the bad news first if that's
OK.

ELDER YOUNG: There is no bad news today my son. I
am Elder Young and this is Elder
Evans. We're from the Church of the
Latter Day Saints and we've come to
tell you about the redeeming power of
the Lord.

LOUIE: Well I suppose you'd better come in
then.

SCENE 6 INT.FRONT ROOM.DAY

ELDER YOUNG: The reason I joined the Church is
because I had a profound experience. I
was doing the same thing I did every
day for six years. I thought I was
happy. I never stopped to ask myself
if there was anything missing in my

(ELDER YOUNG/CONT'D OVER)

ELDER YOUN (CONT'D): life. I enjoyed my job in the bank,
working with numbers, so much so that
I got a big promotion. Then as I was
driving home that very same evening
the most incredible thing happened to
me, a divine experience. My heart lit
up with fire and I was filled with the
most extraordinary bliss. The Lord
summoned me. I could hear his voice as
clear as day.

LOUIE: The shining heart.

ELDER YOUNG: When something like that happens to
you, it opens up a whole world of
possibility. You question ordinary
life because you realise that the
world consists of much more than what
we see. This visitation was an insight
into something beyond perception and
it changed my life forever.

LOUIE: I felt it too... a long time ago.

ELDER YOUNG: It will come again. All you have to do
is open your heart to it.

SCENE 7 INT.KITCHEN.DAY

A KETTLE COMES TO THE BOIL

BECKY: Cuppa Louie?

LOUIE: Yes please.

WATER POURS FROM THE KETTLE. A
TEASPOON CLINKS AGAINST THE SIDE
OF A CUP

BECKY: Here you go.

LOUIE: Sorry, I can't drink that. You made it wrong.

BECKY: What do you mean? I put the water on the teabag and put some milk in.

LOUIE: There's more to it than that. That tea has travelled halfway around the world to end up in my cup. We should treat it with the respect it deserves.

BECKY: And how does one pay due respect to a teabag? Enlighten me.

WATER POURS INTO A CUP

LOUIE: Pour the water gently like so, never re-boil it, you'll deprive it of oxygen. Take the teabag, lower it in slowly, with a steady hand, you don't want the hot water to traumatise the leaves.

BECKY: How very Zen!

LOUIE: After a moments repose carefully remove the bag. Never squeeze it. Then reward the tea with just a few drops of milk. Then you have to stir it clockwise.

BECKY: I like your style. Why clockwise?

LOUIE: (CHUCKLES) Cause anti-clockwise is spooky isn't it? At a séance, if you go anti-clockwise you might inadvertently summon up evil spirits. You've got to go clockwise so the angels will be present.

BECKY: I see, we wouldn't want to raise the dead every time we had a brew would we.

THE METHODICAL CLINK OF A
STIRRING SPOON

LOUIE: Then you bless it twice.

BECKY: They must love you at Costa.

LOUIE: They tend to hide when I come in.

SCENE 8 INT.BUS.DAY

LOUIE: Single to town please.

BUSDRIVER: One pound fifty.

LOUIE: Cheers drive.

THE ENGINE REVS

CARINA: Do you mind if I sit here?

LOUIE: Carina.

CARINA: Hello Louie. It's been a long time.

LOUIE: I... I...

CARINA: You should see your face. You look
like you've seen a ghost.

LOUIE: What are you doing here?

CARINA: It's a beautiful day. I thought I'd
get out for a bit, see what's
happening.

LOUIE: You look just the same. Amazing.

CARINA: You're not faring too bad yourself.
You still got hair under that hat?

LOUIE: If there's one thing I'm not losing
it's my hair.

CARINA: Time's been kind to you.

LOUIE: It's been five years... I've missed
you.

CARINA: (LAUGHS) Oh yeah? What about me did you
miss?

LOUIE: Everything... Where did you go?

CARINA: It doesn't matter. I went away that's
all.

LOUIE: You just disappeared.

CARINA: That was what you wanted.

LOUIE: How could you think that?

CARINA: You didn't come looking for me did you?

SCENE 9 INT.HALLWAY.DAY

A KEY TURNS IN A LOCK. THE DOOR
CREAKS OPEN

LOUIE: (CALLS)Anyone home?

SILENCE

LOUIE: Just the way I like it.

FOOTSTEPS ECHO THROUGH THE HALL.
THE BEDROOM DOOR SWINGS OPEN

SCENE 10 INT.LOUIE'S BEDROOM.DAY

LOUIE: Let's get some light in here.

THE RAISING OF BLINDS

CARINA: That's better. you've been hiding in the shadows for too long.

LOUIE: How did you get here?

CARINA: I followed you home.

LOUIE: No. I meant how did you get in here?
The house.

CARINA: I have my ways. But it's easier when
you leave the front door open.

LOUIE: Tricky as ever Carina.

CARINA: Do you mind if I stay for a while?

LOUIE: No, I don't mind.

SILENCE

LOUIE: Why are you undressing?

CARINA: I want to be close to you.

SCENE 11 INT.LOUIE'S BEDROOM.DAY

BIRDSONG THROUGH AN OPEN WINDOW

LOUIE: They've come to wish us luck.

CARINA: We could use it.

LOUIE: I've always been in tune with the birds, they draw out memories and thoughts it's almost as if--

CARINA: --Do you love me?

SILENCE

CARINA: Well?

LOUIE: I've lain here many times, looking at the sunlight by the door allowing it to form an impression of you. All light, that's how you looked to me, alive with energy. I'm so glad I don't have to imagine anymore.

CARINA: Then why do you look so sad?

LOUIE: Because people aren't supposed to be this happy. If you're too happy you have to pay a price.

AN ABRUPT KNOCK ON THE DOOR

BECKY: (MUFFLED THROUGH THE DOOR) Louie. Can I have a quick word?

THE DOOR OPENS SLIGHTLY

BECKY: You got someone in there?

LOUIE: No. What do you want?

BECKY: Just come with me a second.

SCENE 12 INT.BATHROOM.DAY

BECKY: Have you got anything to say about this?

LOUIE: What?

BECKY: Is there a specific reason you've stuck a bar of soap in the sink overflow?

LOUIE: It looked like someone sticking out their tongue. I thought it was funny.

BECKY: It's not funny in the way you think it is. Can you remove it please?

A STICKY POPPING SOUND

LOUIE: There you go.

BECKY: Don't put it back on the sink. I'm not gonna use it now. You'll have to buy a new one.

SCENE 13 INT.SHOPPING CENTRE.DAY

MUZAK. THE BUSTLE OF A FOOD COURT

LOUIE: Look Grace, what's that your Mum's bringing over?

GRACE: Chocolate cake my favourite.

LAURA, LOUIE AND TOM SING HAPPY

BIRTHDAY IN UNISON

LAURA: Not having any cake Louie?

LOUIE: I've eaten.

LAURA: Yeah but it's cake.

LOUIE: I'm fine. Grace I've got something for you.

GRACE: A present!

THE RUSTLING AND RIPPING OF

WRAPPING PAPER

GRACE: Oh.

LAURA: Let me see.

LOUIE: It's a butterfly.

LAURA: It's dead, with a pin stuck through it. You didn't get this in a toy shop.

GRACE: I wanted Lego.

LOUIE: Everyone loves butterflies.

LAURA: Thank your Uncle Louie then... The frame is nice.

SCENE 14 INT.CLOTHES SHOP.DAY

INCESSANT SACCHARINE POP MUSIC

LAURA: Louie you don't have to traipse around the shops with us. You must have something better to do. I know how you used to hate being dragged around these places when we were younger.

LOUIE: I never really minded. It was a day out wasn't it?

LAURA: You ran away once you were so bored.

LOUIE: I don't remember that. Maybe you're right though. Shopping's not the most fun is it?

LAURA: Come around for dinner on Sunday. I'll do a roast.

SCENE 15 EXT.FRONT DOOR.DAY

THE CLINKING OF BOTTLES. DOORBELL RINGS. FOOTSTEPS FROM INSIDE. THE DOOR OPENS

BECKY: Why didn't you use your keys?

LOUIE: I think I've left them somewhere.

BECKY: Where?

LOUIE: It's OK. I can pick them up when I need them.

BECKY: Well you need them to get into the house. What will you do if I'm not here?

LOUIE: I can go and get them.

BECKY: What's with all the red wine? You having a party? I thought you didn't drink.

LOUIE: It was on offer.

BECKY: So you bought eight bottles?

LOUIE: (EVASIVE) I'll make dinner tonight if you want.

BECKY: Oh! That would be nice. What are we having?

SCENE 16 INT.KITCHEN.EVENING

A BOILING SAUCEPAN, A PLASTIC
PACKET IS GENTLY OPENED

LOUIE: Hello little pasta shells. Your time has arrived and the water's just right.

A PLOP INTO THE WATER

LOUIE: There you go Bert. You're next Sylvie. Don't worry it won't hurt, this is

(LOUIE/CONT'D OVER)

LOUIE (CONT'D): your destiny.

ANOTHER PLOP

LOUIE: Feels nice in there doesn't it? Norris
 it's your turn. See you on the other
 side.

PLOP

BECKY: Just what exactly are you doing?

LOUIE: Making dinner like I promised.

BECKY: We'll be here all night at this rate.
 Just chuck them in.

LOUIE: That's what everyone does, throw in
 the pasta, get it over and done with.
 Thank God for that, now let's get on
 with chopping the vegetables. This way
 it's an exercise in patience. You can
 spend a moment with each shell,
 recognise them... Say goodbye Jack.

A FURTHER PLOP

BECKY: They are Tesco Value conchiglie not
 sentient beings.

LOUIE: Can you be sure about that?

BECKY: Yes I can and I'm also pretty certain that they only take 12 minutes to cook.

LOUIE: Yeah, if you want them all to be exactly the same. This way they're all unique, tender or tough in their own way.

BECKY: I think it might take too long to cook for the both of us. I'll probably order pizza if you don't mind. Cook for me another night, when you're feeling less patient.

SCENE 17 INT.LOUIE'S

NEDROOM.NIGHT

LOUIE: Can you keep your voice down. Becky doesn't know you're here. I think I've upset her already tonight.

CARINA: Are you ashamed of me or something?

LOUIE: No I just want to keep the peace. She can be a bit funny.

CARINA: Or maybe there's more to it than that.
Most blokes your age don't live with
women unless there's something going
on.

LOUIE: What are you suggesting?

CARINA: You've always had a roaming eye Louie.

LOUIE: That's the last thought on my mind.

CARINA: It's not your mind I'm worried about.
But It's OK. It's not like we're
together. You can do what you want.

LOUIE: Forget about Becky. You're making
something out of nothing.

CARINA: Don't get so het up. You're panting
like a dog. Why don't you get yourself
a glass of water.

LOUIE: Do you want one?

CARINA: What do you think?

SCENE 18 INT.KITCHEN.NIGHT

HUM OF FRIDGE, SOFT FOOTSTEPS ON

LINO

LOUIE: Ah who's this? A spider. Why are you
hiding behind the fridge?

EIGHT LEGS CREEP FORTH

TENTATIVELY

SPIDER: (HIGH PITCHED)Who goes there?

LOUIE: Don't worry I'm a friend.

SPIDER: Are you from the hospital? Have I seen
you before?

LOUIE: No. I sleep in the room across the
hall.

SPIDER: They've sectioned me. I'll never be
able to leave here now.

LOUIE: I can open the back door for you.

SPIDER: Are you insane? They'll know. They're
always watching.

LOUIE: Who?

SPIDER: The other life forms. They're the ones who put me in this cube.

LOUIE: What cube?

SPIDER: Come closer. Try to touch me. Be gentle though.

THE TAP OF A HAND ON GLASS

SPIDER: See you can't can you? It's invisible to the naked eye but it's there. My prison.

LOUIE: How terrible.

SPIDER: It's so I can be observed.

LOUIE: How do they do that? There's no one else here.

SPIDER: They watch me through you.

LOUIE: Through my mind?

SPIDER: There's no escaping the thoughts of others. The higher powers--

LOUIE: --Are not so benevolent.

SPIDER: I've got my eight eyes on you Louie.

SCENE 19 INT.LOUIE'S

BEDROOM.NIGHT

CARINA: How long does it take to get a glass
of water?

LOUIE: Was I gone for long?

CARINA: Is this supposed to be a test?

LOUIE: I don't get you.

CARINA: Maybe you should try harder. I should
go anyway. I don't want to disrupt the
little love nest you've built for
yourself.

LOUIE: I have to live somewhere Carina. This
is just where I ended up.

CARINA: It's worked out fine for you then.

LOUIE: Whatever you're thinking, it's not
real. It was me who was left alone. My
heart was broken in two.

CARINA: I know... I still have the other piece. Don't worry, it's in a safe place. Would you like me to return it?

LOUIE: I just want us to be how we were.

CARINA: Do you even remember what that was like? We met in a psych ward Louie. It was never going to be a fairy tale.

LOUIE: Carina. Can't we just start again from this point.

CARINA: What just hit the reset button? Erase the past? Do you think it would be that easy?

LOUIE: It's worth the risk.

CARINA: I'm not keen on taking risks. I prefer to stay alive.

LOUIE: Just lay with me for a while and think about it.

CARINA: Shift up then... You're trembling. What's wrong?

LOUIE BREATHES DEEPLY, SLOWLY
EXHALES

CARINA: Are you OK Louie? You look pale.

LOUIE: It's the shining heart... It's come back.

SCENE 20 INT.KITCHEN.DAY

BECKY: If you want cereal there's no milk.

LOUIE: I just wanted one of these candles from under the sink.

BECKY: It's eleven o'clock in the morning.

LOUIE: I must have overslept.

BECKY: Those candles are for a power cut Louie. What are you planning to get up to now?

LOUIE: (GASP OF BREATH) Did you squash that spider?

BECKY: Well I wasn't going to wait around all morning for you to save the day.

LOUIE: What harm did he do to you?

BECKY: It was creepy. I won't have it in my house.

LOUIE: You shouldn't persecute defenceless creatures. He had as much right to live as you do.

SCENE 21 INT.LOUIE'S BEDROOM.DAY

CLASSICAL MUSIC PLAYS SOFTLY

LOUIE: Body of Christ keep you in eternal life. Blood of Christ keep you in eternal life.

KNOCK ON DOOR

BECKY: (FROM OUTSIDE) I need a word Louie.

LOUIE: Body of Christ... broken for you.
Blood of Christ shed for you.

DOOR SWINGS OPEN

BECKY: Look you can't just... What do you think you're doing?

LOUIE: Bread of heaven in Jesus Christ.

BECKY: Louie I'm talking to you. Just what is going on here?

LOUIE: Amen.

BECKY: Louie?

LOUIE: What is so urgent? I'm praying.

BECKY: So that's what the wine is for.

LOUIE: A capful a day with a crumb of bread to celebrate the Eucharist.

BECKY: That amount of booze will keep you going for years.

LOUIE: Did you want something?

BECKY: Us, in the kitchen before, I didn't like the way you spoke to me.

LOUIE: Did I say something wrong?

BECKY: It's about respect Louie. You're a guest in my house.

LOUIE: I pay rent.

BECKY: That doesn't give you the right to behave in this way - sticking soap in the overflow, that business with your keys, general weirdness. Are you taking your medication?

LOUIE: I've tried to cut down.

BECKY: By how much?

LOUIE: All of it.

BECKY: You didn't think to tell me?

LOUIE: No.

BECKY: I can't support you if you go behind my back. I think you need to start taking it again.

LOUIE: Why would I? I'm not hurting anybody.

BECKY: You should have said. I need to know what I'm dealing with.

LOUIE: I don't need any help. It's worked out fine.

BECKY: It doesn't look like that from this
side of the fence.

LOUIE: Well it's all a matter of perception
isn't it?

SCENE 22 INT.LOUIE'S

BEDROOM.NIGHT

LOUIE: (INTO MOBILE PHONE) I'm sorry Laura. It
totally slipped my mind.

LAURA: (THROUGH PHONE) It's not like you to
just not turn up. Is there anything
wrong?

LOUIE: (INTO MOBILE PHONE) No. It's actually
the opposite, everything's wonderful.
I just lost track of time.

LAURA: (THROUGH PHONE) I was looking forward
to feeding you up. You looked like you
could do with it last time I saw you.

LOUIE: (INTO MOBILE PHONE) I've been eating
well actually. Very healthily.

LAURA: (THROUGH PHONE) Grace likes her
butterfly. We've hung it in the hall.

LOUIE: (INTO MOBILE PHONE) That makes sense... Look Laura, I have to go... I'm right in the middle of something.

LAURA: (THROUGH PHONE) I just wanted to make sure that--

CLICK. THE LINE GOES DEAD

A MISSILE WHISTLES THROUGH THE
AIR. AN EXPLOSION

LUCIFER: (RASPING) You missed you fool.

HIGH SPEED WHIRR OF MECHANICAL
WINGS

LOUIE: You will be made to pay for your crimes Lucifer. I won't rest until you're captured.

A SPRAY OF MACHINE GUN FIRE

LUCIFER: You're not God Louie.

LOUIE: I am his servant though.

LUCIFER: (TWISTED LAUGHTER, LOW SQUEALING OF PLEASURE) No, I can see myself in you.

(LUCIFER/CONT'D OVER)

LUCIFER (CONT'D): You're tainted by evil. Sooner or
later you'll relent and then your
spirit will be mine.

LOUIE EMITS A PIERCING WAR CRY. A
SCUFFLE ENSUES

LUCIFER: (HIGH PITCHED SQUEAL)
Noooooooooooooooooooo...

A BOTTLE IS CORKED. FURIOUS
TAPPING AGAINST GLASS. LUCIFER'S
MUFFLED PROTESTS

LOUIE: Got ya! The world will be safe once
more.

SCENE 23 INT.LOUIE'S BEDROOM.DAY

THE ELECTRONIC BEEP OF AN ALARM
CLOCK

CARINA: Louie wake up.

LOUIE: (SLEEPY) Carina?

THE JANGLE OF KEYS

CARINA: Were you looking for these?

LOUIE: My keys.

CARINA: Don't you remember? I hope you're not losing it.

LOUIE: No. I feel great. I've had the most incredible sleep.

CARINA: What happened in here? It looks like a bomb's hit it.

LOUIE: I've finally caught him. I used the War Butterfly. Now I can take him for judgement.

CARINA: Who? What are you talking about?

LOUIE: Lucifer. Look he's in this bottle.
(GASP) Oh no. He's gone.

CARINA: Lucifer, you mean the devil?

LOUIE: Beelzebub, Lord of the Flies, Satan...
Whatever earthly name you want to call him. He had to be caught because of his crimes. Now he's escaped. Loose upon the world again.

CARINA: I don't see why that's your problem.

LOUIE: How did he get out of the bottle without help?

CARINA: Don't start dragging me into your delusions.

LOUIE: He was here. I was so tired though. The battle went on for four days. I lay down to rest. I felt a stillness because the world was finally safe. Now you're here and he's not.

CARINA: You should hear yourself. What do you think a psychiatrist would make of that little story?

LOUIE: Why did you help him? He convinced you I was mad didn't he?

CARINA: Who needs convincing? Have you eaten a mouldy potato or something?

LOUIE: No.

CARINA: Are you eating at all?

LOUIE: I had breakfast.

CARINA: What was that?

LOUIE: A sesame seed.

CARINA: (LAUGHS) Sounds filling. Just the one?

LOUIE: It gave me the energy I needed.

CARINA: Can you really function on that?

LOUIE: I fought the devil didn't I?

CARINA: So you say.

LOUIE: You're a tricky one. Just like he is.

CARINA: So you're comparing me to the devil now. I don't know why I bother to come around here.

LOUIE: Maybe it's just so you can mock me.

CARINA: For that... and your body of course.

LOUIE: Not my mind?

CARINA: That's far too complicated.

LOUIE: I'm just trying to hold things together. There's too much to think about.

CARINA: You need to see some daylight. Let's go see your friends.

SCENE 24 INT.AVIARY.BRISTOL

ZOO.DAY

A POLYPHONIC CACOPHANY OF
TROPICAL BIRDSONG.

CARINA: You look better already. Got your colour back.

LOUIE: Spare me the compliments. I've not completely forgiven you yet.

CARINA: Oh the Armageddon thing. I've been meaning to ask, if I'm Satan's accomplice what does that make you?

A FLUTTER OF WINGS

BIRDSONG: God's servant.

CARINA: Why can't God do the job himself? Why is it all on your shoulders?

LOUIE: You don't question why you're chosen.

CARINA: So if you are the chosen one who can go toe to toe with the Devil himself you must have other special powers too. What about controlling the weather? We live in England. You must want to change the weather all the time?

LOUIE: How do you know I don't?

CARINA: Well have you?

LOUIE: Whatever I say it can't be proven either way. If I want it to stop raining and it does then who's to say that wasn't me?

CARINA: Alright what about next week's lottery numbers? But while I'm waiting for those to come up how about a spontaneous orgasm?

LOUIE: (EMBARRASSED) Carina please. We're in a public place.

CARINA: Make me invisible then. That would be fun.

LOUIE: You shouldn't wish too hard for that one.

SCENE 25 INT.BUTTERFLY

ENCLOSURE.BRISTOL ZOO.DAY

CARINA: Louie... are you alright? You've been staring into space for the last five minutes.

LOUIE: I was just thinking... it seems like each butterfly that flutters past has just been created at that very moment.

CARINA: What by you I suppose?

LOUIE: Well who else?

CARINA: But this is a butterfly enclosure. We came here. It must have existed first or we wouldn't have known to come.

LOUIE: Who's to say it's real?

CARINA: So if you've made all this, the world?

LOUIE: Yes?

CARINA: Where does the word butterfly come from? Did you create the word too?

LOUIE: I thought of it.

CARINA: Yeah but I know what the word butterfly means and by that logic I must be a figment of your imagination too.

CARINA: (PAUSE) You don't look too sure... So Mr. Megolomaniac... Try and stop me walking away.

LOUIE: Carina! Wait.

SCENE 26 INT.LOUIE'S

BEDROOM.NIGHT

ACOUSTIC GUITAR PICKS OUT THE
SAME SOFT MELODY AS SCENE 2.)

CARINA: Are you gonna ignore me all night?

THE GUITAR PLAYS ON

CARINA: I thought it was gonna be different
this time.

THE MUSIC STOPS

CARINA: It's playing out exactly the same.

LOUIE: You chose to come back at a strange
time in my life Carina.

CARINA: I'm sure you said that the last time.
When do you plan on your life being
normal?

LOUIE: This is my reality. I'm sick of people
telling me how to be.

CARINA: But you're impossibly self-obsessed.
You don't know how to have a
relationship.

LOUIE: I know I love you.

CARINA: How?

LOUIE: Cause I know how painful it is when
you're not around.

CARINA: Again it's all about you, the centre of the universe. What about me?

LOUIE: You look after yourself. You always have.

CARINA: I've had no choice.

LOUIE: You had a choice about sleeping with my mates though.

CARINA: Not this again.

LOUIE: You destroyed everything, us, my friendships... me.

CARINA: You didn't need any help with that.

LOUIE: You pushed me over the edge.

CARINA: I was trying to hold you back. You jumped.

LOUIE: That's not how I see it.

CARINA: And of course you're the all knowing. God's right hand man or just a mad man. I know which one I think.

LOUIE: Get out.

CARINA: It would be my pleasure... I can see exactly where this is heading.

SCENE 27 INT.HALLWAY.NIGHT

A KEY TURNS IN A LOCK. THE DOOR
CREAKS OPEN

BECKY: (WHISPERS) Come on in George.

GEORGE: Very nice house Becky. I didn't realise you were a woman of means.

BECKY: I do have a lodger I'm afraid. But he won't bother us. Come to the kitchen I'll get us a drink.

LOUIE: (MUFFLED SHOUTS FROM BEDROOM) Body of Christ... broken for you.

GEORGE: What was that?

BECKY: For God's sake.

LOUIE: (MUFFLED SHOUTS FROM BEDROOM) Blood of Christ shed for you.

GEORGE: It sounds like an exorcism.

BECKY: That's the lodger, just ignore him.

GEORGE: Shouldn't we check to see if he's OK?

BECKY: No, let's just get that drink, put some music on.

LOUD CRASHING SOUNDS

BECKY: (SHOUTS) Louie, what are you doing?

THE DOOR CRASHES OPEN

GEORGE: My word.

LOUIE: Bless you my friends.

BECKY: What have you done to my lovely room?

GEORGE: Is there someone we should call?

BECKY: Did you drink all that wine?

LOUIE: I was praising Jesus.

BECKY: How am I supposed to live with this?
If you've damaged this room...

GEORGE: Please Becky, this man is obviously in distress.

BECKY: I'm the one who's distressed.

LOUIE: Will you take communion with me?

BECKY: No. Go to bed now. We'll discuss this in the morning.

GEORGE: (CONCERNED) Are you OK? Is there something I can do?

BECKY: Just leave him George. Don't encourage him.

GEORGE: Becky I must say I'm surprised at your attitude.

BECKY: Look George, you don't know what he's like.

GEORGE: I can see what's in front of my eyes.

GEORGE: (TO LOUIE, PATERNAL) Maybe we should get some clothes on you. You must be cold.

SCENE 28 INT.KITCHEN.DAY

A KETTLE BOILS

BECKY: Good morning Louie. I trust you slept well after all that wine.

LOUIE: Yes thanks.

BECKY: I did too. Not that I was planning to.

WATER POURS INTO A CUP

BECKY: I'm not gonna offer you a cup of tea. I don't have time for those shenanigans today.

LOUIE: That's OK I just wanted water.

THE TAP RUNS

BECKY: Come and sit down a moment. I want a word.

LOUIE: Which word is that then?

BECKY: Don't try and be funny.

LOUIE: I didn't think I was.

BECKY: (SIGHS) Are you happy in this house?

LOUIE: Sometimes. Mostly I'm happy and sad at the same time.

BECKY: Don't complicate things. What I meant was wouldn't you be happier living somewhere else?

LOUIE: It's a nice room. Same as any other.

BECKY: Look Louie, I'll drop the pretence. I think we both know this isn't working out.

LOUIE: What isn't?

BECKY: This. Our living arrangements.

LOUIE: You're the landlady. I'm the lodger.

BECKY: A very difficult lodger.

LOUIE: What did I do wrong?

BECKY: You should have told me when you stopped taking your medication.

LOUIE: Why? It was my decision.

BECKY: But you're living under my roof...
Well you have been but now I think
it's time for you to go.

LOUIE: I haven't harmed anybody.

BECKY: Have you got anywhere to go? I'm sure
they have flats for people in your
situation.

LOUIE: What situation?

SCENE 29 EXT.STREET.NIGHT

THE RAUCOUS BATTLEGROUND OF
CENTRAL BRISTOL ON A SATURDAY
NIGHT

LOUIE: You walk down the street. You cross
the road. You look away from the
people passing by.

DRUNKEN REVELLERS PASS

LOUIE: You pull your hat down. You drag on
your cigarette. You wonder where
you're going. You think of Carina. You

(LOUIE/CONT'D OVER)

LOUIE (CONT'D): feel alone.

POLICE SIREN WHIZZES BY

LOUIE: You despair of evil. Your kingdom is
not of this world.

THE BUZZ OF THE CITY RECEDES

LOUIE: You reach the park. You head for the
darkest place. You lie on a bench. You
pull your coat around you. You close
your eyes.

SCENE 30 EXT.FRONT DOOR.DAY

A DOORBELL RINGS. FOOTSTEPS

WITHIN. A DOOR CREAKS OPEN.

BECKY: Can I help you?

CASEWORKER: I was looking for Louie. Is he around?

BECKY: And who are you?

CASEWORKER: I work with him.

BECKY: He doesn't work. He's probably still
asleep. I'll go see if he's here.

FOOTSTEPS TRAMP DOWN THE HALL. A
DISTANT KNOCK

BECKY: (FROM INSIDE) Louie. Louie. You in
there?

FOOTSTEPS TRAMP BACK TO THE DOOR

BECKY: Sorry mate. He must have gone out.
Probably his Giro day.

THE RUSTLE OF BIN BAGS

CASEWORKER: What's in these bin bags? These look
like Louie's clothes... It's all his
stuff... How long has this lot been
out here?

BECKY: Oh no. What's he done now?

CASEWORKER: Do you mind if we take a look in his
room?

BECKY: Are you from Mental Health Services?

CASEWORKER: Yes. Please can I come in?

SCENE 31 INT.LOUIE'S BEDROOM.DAY

A DOOR OPENS

BECKY: It's completely empty.

CASEWORKER: So when was the last time you saw him?

BECKY: Saturday morning.

CASEWORKER: Did anything out of the ordinary happen?

BECKY: We did have a conversation. He'd started acting really eccentric recently. I just told him to tone it down a bit... In a nice way mind.

CASEWORKER: Any idea why his behaviour might have changed?

BECKY: I think he might have stopped taking his meds.

CASEWORKER: What makes you think that?

BECKY: He told me. I warned him not to.

CASEWORKER: I think we should bring his stuff back in. Do you mind looking after it?

BECKY: No, of course not.

SCENE 32 EXT.FRONT DOOR.DAY

RUSTLE OF BAG

CASEWORKER: So you've no idea where he might have gone?

BECKY: No. I'm not sure what he got up to during the day.

THE RATTLE OF A PILL BOX

CASEWORKER: Well he definitely doesn't have his meds. I'll hang onto these... What's this? It looks like a diary.

BECKY: Yeah he was into writing.

THE FLICKING OF PAGES

CASEWORKER: It looks he's going to the same place every day. If you hear from him let me know immediately. He's a vulnerable man. Without medication he could be

(CASEWORKER/CONT'D OVER)

CASEWORKER (CONT'D):in trouble.

SCENE 33 EXT.PARK.DAY

BIRDSONG, FLUTTER OF WINGS

LOUIE: Thank you for watching over me last night. I could see your shadows in the trees before I slept.

BIRDSONG: You're not safe here.

LOUIE: Where can I be safe?

BIRDSONG: With your family, we've seen you here with them.

LOUIE: They have enough on their plate.

BIRDSONG: If you stay out here too long you'll die.

CASEWORKER: Louie.

A MOMENTS SILENCE

It's me Robert... Your caseworker. How are you?

LOUIE: You look different.

CASEWORKER: So do you. Can I buy you some
breakfast?

LOUIE: No I'm fine thanks. How did you find
me?

CASEWORKER: I went to your flat. You left all your
belongings on the street. I was
concerned about you. Where did you
sleep last night?

LOUIE: Why would I tell you?

CASEWORKER: Maybe I can help.

LOUIE: How do I know you're even real? I
could have just miracled you up.

CASEWORKER: We've known each other a few years now
Louie.

LOUIE: Yeah I know. I'm the centre of your
little experiment. Tell me who are you
working for?

CASEWORKER: I work for the Bristol Mental Health
Trust.

LOUIE: No. Who do you really work for? I've seen you making notes. Who are you sending them to?

CASEWORKER: Sometimes I'm required to record our meetings so we can keep track of things, if that's what you mean.

LOUIE: I'm a subject not an object. Your organisation has been trying to control my thoughts for years. I can see you for what you really are now.

CASEWORKER: Louie, you're reading too much into it, seeing stuff that isn't there.

LOUIE: Well it's all a matter of perception isn't it?

CASEWORKER: I suppose, but maybe sometimes we need to try and see past our own perception.

LOUIE: What is there beyond that?

CASEWORKER: Your wellbeing.

LOUIE: I'm being well.

CASEWORKER: I'm reluctant to leave you out here on your own.

LOUIE: (VOICE RAISED) We never walk alone.
Even the Devil is Lord of the Flies.

CASEWORKER: OK. I'm not gonna push you. But will you at least agree to meet with me here tomorrow. You might feel differently then.

A MOMENTS SILENCE

You left these behind. In your flat.

THE RATTLE OF A PILL BOX

I'll leave them here in case you want them.

SCENE 34 EXT.STREET.DAY

BUSTLE OF SHOPPERS IN CITY CENTRE

LOUIE: You walk down the street. You ignore the shoppers or are they ignoring you? Who could they be speaking to on their phones?

MEGAPHONE VOICE: We're talking about you.

LOUIE: How could you be? The world is my
idea.

MEGAPHONE VOICE: You're an object, not a subject.

LOUIE: I feel sick. The slab on my back is
crushing me. I need to escape.

SCENE 35 INT.BUTTERFLY

ENCLOSURE.BRISTOL ZOO.DAY

CARINA: That one will be dead in a few days.

LOUIE: What are you doing here?

CARINA: It's a moth anyway. Not a butterfly.

LOUIE: How do you know it's dying?

CARINA: It can't eat. It has no mouth.
Nature's little joke.

LOUIE: What happens to us when we die?

CARINA: You'll find out soon enough by the
look of you.

LOUIE: That's why I'm asking.

CARINA: I thought you were the one with the inside knowledge.

LOUIE: Carina?

CARINA: What?

LOUIE: I'm really sorry but I don't know if I want to see you in the next life.

CARINA: Why not?

LOUIE: Because of what happens.

CARINA: I thought we were two halves of a broken heart. Made for each other.

LOUIE: I did too. I always thought if I can't have a partner in this life, get married, have children, do the things that normal people do. Then, in a way, with you, I'm still being loved.

CARINA: Soul mate, soul bride.

LOUIE: I heard someone say once that the most important thing in life is to love...

CARINA: And to be loved.

LOUIE: That's what we're here for apparently.
If I wake up at four o'clock in the morning I don't get lonely. Because I have you to talk to I'm never alone.

CARINA: What's that in your hand? Are those tablets? So this is it? The killing jar.

LOUIE: I missed you so much when you were away Carina. I was numb. I'd lost my true sense of self.

CARINA: You were miserable, remember. Just a pale shadow.

THE CHILD SAFETY LID OF THE PILL
BOX POPS OPEN

Don't take the tablet... Listen to yourself. It will be the end.

LOUIE: You talk like I have a choice. I know it always ends up the same way. Me strapped to a hospital bed with a shot of Depixol in my arm. I just can't face that again.

CARINA: Don't take it Louie. We can escape together.

LOUIE: This is the escape.

CARINA: I thought we were perfect.

LOUIE: But you're only real to me Carina.

CARINA: Isn't that enough? You know that if you take that tablet you'll be on your own again.

LOUIE: I know that.

CARINA: So why do you want things to change?

LOUIE: Without change there would be no butterflies.

A HARD SWALLOW

Goodbye Carina.

SCENE 36 INT.LOUIE'S FLAT.DAY

HAPPY BIRTHDAY IS SUNG. A CHILD
BLOWS OUT BIRTHDAY CAKE CANDLES

LOUIE: Happy Birthday Grace my beautiful
niece.

LAURA: What a lovely cake. Did you make that
yourself Louie?

LOUIE: It took me two hours.

LAURA: Really?

LOUIE: Yeah, the supermarket is a long way on
the bus. I did the rest though.

LAURA: Thanks for having us around.

LOUIE: It's nice for me that I can.

LAURA: I'm glad you're doing so well. I can't
help thinking there were times when I
could have been more help to you.

LOUIE: You weren't to know. I was never much
of a talker was I?

LAURA: But you've got your group now.

LOUIE: Yeah it's helped loads... I've met a girl there too.

LAURA: Really? Tell me more.

LOUIE: I don't want to sound soppy but if I could imagine my perfect woman she would be it.

LAURA: Wow. High praise indeed. What's her name?

LOUIE: Carina. Pretty name eh?