

CERTAINTY

By

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Adapted from the novel
"Do Sparrows Eat Butterflies?"
by Vincent Tuckwood

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EXT. BEACH - SUNSET - DREAMSCAPE

SFX: SEAGULLS CALL, WAVES ROLL ONTO THE SAND

FADE IN:

An empty beach, the wide expanse of the calm sea. A beautiful sunset, rocks little more than shadows in the foreground, slight spray where waves collide.

RAY (V.O.)
There is a picture in their
hallway. They only hung it a couple
of years back. It's everything such
paintings are meant to be.

The sky burns, every flavor of heat from gold where the sun disappears behind the rim of the world, to bloody crimson where slight clouds clutter the heavens.

RAY (V.O.)
They don't care.

CLOSE ON the fading sun.

RAY (V.O.)
I wonder why they bought it.

The dreamscape evaporates, transitioning to canvas and oil daubs.

PULL-BACK from the canvas.

INT. PAINTING STUDIO - DAY

RAY POV

The sea-view emerging on the canvas.

RAY (V.O.)
I wonder why I painted it.

BACK TO SCENE

RAY WALKER, early-30's, white, tired, stops painting, leans back. Looks at the picture.

RAY
(whispers)
It's shit.

After a moment, with a sigh, he continues to paint.

INT. HOTEL - AWARDS CEREMONY - NIGHT

Ray props up the bar at the back of a function room, nursing a scotch. He turns a post-card around and around in his hand, tapping it on the bar.

CLOSE ON - POST-CARD

A photo entry sample for the awards: one of Ray's magnificent sea-views.

BACK TO SCENE

At the front, a CRITIC stands at a podium, presenting to the hundred or so attendees.

CRITIC

And while it may be true that we
are in hard times, our town has
always found inspiration in you,
our fabulous arts community!

He smiles at the gathered artists and local dignitaries.

CRITIC

So, without further ado, I'm
pleased to announce the shortlist
for the 2012 Iris Dunlop Award...

CLOSE ON RAY'S FACE

As Critic reads the list, Ray's face slowly sags,
disappointed.

BACK TO SCENE

Ray drops the post-card on the bar, downs his scotch in one
swallow, motions to the barman.

RAY

Another.

INT. HOTEL - AWARDS CEREMONY - LATER

Critic walks up to the bar. Ray, very drunk, stands further
along, looking the other way.

CRITIC

G and T, please.

Ray whirls at the sound of Critic's voice.

RAY

You?! How come I didn't even make the shortlist?! What the fuck?!

CRITIC

Excuse me?

RAY

I said...

CRITIC

I heard you, Ray. Do you really need to ask?! Your crappy sea-views have about as much chance of winning as...

RAY

Crappy?!

Critic takes the G and T, sips.

CRITIC

You've let yourself go, Ray. Sold out. Such a pity.

RAY

Sold out?! It's a great painting!

Critic bursts out laughing, near a spit-take.

CRITIC

Great? GREAT?! Ha! You paint tasteless dollar store specials for cheap tourists. Get a grip! Paint something like you used to and we'll maybe see about next year.

Ray goes to speak, but Critic is already walking away, still laughing. He approaches a small clique.

CRITIC

You won't believe the conversation I just had with Ray Walker...

EXT. THE TOWN - ESTABLISHING

This seaside town has seen better days.

SERIES OF SHOTS

- 1) Brown-bag drunks outside the train station
- 2) Foreclosure signs on moulding houses

- 3) Plywood over shop windows
- 4) A guy sitting with a "will work for food" sign at the traffic lights
- 5) Lipstick-on-a-pig seafront decoration
- 6) A tourist family - MOTHER, FATHER, DAUGHTER, SON - passes Ray's painting studio

EXT. STREET - PAINTING STUDIO - DAY

Mother stops at the window.

MOTHER
Honey?

FATHER
(turning)
Huh?

Mother steps towards the door.

SON
(whines)
Not again?!

FATHER
(to Son)
Don't worry, we're not buying anything.
(to Mother)
Right, sweetheart?

INT. PAINTING STUDIO - MOMENTS LATER

The studio is split in two - a gallery in front, and a painting area at the back, beneath a skylight.

CLOSE ON

Brushes, palette knives, oil paints, discarded spent tubes. A small metal hip-flask in amongst the art supplies.

SCAN TO a shelf, half-empty bottle of scotch next to two dusty award placards, 2003 and 2004, pushed further back. The awards show the 10-year younger Ray standing next to his winning pictures, hyper-real scenes of the town, the everyday rendered beautiful. In each, he is grinning, shaking Critic's hand.

BACK TO SCENE

Ray sits at an easel, staring through the canvas.

SFX: DOORBELL

Ray turns to face the door, forces a smile to his face. Mother enters, followed by her family. She browses the paintings up front. Father nods at Ray.

MOTHER
(delighted)
Jim! Come take a look at this!
It's...

FATHER
What?

MOTHER
It's Cape Cod!

FATHER
Well... It does look like it...

MOTHER
It is, I'm sure!

Ray comes forward to the front of the shop.

RAY
Sorry, it's not the Cape. Long
Island.

MOTHER
Really? I could have sworn...

RAY
Nope.

Disappointed, Mother scans the other paintings.

DAUGHTER
Can we go now?

Ray looks at her.

RAY
(thinking)
You know, they've got ice creams
next door. How about I treat us
all?

Ray reaches into his pocket, grabs a twenty and offers it to Daughter.

RAY
Make mine vanilla, okay?

DAUGHTER
Sure!

Daughter and Son leave the studio. Mother looks to Father.

MOTHER
You should go with them, honey.
Father stares at her for a moment, then leaves.

MOTHER
(to Ray)
He's worried I'm going to spend too much.

RAY
I should be so lucky.

MOTHER
You're a wonderful painter!

RAY
(shrugs)
Thanks.

MOTHER
Do you just do sea-views?

RAY
Yes... It's what people want.

MOTHER
Don't you ever turn around? Paint what's behind you?

Ray glances towards the street.

RAY POV

His reflection is a tired ghost in the window glass.

RAY (V.O.)
No. There's no beauty in that direction.

BACK TO SCENE

He turns back to Mother.

RAY
(closed)
Are you looking for something in
particular?

Mother, concerned, crosses back to the 'Cape Cod' picture.

MOTHER
Erm... If I wanted you to paint
something like this, how much?

RAY
Two-fifty.

MOTHER
Oh...

RAY
Including the frame.

EXT. STREET - PAINTING STUDIO - LATER

Ray steps out of the studio and locks the door.

SFX: Distant, the roar of broken and shattered engines,
grinding gears, howling brakes. Music, all roaring guitars
and brash drums. In amongst the music and mechanisms,
singing.

Ray looks towards the end of the street.

RAY POV

Two aging school-buses turn the corner, painted all manner
of colors; graffiti and other imagery. Exhausts belch out
clouds of black curling smoke. Emblazoned on the first bus:
'FREE FROM IT ALL'.

BACK TO SCENE

They pass Ray, turn onto the beach road, and disappear from
sight. Ray crosses the street towards a BAR.

INT. BAR - LATER

A busy lunch sitting. Ray sits alone at the bar, nursing a
beer, chatting with Julie, the barmaid.

RAY
So I dropped the price to eighty.

JULIE
Really? That's low?

RAY
Made the sale, didn't I?

JULIE
Yeah, I guess.

RAY
She was happy enough.

JULIE
Still, it doesn't pay the bills,
Ray. Starvation ain't pretty.

Ray shrugs, drinks. Julie stares at him, tries to catch his eye.

RAY
(to beer)
What other choice do I have?

JULIE
Well... You could paint like you
used to. Like that.

She points at one of Ray's hyper-real pictures on the wall of the bar.

RAY
I prefer my sea-views.

JULIE
Oh, cut the crap, Ray! That may
work for the tourists, but I know
you too well!

RAY
I know, I know, I know...

JULIE
Is it the award?

RAY
(shrugs)
I guess. I can't believe they
didn't think I was good enough.

Julie stares at him, hard.

RAY
What?

JULIE
You. You're so far in your lie you
don't even know.

RAY
Oh, come on!

JULIE
(nods at beer)
And that ain't helping!

Ray takes a defiant swig from his beer.

RAY
I pay for it, don't I?

JULIE
Like that's important! I worry
about you, Ray. Pull yourself
together. Before it's too late!

RAY
Yeah. Whatever.

He drains his beer and leaves the bar.

EXT. BAR - MOMENTS LATER

Ray stands, looking across the street.

RAY POV

The studio.

SCAN TO the beach road.

SCAN TO the studio.

BACK TO SCENE

Ray walks towards the beach road.

EXT. BEACH ROAD - LATER

Ray rounds the corner.

RAY POV

The beach in the distance and, closer, a collection of sea-front restaurants. The sun glints off their windows.

SOUND: Carried on the breeze from the beach, the sound of music; many people laughing and playing together.

BACK TO SCENE

Ray walks towards the beach.

EXT. BEACH CAR PARK - LATER

Ray crosses the car park; cracks and potholes, weeds growing through asphalt. The buses are parked in the far corner.

EXT. BEACH BOARDWALK - MOMENTS LATER

The mid-afternoon sun is blinding. On the beach, a collection of punks, goths, and tree-hugger hippies play softball. Others sit in a circle, strumming guitars, singing, dancing. One of the dancers is CARE, mid-30s, earth mother.

Slightly drunk, Ray sways as he crosses to a nearby bench and sits. As he watches the dancers, he retrieves the hip-flask from his pocket, takes a hard slug. The sun warms him, he dozes.

EXT. BEACH - MOMENTS LATER

SOUND: An impact on sand, feet running on the beach.

Ray jolts out of his sleep.

RAY POV

DANNY, female 10-yrs, white. Army boots and jeans with holes, wrists bedecked with friendship bands, hair-wraps in among matted dreadlocks.

DANNY
Hey! You awake?

BACK TO SCENE

RAY
(bleary-eyed)
Yup, I'm here.

DANNY
Oh... Throw me the ball, ok?

RAY
Ball?

Danny points between his feet. Ray bends, retrieves the softball.

RAY
What's your name?

DANNY
Danny.

RAY
Really?

DANNY
Yeah, after Danny-boy... Now, are you gonna give me the ball or not?

Ray throws the ball. Danny catches, throws, then runs back.

GED (O.S.)
Cute kid, huh?

Ray turns to find Ged, 40's white. Shirtless, his torso and arms covered with elegant tattoos. He moves quickly to sit next to Ray on the bench, too close for comfort.

RAY
(discouraging)
Mm-hmmm...

GED
(gestures to CARE)
Gets it from her Mom.

Ged's hands play with something unseen.

GED
There's life in her, friend. Real life.

Ged's hands lift and a butterfly slips silently from his fingers, spiralling off in the May winds.

RAY
Huh? Where...

GED
(offers hand)
Ged.

RAY
Ray.

They shake, then return to watching the game.

GED
You don't look so happy, friend.
Something troubling you, chewing
away deep inside.

RAY
I...

GED
Do you think you can hide from it
forever? Your truth will out.

RAY POV

Sunlight glints off one of the guitars at the beach-fire.

BACK TO SCENE

Ray, visibly agitated, stands.

Ged claps his hands together with a loud smack. When he
pulls them apart, a sparrow flies from them.

The sparrow flutters across the beach, following the
butterfly, now little more than a speck in the distance.

Ray is stunned, unable to move.

GED
Go easy, friend. I mean nothing by
what I say, just to ease you on
your way.

RAY
What, you're a poet now?

GED
(shrugs, smiles)
You should join us. We could help
you. It's not too late to turn
around.

RAY POV

The glinting guitar, blinding.

BACK TO SCENE

RAY
Your buses need fixing.

GED
That takes money, friend. Money we
don't have.

Ray sits down.

RAY
I... I used to be a mechanic.

Ged looks at Ray for a long moment, to Ray's growing
discomfort.

GED
No, we don't need that from you.
And it's definitely not what you
need from us.

Ged stands and walks away towards the group on the beach.

Confused, Ray rubs at his forehead, hangover coming early.
After a moment, he stands suddenly and leaves the beach.

INT. BAR - LATER

Ray steps through the door.

JULIE
(calling across bar)
Back again?

Ray grimaces, trying to smile. Walks towards the bar,
letting the door slam behind him.

EXT. BAR - NIGHT

Ray stumbles out of the bar.

RAY
(grumbles)
Fucking 'had enough'!

RAY POV

Through the window, bright lights and people. Warmth.

SCAN TO the dark studio.

SCAN TO the bar.

SCAN TO the beach road.

BACK TO SCENE

RAY

Maybe I have. Enough of this
fucking shit town! Fucking awards!
Fucking painting fucking sea-views!

Ray walks unsteadily towards the beach.

EXT. BEACH CAR PARK - LATER

Ray stands at the entrance to the beach car park.

RAY POV

A distant campfire on the beach. Dark shapes sit and sprawl around the fire. The buses in the foreground, silent and dark.

BACK TO SCENE

Ray sits down on a rock to one side of the entrance.

FREDDIE, early-30s, stands from the campfire circle, draws a flaming piece of wood from the fire, walks back towards the vehicles, lighting a cigarette with the flame.

As he nears the vehicles, he tosses the wood over his shoulder. The asphalt erupts into flames.

Panicked, Ray stands, tries to shout, but words won't come.

RAY POV

The flames dance up Freddie's legs. He screams.

BACK TO SCENE

The group run towards Freddie, Ged at the fore.

Ged reaches Freddie, grabs one of his flailing arms and, spinning, hurls him towards the beach.

GED

Get him on the sand!

They work at putting out the flames.

RAY POV

Ged points to the sea. Danny takes a flaming piece of wood from the campfire and they carry him towards the surf.

BACK TO SCENE

Ray begins to cross the empty car park.

RAY POV

The group beyond sight, lone flame of Danny's torch. Only partially visible, Ged turns and looks Ray straight in the eye. He stares for a long, silent moment.

BACK TO SCENE.

Ray freezes where he stands.

RAY POV

The pool of flame spreads towards the vehicles.

RAY (V.O.)

Shit!

BACK TO SCENE

Ray hurries across the car park towards the buses.

RAY

Hope they've left the keys.

As he approaches the buses, ROBINSON, 50's, fat, emerges from the darkness, a huge shadow, head shaved, bull neck.

Ray steps into the shadows behind the bus.

ROBINSON

(to himself)

How the hell does Freddie do this?!

Robinson reaches the bus, opens the engine grille and stoops in. Ray steps towards him.

RAY

Do you need some help?

Robinson stands quickly, cracks his head against the grille.

ROBINSON

Shit! I don't think so!

RAY
I saw what happened to that man...
Can I help?

ROBINSON
Not unless you're a fucking
magician!

Tension radiates off Robinson.

GED (O.S.)
Mechanic... How lucky we are!

The moment breaks. Ray turns to face Ged, who slaps the side of the bus hard.

GED
Mechanic, meet Samson. Samson, be
nice to him.

EXT. BEACH CAR PARK - MOMENTS LATER

Ray's head is buried in the guts of the bus' engine.

ROBINSON (O.S.)
Did you get it yet? It only takes
Freddie a couple of...

RAY
(confused, angry)
Give me a chance... I need to...

ROBINSON (O.S.)
We don't have all night, you
know...

RAY
I said give me a chance!

He yanks a couple of wires.

RAY
I'm just going to...

Ray is engulfed by sparks from the engine well.

EXT. BEACH CAR PARK - MOMENTS LATER

Ray emerges back to consciousness. Samson is running a couple of yards away. Ray lifts his head and looks around himself.

RAY POV

Illuminated by fire, they load Freddie into Samson. His legs look like two charcoal sticks.

DANNY (O.S.)
YOU DID IT!

SCAN TO Danny. Care stands alongside, one arm protective around Danny's shoulder. They are outlined by the light of the pool of flame behind them.

BACK TO SCENE

RAY
Huh?

DANNY
You got Samson started!

RAY
I did? I was... then... I did?
(sniffs)
Shit! Is that my hair?

DANNY
Only Freddie's been able to do it before!

Care steps towards Ray, squats by his side.

CARE
Ged was right to watch you.
(shakes head)
But you've started Samson, so we'll be able to get Freddie back home.

RAY
You're not taking him to the hospital?!

CARE
No, we have a doctor among our number, don't we Robinson?

Ray turns to find Robinson standing behind him.

ROBINSON
Lapsed... But still able to wield
the knife.
(false confidence)
Freddie will be... fine.

Care touches Ray's shoulder.

CARE
Are you ready to get up?

Robinson frowns.

RAY
I guess.

Care takes Ray's hand and pulls him into a sitting position.

RAY
I could use a drink.

CARE
There's beer on the bus. Come on.

Care takes Danny's hand and they walk towards the bus.

Ged steps over to Ray, pulls him to uncertain feet.

RAY
(vertigo, nausea)
I don't feel too good.

GED
It'll be the shock. Or maybe just
the drink?

RAY
(defensive)
Huh? Whaddya mean?

GED
We can help you.

RAY
I don't need any help!

GED
(calm)
Come with us.

RAY
I don't...

GED
Come with us.

Ray looks towards the bus.

RAY POV

Care follows Danny up the bus steps.

CARE (V.O.)
There's beer on the bus.

SCAN TO the dark town behind the beach.

BACK TO SCENE

RAY
(shrugs)
Not like I've got much to lose.

He lets Ged lead him towards Samson.

Robinson glares at their backs as they step onto the bus.

INT. BUS - MOMENTS LATER

Ged presses a can of beer into Ray's hand. Nods.

GED
That's for getting Samson started.

RAY
Thanks.

GED
Here's to journeys. Cheers!

Ged clangs a can against Ray's and both men drink.

EXT. BEACH CAR PARK - CONTINUOUS

Samson rolls out of the car park.

INT. SAMSON - LATER

Ged and Ray sit together.

RAY
I need to know something. At the beach... You turned back. You looked at me.

GED
Well, you were there.

RAY
But... How did you know?

Ged looks at Ray for a long moment. Finally, he nods.

GED
What's Danny doing right now?

RAY
(shrugs)
Huh? I don't know... I can't see her.

GED
No... Feel for her. She likes you.

Ray takes a defiant slug from his beer. Samson's rumble fills the silence.

RAY
I don't understand.

Ged lights a cigarette, drawing deeply on its ignition.

GED
You have six senses, mechanic. Yet you think only one gives you reality.

Ray shrugs his skepticism.

GED
If you can't see Danny, you can't tell what she's doing, am I right?

Ged smiles at Ray. Eyes twinkling in the half-light, he nods a few times. His eyes close and calm washes across his face, bringing him to repose.

Ged grabs Ray's wrist.

INT. SAMSON - CONTINUOUS - DREAMSCAPE

Ray stands in the back of the bus, observing.

RAY POV

Danny is lying on the bench, head on Care's lap. Face blank with sleep, mouth hanging open, nose running slightly.

Care looks down at her slumbering child with strong affection. Her hair frames her face, so long that it almost tickles Danny's nose.

INT. SAMSON - CONTINUOUS

Ray glances at Ged, who stares intently, nods encouragement.

INT. SAMSON - CONTINUOUS - DREAMSCAPE

Danny's face twitches with her dream.

DANNY (V.O.)
Freddie is burning! He's on fire!
NO! QUICK! QUICK! Mom... Mom! My
legs are on fire!

INT. SAMSON - CONTINUOUS - NIGHT

Ged releases Ray's arm.

INT. SAMSON - CONTINUOUS - DREAMSCAPE - BREAKING UP

DANNY (O.S.)
I'm burning! Aaaaaaagh!

Ray flickers in and out of the dreamscape.

CARE
Shhhhh... It's all right. Just a
dream. Shhh, shhh, shhh...

INT. SAMSON - CONTINUOUS - NIGHT

RAY
What the fuck was that?!

GED
Sometimes, sight is unnecessary.
Reality reaches out. She likes you.
She will reach out.

Ged falls silent, alternating between drinking and smoking.

Ray's eyes droop, growing heavy.

SERIES OF SHOTS

1) Danny's head on Care's lap, she drifts to sleep

- 2) Care sings a lullaby
- 3) Ray's head on Care's lap, drifting to sleep
- 4) Care sings a lullaby
- 5) Danny, asleep on Care's lap.

BACK TO SCENE

Ray sleeps sitting up. The beer can rolls from his hand, towards the front of the bus, where it tumbles into the stairwell; beer puddles at the foot of the steps.

INT. SAMSON - LATER

Hands grab Ray, shaking him awake.

RAY POV

Robinson crouches over Ray, his bulk obscuring most of the light. He keeps glancing over his shoulder.

BACK TO SCENE

ROBINSON
(hissing)
I'm watching you, fucker.

Flecks of spittle pepper Ray's face.

RAY
Wha...

Robinson clamps his pig-fingered hand over Ray's mouth. Ray begins to thrash. Robinson checks over his shoulder again and then his other hand darts downwards to grab Ray's balls.

ROBINSON
Stop that.

Ray stops moving.

ROBINSON
That's better.

Robinson checks once more.

ROBINSON
When we get to Certainty... The kid
will want you to stay. So you're
going to hang out just long
enough... but then you're gone.

Ray raises his eyebrows.

ROBINSON
(sneering)
And if you go near Care... I'll
kill you. She's mine.

RAY POV

Ged looks over Robinson's shoulder.

GED
What are you up to, Robinson?

Robinson's sneer snaps into a smile as he turns to look at Ged.

BACK TO SCENE

ROBINSON
Just checking him over...
(pinches Ray's cheek)
I don't think he's going to be any
trouble, are you?

He pinches Ray's cheek. Ray sits up.

ROBINSON
Right?

RAY
No. I guess not.

GED
You'd best get back to Freddie,
Robinson.

ROBINSON
Right.

Robinson stands, heads over to Freddie.

GED
Let's get you a proper bunk. Can't
spend all night on this floor.

Ged pulls Ray to his feet. Ray glances towards Robinson.

RAY POV

Robinson looks over his shoulder, winks.

BACK TO SCENE

GED
Come on mechanic, we've got a ways
to go yet.

They walk to the back of Samson, where benches line the
walls. Care and Danny are curled up together, asleep.

Ged passes Ray a sleeping bag.

GED
You can sleep there until we get to
Certainty.

RAY
(exhausted)
Thanks.

Ray climbs into the sleeping bag and lies down on the bench.
Ged kneels by his side.

GED
Mechanic, mechanic, mechanic. What
are we to do with you?

RAY
(drifting)
What time is it?

GED
Doesn't matter. When we get to
Certainty...

RAY
(slurring his words)
Certainty... What are you...

GED
Sleep now... You need to sleep.
You'll have a new name in the
morning.

Ged stands and walks to the front of the bus. Everything is
still around Ray, quiet save for the rumble of Samson.

GED (V.O.)
Tomorrow, a new name. When we get
to Certainty.

Ray falls asleep.

INT. SAMSON - NIGHT

Ray wakes suddenly. He is alone in the bus, lying on the bench, hungover.

EXT. CERTAINTY - NIGHT

Ray steps down from Samson, to find a gravel driveway and fields, lit only by moon and stars.

RAY
(whispering)
How far have we come?

SOUND: Muted voices from afar, talking quietly.

Ray walks around Samson. The driveway leads to a mansion. He ascends stone steps.

RAY POV

An impressive doorway, no doors. Above, painted roughly in letters each about a foot tall: "CERTAINTY".

SCAN DOWN to see Ged, waiting just over the threshold.

GED
You're not sleeping. Not now.

BACK TO SCENE

RAY
I'm not?

GED
Come in, it's getting cold, and
there's much for you to see. Much
that I want to show you.

RAY hesitates for a moment.

INSERT SHOT - DREAMSCAPE - THE SPARROW FOLLOWS THE BUTTERFLY

RAY
Okay.

Ray steps into Certainty.

INT. CERTAINTY - CONTINUOUS

Ged puts his arm around Ray's shoulders.

GED
(quietly)
We live upstairs. It's warmer.

They climb the stairs like two old comrades.

INT. CERTAINTY - MOMENTS LATER

The troop sleeps beneath blankets and comforters.

Ged and Ray enter and cross the room to a fireplace, where Care, SCANDAL, male early-20's wiry, and MUSCLE, male mid-20's stocky, are deep in conversation.

SCANDAL
If you ask me, he started the fire.

CARE
You think so? Really?!

SCANDAL
Just another drunk from the town
out to have some fun.

MUSCLE
It is convenient, him being there
when...

Muscle stops speaking as he realizes Ray is standing there.

RAY
No... Come on!

None of them will look Ray in the eye. Ged's grasp is firm on Ray's elbow, getting stronger. Ray looks about himself wildly.

RAY
(growing fury)
You think I did this?! Set fire to
him?!

Heads poke from under the blankets. Ged pulls at Ray, dragging him towards the door.

Ray pulls hard against Ged, freeing his arm. As it jerks free, it hits Ged on the chin.

The room freezes. Ged stares at Ray, expressionless yet coiled to strike.

RAY
(quiet)
Sorry.

Ged nods, slowly.

GED
(to the room)
Go to sleep. This can wait until morning.

Ged picks up a blanket and marches Ray into the next room.

GED
Sleep there.

Ged throws the blanket on the floor of the empty room.

RAY
But... What about...

GED
Sleep.

Ged turns and walks out of the room. Ray drops to the floor and covers himself with the blanket. Listens to Ged talking with the group in the other room, words indistinct.

CLOSE ON RAY'S FACE

His eyelids flicker as exhaustion takes him.

EXT. BEACH - DAY - DREAMSCAPE

Ray sits on the bench, looking out at the beach.

The sparrow flutters into the distance, following the tiny speck of the butterfly.

Ray turns his head

RAY POV

Ged stares out to sea.

RAY (V.O.)
Do sparrows eat butterflies?

Ged doesn't acknowledge the question.

RAY (V.O.)
Well, do they?

Silence.

RAY (V.O.)
Because... If they don't...

Ged turns to look at Ray.

GED
Yes?

BACK TO SCENE

Ray looks out across the beach.

RAY
You sent them out knowing they
would die.

Ray turns, but Ged has gone back to watching the sea.

INT. CERTAINTY - MORNING

Care shakes Ray's shoulder to wake him.

CARE
Morning.

RAY
Yeah...

Childlike, Ray rubs sleep from his eyes. Care smiles at him.

CARE
Mechanic.

RAY
(sour smile)
It's Ray... And you?

CARE
Depends who you ask. I was born
Carol... But here, I'm 'Care'.

Ray sits up, confused.

RAY
Ged said something about a new
name. Something about when we get
to... Wait. This is Certainty?

CARE
Yup.
(gesturing)
This is Certainty.

INT. CERTAINTY - MOMENTS LATER

Ray walks down a spartan hallway, faded oblongs where pictures have hung. He looks at his watch.

RAY
(to himself)
Where are we?

His panic erupts.

RAY
WHERE THE HELL ARE WE?

VOICE (O.S.)
(groaning)
Shut up!

RAY
WHE...

Care leans around the door-frame and looks at him.

CARE
(smirking)
Shhhhhh.... You don't wanna piss
them off before breakfast.

Ray's panic eases and he hears the total silence of the house. He sniggers with embarrassment. Care laughs with him.

CARE
There's nothing to worry about, you
idiot!

Care flaps her hand dismissively and retreats back into the room. Ray turns and walks towards the bathroom.

RAY
(smiling, to self)
Idiot.

EXT. CERTAINTY - LATER

Ray sits at the top of the steps, staring out at the driveway, bus, fields and horizon.

Ged walks through the door, sits next to Ray

GED
Mechanic. Was that you shouting
this morning?

RAY
Yeah. I was freaking out.

GED
(nods)
Some day yesterday.

RAY
Sorry. For hitting you, I mean.

GED
First steps are always...
troubling.

RAY
Huh?

GED
First steps.

RAY
(changing subject)
How's the patient?

Ged looks at Ray long and hard, then points a thumb over his shoulder.

GED
Go see for yourself.

INT. FREDDIE'S ROOM - CONTINUOUS

Freddie lies on the floor, a blanket covering his upper body. Ray kneels down, leans close to check for breathing.

RAY POV

Freddie's legs, exposed; charcoal twigs.

RAY
(breathing)
Shit...

Freddie's eyes snap open.

BACK TO SCENE

Freddie's hand lashes out, grabs Ray's wrist. Ray tries to pull away but can't.

FREDDIE
(manic)
It's burning! So hot! Desperate for fuel!

RAY
I don't...

Freddie rolls onto his side to face Ray. When he speaks his panicked voice emerges through gasps.

FREDDIE
It's burning everything you have and everyone you love! You're swallowing it...

Freddie's voice darkens.

FREDDIE
You cannot hold an inferno! It is tuh... too... ho...

He collapses back, passed out. Ray kneels, stunned.

VOICE (O.S.)
Breakfast's up!

After a long moment staring at Freddie, Ray stands and leaves the room.

INT. BREAKFAST ROOM - LATER

Ray, Care and Danny sit at a table eating breakfast. Danny points at the eggs on Ray's plate.

DANNY
We've got hens, ya know? We collect eggs every afternoon.

RAY
(to Care, sarcastic)
You must be very proud.

Care frowns at him. Ray blushes.

RAY
Perhaps... er... Perhaps you can
show me the chickens later on,
Danny?

DANNY
(beaming)
Cool!

Ray looks across the room.

RAY POV

Ged sits, talking with Muscle.

CARE (O.S.)
I bet you're wondering what it's
all about?

BACK TO SCENE

RAY
Sorry?

CARE
This place. Certainty.

RAY
Truth?

CARE
Uh-huh.

RAY
It makes no sense. Yesterday, at
the beach, Ged...

Robinson enters the room, Ray turns to look at him.

RAY POV

Robinson scans the room, glares at Ray.

BACK TO SCENE

Care pats Ray's arm, gaining his attention.

CARE
Don't worry about him. He's always
edgy with newcomers.

She looks towards Robinson.

RAY
(to self)
Edgy? Ha!

Care turns back to Ray.

CARE
Huh?

RAY
Never mind... Do you want some more
cereal? Danny?

DANNY
Nah. I'm stuffed and I gotta go
take a piss.

CARE
Well, why don't you go then,
instead of sharing it with the
whole world?

DANNY
Okay.

Care watches Danny leave, then swivels to look at Ray, her
face set.

CARE
Right. You and I are going for a
walk.

RAY
Huh?

CARE
And you're going to tell me what's
with you and Robinson.

RAY
Nothing!

CARE
(laughs)
Bullshit!

RAY
Do I have a choice?

CARE
No.

RAY
Okay.

CARE
Okay.

INT. BREAKFAST ROOM - LATER

Care and Ray finish the dishes and turn to face the room.

RAY POV

Robinson sits on his own at the table nearest to the door.

BACK TO SCENE

They start across the room. As they draw level with Robinson, Ged speaks from behind them.

GED
Friends... It is time to welcome
our newest member.

Robinson tuts loudly.

GED
Mechanic?

Ray does not turn.

GED
Mechanic?

Wincing, Ray turns, looks Ged straight in the eye.

RAY
I used to be a mechanic. But not
now.

GED
What have you become, then?

RAY
I'm a painter.

GED
 (to the room)
 He's a painter!
 (to Ray)
 And what do you paint?

RAY
 The sea. The sky. Sunsets.

GED
 (laughing)
 Not walls, then?

RAY
 No.

GED
 Shit. And there was me thinking
 Certainty could get a free
 makeover.

Ray smiles as the room breaks into laughter. Robinson tuts loud enough to be heard over the noisy humour.

GED
 (serious)
 Welcome to Certainty. We are
 pleased you have joined us.

RAY
 Joined? What is this, a cult?

Ged stares at Ray.

GED
 No. Certainty is home.
 (gesturing)
 It is family. Community.

A sense of rapture in the room, smiles and nodding.

GED
 We have traveled hard roads.

The community nods. Ray shakes his head

GED
 This is Certainty.
 (smiling)
 And you're very welcome, Painter.

Muscle stands from his table and walks towards Ray. As he draws close, he opens his arms and engulfs Ray in a bear-hug.

RAY POV

Over Muscle's shoulder, Ged smiles warmly, nodding.

BACK TO SCENE

GED
 (to group)
 We must find his name.
 (to Ray)
 You can leave your past behind.
 Become new. Become your new name.

Muscle releases Ray and steps back to the table, where he sits, watching Ray expectantly.

Ray stares fixedly at Ged.

RAY
 (growing angry)
 I don't need a new name!

He glares around the room.

RAY
 MY NAME IS RAY!

RAY POV

Worried looks.

GED (O.S.)
 (quiet)
 Painter.

BACK TO SCENE

Ray spins to look from one table to the other.

GED (O.S.)
 (insistent)
 Painter.

Ray turns to look at Ged and they lock stares.

INT. CERTAINTY - CONTINUOUS - DREAMSCAPE

The room fades around them. When Ged speaks, his mouth doesn't move. And it isn't his voice. It is Freddie.

GED - FREDDIE (V.O.)
It's burning everything you have
and everyone you love! You're
swallowing it... You cannot hold an
inferno!

Ray's panic is brimming. Ged holds his gaze without nodding.

Ray laughs in derision, and the dreamscape begins to
fragment.

INT. CERTAINTY - CONTINUOUS

Others begin to laugh with Ray. Muscle smiles broadly.

RAY POV

Ged nods once, his mouth does not move.

GED (V.O.)
Your journey has begun. How does it
feel to face the fire?

BACK TO SCENE

RAY
To be honest... This is all fucked
up. But at least I'm making you
laugh.

Robinson tuts loudly and Ray whirls upon him, pulling an arm
back, readying to throw a punch.

Care places a hand on Ray's wrist, gentle.

Ray freezes, looks at Care.

RAY POV

Care smiles, shakes her head.

CARE
No.

BACK TO SCENE

Ray drops his hand. Turns to Robinson.

RAY
(smiling)
Have a good breakfast. You look
like you need it.

The room breaks into fresh laughter. Robinson glares at Ray but does not move. Ray reaches to his left, offering his hand to Care.

RAY

We were going for a walk, I think.

Care takes Ray's hand.

CARE

I think we were.

They leave the room without another word.

INT. CERTAINTY - MOMENTS LATER

Care and Ray walk down the staircase arm-in-arm and exit through the non-existent doors.

EXT. FIELDS - DAY

Ray and Care break apart. They walk in silence, towards a copse, about twenty yards ahead.

RAY POV

Sunlight filters through the canopy, sending shafts of brightness into dark depths.

RAY (V.O.)

Cool.

BACK TO SCENE

Ray speeds towards the copse but Care stops walking. She turns and walks away from the trees, away from Certainty. Ray is a couple of steps in front of her before he realizes.

RAY

Wait! Care!

Care does not slow. Ray runs to her side.

RAY POV

Care cries quiet tears, trails shimmering on her cheeks.

BACK TO SCENE

CARE
Not there.

Ray nods, silent.

CARE
I had an accident there... Can we
just walk?

RAY
Of course! No problem.

Care stops, turns to face him. Childlike, she draws an arm across her eyes. Ray wipes a strand of hair from her face. She leans into his hand.

CARE
We could just sit and talk. There's
a place not far from here.

RAY
(quietly)
That would be good.

CARE
Yes... It would. Come on.

EXT. FIELDS - MOMENTS LATER - ESTABLISHING

They crest a rise to look down at a small lake. Large rocks circle the bank. A ramshackle jetty points out into the water, no boats.

EXT. LAKE - MOMENTS LATER

SOUND: Water laps at the banks of the lake.

Ray and Care sit in silence, leaning on the rocks, watching the lake.

RAY
How long have you been here?

CARE
Five years. Where we were before,
things... It didn't work out.

RAY
Danny's Dad?

CARE

(nods)

Ralph... He'd followed some short-skirted hippy chick there, but she moved on. He was a sucker for a cute ass. I like to think...

(laughs)

I like to think he saw more in me.

Ray chuckles, takes an over-exaggerated look at her rear-end.

RAY

I don't know... It's not that bad!

Care pats his hand.

CARE

You're very kind. Now, quit staring!

Ray shrugs; makes a sad face. Care laughs.

CARE

At first it was kind of easy-going. I sold jewelry in tourist shops. Shit stuff, really.

RAY

(absent-mindedly)

You and me both.

CARE

Huh?

RAY

Oh, nothing. Were you married?

CARE

No. You know... free love, no-one is anyone's possession? Hippy stuff. But I... I was faithful.

RAY

He wasn't?

CARE

Like I said, anything with a cute ass.

RAY

But what about Danny, becoming a father...

CARE
 You think that changed anything?!
 It doesn't work that way! Not in
 the real world... I'm sorry...
 But...

Ray pats her knee, concerned, takes her hand.

RAY
 Shhh... It's all right. I just
 thought that, you know, Danny's
 such an ace kid!

CARE
 Before she came along, we were
 fine. It was... uncomplicated.

Care repetitively strokes the back of Ray's hand.

CARE
 I caught him fucking Sarah in the
 bedroom! Him fucking her, with
 Danny asleep in the corner! She was
 only four!

Care's nails dig into the back of Ray's hand.

RAY
 Ow!

CARE
 Oh, I'm sorry!

She jumps to her knees, looks at the back of his hand, small
 welts of blood. Care kisses them off.

CARE
 I guess I still haven't forgiven
 him.

RAY
 (laughing)
 You think?!

Care joins his laughter. They snigger together for a while.

RAY
 Was that when you left him?

CARE
 No, I stuck it out for a year.
 Hoping. For Danny's sake.

RAY
How bad did it get?

CARE
Bad. All his resentment. It all
came out at once.

Care stares out at the lake.

CARE POV

The quiet, calm surface.

CARE (V.O.)
When they dragged him off, he was
hitting me with an old baseball
bat... Broke my arm in three
places.

RAY (O.S.)
Shit.

On the far side of the lake, two ducks break the silence,
squabbling as they flutter onto the water's surface.

CARE (V.O.)
(sighs)
The things people do.

BACK TO SCENE

Care looks down, stares at her hands in her lap.

RAY
I...

EXT. BEACH - DAY - DREAMSCAPE

Ray and Ged sit on the bench, staring out at the beach.

In the distance, shimmering in heat haze, the sparrow chases
the diminishing butterfly.

RAY
So... Do sparrows eat butterflies?

Ged ignores the question.

GED
You *can* turn around. You know that,
right?

Panic flares across Ray's face.

EXT. LAKE - CONTINUOUS

Care looks sideways at Ray. Wary. Vulnerable. Ray stares at the lake.

RAY
(dismissive)
What's all this shit about new
names, anyway?

Care turns on Ray.

CARE
What the fuck?!

RAY
Huh?

CARE
Were you even listening?! I told
you all of it, everything!

RAY
(panicked)
I don't know what to say...

CARE
At last... some honesty!

GED (V.O.)
(whispers)
Turn around.

Ray takes a deep breath.

RAY
No, I really don't know...

Muscle, naked, vaults the stone Ray is leaning on.

MUSCLE
Oh yeah! Swimming!

His foot plants between Ray's legs, and he runs for the lake, where he launches himself in the air, landing with a resounding splash. A spray of water in all directions; rainbow colours in dancing droplets.

The rest of the community stream past, all of them naked; laughing, yelping, screaming. They bluster into the lake.

Ray turns to Care, who looks at him.

CARE
Shit.

RAY
What the hell?

CARE
(shrugs)
Summer's here, spirits are high.

RAY
Do you all do this sort of thing
often?

CARE
In the summer, I guess.

Care stands and quickly pulls her dress over her head. She's braless and quickly sheds her panties. She looks off over her shoulder towards the lake.

RAY POV

Her breasts - full, beautiful - dark triangle collected at the top of solid legs. Her skin is alabaster in the bright spring sunshine.

BACK TO SCENE

VOICE (O.S.)
C'mon Care!

Care turns, runs to join them in the lake.

As she reaches the lakeside, she turns to face Ray, openly naked. Rainbows of splashing water leap from the play behind her. She plants her hands on her hips and smiles.

RAY (V.O.)
(whispers, awed)
You're beautiful.

Care smiles.

CARE
(mouths)
Thank you.

She raises her arms to Ray, curls her hands up slightly - willing him to join her - and falls backwards into the lake.

Under the water, she turns and surfaces, swimming towards the middle of the lake; slow breaststroke, flowing motion, body a loose white shape beneath the water.

Ray stands and hops from foot-to-foot, legs full of needles and pins. Unsure, his hand begins to travel towards the bottom of his shirt. He pauses, looks around self-consciously.

RAY POV

Ged sits on the rocks, naked from the waist up. A tattooed lion chases a gazelle across his abdomen.

GED

You don't have to if you don't want to. Swim when you're ready.

BACK TO SCENE

Ged jumps down from the rocks, crosses to Ray, pulls him close.

GED

(whispers)

You'll come to it in your own time.

Ged walks past Ray and into the lake, where his pants darken as they take on water. Behind him, Care smiles at Ray and waves, beckoning him in. She turns her attention to Ged.

CARE

(mouths)

Hi, Ged!

Shaking his head, Ray turns and walks hurriedly away from the lake, back up the hill towards Certainty.

EXT. COPSE - LATER

Ray approaches the copse.

RAY POV

Shafts of light penetrate the copse's interior, before being swallowed by the half-light of the woods.

BACK TO SCENE

Ray enters the copse. A few yards in, he arrives at a fallen tree, roots upended, and sits on the trunk, quiet and still. He reaches into his pocket and pulls out the hip-flask. Drinks in contemplation.

A rat scurries across his path, running deeper into the copse. Ray stands and follows. As he approaches a stand of rocks, the rat runs into a small cave.

Ray stoops to look into the cave, winces at the mustiness and decay. In the leaves, the plunger end of a syringe. Ray scans the cave, sees at least 6 discarded syringes.

RAY
(to himself)
Drugs?

He stands, rubbing at the back of his neck, leaning back on a rock to one side of the cave. Stares up at the sun filtering through the trees.

EXT. BEACH - DAY - DREAMSCAPE

Ray and Ged sit on the bench, watching the shadows of the sparrow and butterfly winging across the beach.

RAY
He's a doctor, right?

GED
Robinson?

RAY
(mimicking Robinson)
"Lapsed... But still able to wield
the knife..."

Ray pauses, watches the sparrow and butterfly.

RAY
I wonder... What's he hiding?

GED
You're asking that? You?

RAY
I... He...

GED
There's something behind all of us.

In the distance, the sparrow follows the butterfly.

EXT. COPSE - CONTINUOUS

Ray stands and walks away from the cave. He looks over his shoulder, frowning.

EXT. GARDENS - LATER

Children are busy, chores and checking crops. Danny is engrossed amongst fruit trees, binding up branches. Ray approaches quietly.

RAY

Danny.

Shocked, she turns.

DANNY

What the...

(beaming smile)

Oh, hi! Thought you were
skinny-dipping?

RAY

No. Didn't really feel like it.

DANNY

(laughing)

Worried ya dick'll shrivel up, eh?

Ray laughs, looks around the gardens.

RAY

This is quite a place...

DANNY

You ain't seen nothing yet. Come
on!

She takes his hand and pulls him toward the back of the orchard, towards a walled garden. Rows of planting. Beyond that, chicken coops, vines.

RAY POV

A sparrow hops from an apple tree, fluttering down to peck at something on the ground.

BACK TO SCENE

Ray stares at the sparrow.

RAY

(drifting)

Do sparrows eat butterflies?

DANNY

You worry too much.

RAY
(coming back)
Nah! I just think a lot....

DANNY
(smiling)
Liar.

Ray sits down, leaning back on the trunk of an apple tree. The sparrow hops a couple of paces towards him, but stops beyond the reach of his hands.

Danny sits on the opposite side of the tree, leaning back on the trunk.

DANNY
What d'ya want to know?

RAY
(laughing, sarcastic)
Ha! My new name would be a good start!

DANNY
Your Certainty name?

RAY
Yup, what do you think?

DANNY
I don't know. There's so much going on inside your head. It's all a mess. Maybe that's it. Maybe we'll call you "Messy".

RAY
(laughs)
That's crap, Danny.

DANNY
Yeah, but so's Care and there ain't many people who call my mom Carol now.

INSERT SHOT - DREAMSCAPE

Care pulling her dress over her head, turning at the lake's edge to face Ray, fully naked, accepting of his stare, her breasts, her hips, her smile.

BACK TO SCENE

DANNY
(laughing)
Hey! That's my Mom!

RAY
Sorry.

DANNY
Great tits, though, right?!

Ray turns to look around the tree at Danny, stares at her.

DANNY
(unphased)
It's not that hard. Most of us kids
can still do it. Ged thinks it's
'cos we haven't had it beaten out
of us.

RAY
What do you mean beaten out?

DANNY
Well... You know? Like as you get
older, rules and stuff.

Ray looks up towards the sun, closes his eyes.

DANNY
When you get old, you stop asking
questions.

Ray becomes visibly uncomfortable, stands suddenly, begins
to pace.

DANNY
Y'aint scared are you?

RAY
I'm not... not... scared. It's
just... Weird.

DANNY
(shrugs)
Maybe.

Danny stands and steps towards him. Takes his hand. Stares
into his eyes for a long moment.

DANNY
I can't answer that.

RAY

What?

DANNY

You have to work it out for yourself.

She walks past Ray, pulling him towards the walled gardens.

INT. CERTAINTY - EVENING

The community laze around in a post-dinner slump. Ray sits with Muscle, drinking beers. Across the room, Care and Danny sit chatting with a small cluster of mothers and kids.

Ray scans the room.

RAY

Where's Ged?

MUSCLE

With Robinson. He's been acting out since you arrived. Don't worry, Ged will fix it.

Ray laughs a little.

MUSCLE

What?

RAY

I just realized, we're chatting away and I don't even know your name.

MUSCLE

Johnnie. Although I get called 'Muscle' here.

RAY

Your Certainty name.

He smiles.

MUSCLE

When we arrived, all our stuff was in my back-pack, with my log strapped on top. Our whole world on my back, and Annie nothing.

RAY

A log?

Muscle points towards the fireplace.

RAY POV

Plastic chairs surround a hand-finished wooden table, legs sculpted into entwined naked lovers.

BACK TO SCENE

RAY

You did that?

Muscle nods once, proud.

RAY

Cool.

MUSCLE

Thanks.

Ged enters the room, heads turn towards him. He takes a seat by the fireplace, reminiscent of a feudal lord with courtiers gathered at his feet.

RAY

I'm leaving tomorrow morning,
Johnnie. Going home.

MUSCLE

Call me Muscle. I prefer it.

RAY

Oh... Okay.

MUSCLE

What do you need to go home for?

RAY

I've got work to do. There's a lady
who's waiting on a painting from
me.

MUSCLE

(shrugs)

When the wood calls, a carving
comes. There's no fighting it. The
painting is late. You don't want to
do it. Besides...

Muscle looks at the carved table by the fireplace for a long moment.

MUSCLE

We all thought we'd be leaving when
we first got to Certainty. All of
us.

Muscle stands, crosses to sit and talk with Ged.

INT. CERTAINTY - NIGHT

Alone in his dark, moonlit room, Ray snuggles deeper into the warmth beneath a blanket. He sees...

INSERT - SERIES OF SHOTS - DREAMSCAPE

- 1) Syringes in the dirt.
- 2) Care's anger at the lake.
- 3) The studio - empty - unfinished canvases.
- 4) Freddie's charcoal legs.
- 5) Care naked, inviting him to swim.
- 6) Robinson, a looming shadow on the bus.
- 7) Ged sitting on the bench, watching the game of softball.
- 8) The sparrows chasing the butterfly.
- 9) A hand lifting his blanket.

BACK TO SCENE

Care slides under the blanket, behind Ray. Silent, she snuggles into his warmth, holds him tight. Ray turns to face her, moving to kiss her.

When they break apart, Ray strokes her face, her smile beneath his fingers' touch. From her lips to her throat and down to her breast.

Suddenly, she grabs his hand.

CARE

(firm)

No. That's not what I came here
for.

RAY

Wha...

CARE
Shhhh... You'll wake the others.
And I don't want them awake. I want
you to myself.

RAY
What do you mean?

She kisses him once, quickly.

CARE
We've got unfinished business. You
owe me.

RAY
Oh... Well, what do you want to
know?

CARE
Hmmm... How about telling me how a
mechanic ends up painting beautiful
seascapes?

RAY
They're not beautiful. They're
shit. Where did you get the idea
they're worth anything at all?

CARE
I don't know... I just thought...

RAY
I paint crap to sell to tourists.

She kisses him delicately again.

CARE
Mm-hmmm... but the question
remains... How did you get here?

RAY
To Certainty?

CARE
Mm-hmmm.

Ray smiles in the darkness, his face becoming a mask. He
breathes in once, goes to speak, but his jaw snaps shut.
Suddenly he's shuddering, close to an emotional break.

RAY
I... I...

CARE
Shhh... It's okay.

Ray shakes his head. Licks his lips, compulsively.

RAY
(tiny voice)
I need a drink.

Care strokes his cheek, waits for him to open his eyes.
Shakes her head.

CARE
No. Turn over.

Ray turns and she hugs close to him again, cupping around him.

CARE
I'm going nowhere. Tell me.

In the darkness, Ray's eyes are huge as he stares straight ahead.

RAY
When I was twenty nine, I had a
breakdown.

EXT. BEACH - DAY - DREAMSCAPE

Ray and Care sit on the bench, staring towards the horizon.
The sparrow and butterfly are just specks in the distance.

RAY
My wife and one of my friends at
work, they...

CARE
Go on.

RAY
I... I wanted to hurt her.

Care breathes in sharply.

RAY
No! I never... But I wanted to make
her feel some of the hurt... Fuck!
The sheer disappointment and
failure!

Ray closes his eyes. Breathes deeply once, twice.

RAY
 I confronted Andy and he didn't
 even try and deny it. "Shit
 happens," he said, "get used to
 it!"

INT. CERTAINTY - CONTINUOUS

Care's fingers stroke the fine hair on Ray's stomach, she
 snuggles her head into his hair.

CARE
 It's okay.

EXT. BEACH - CONTINUOUS - DREAMSCAPE

RAY
 I almost killed him.

Ray stands, mimes leaning over, striking again and again.

RAY
 I took a wrench and started hitting
 him. Once I started hitting, I... I
 couldn't stop. All the lies and
 deceit, everything I wanted to
 make...
 (strike)
 her...
 (strike)
 pay...
 (strike)
 for...

SFX: A seagull shrieks overhead.

Ray glances towards the horizon.

RAY POV

The sparrow has disappeared. The horizon is blank.

RAY (O.S.)
 Where the fuck has the sparrow gone
 now?! Did it catch that butterfly?

BACK TO SCENE

Ray is a statue, arms tensed by his side, staring intensely
 down at the ground.

RAY
 When I came back to myself, Andy
 was curled up, covered in blood.
 Whimpering. I don't know how long I
 stood there but I thought about
 finishing him off, I really did. It
 would have been so easy.

INT. CERTAINTY - CONTINUOUS

CLOSE ON - Ray's forefinger and thumb, close to touching.

RAY (O.S.)
 And I was this close to doing it.
 This close.

EXT. BEACH - CONTINUOUS - DREAMSCAPE

RAY
 When I got home, she knew what I'd
 done straight away. I was covered
 in his blood. I was...

A lump constricts Ray's throat. Tears trickle down his face.

CARE (O.S.)
 What happened?

INT. CERTAINTY - CONTINUOUS

Ray closes his eyes for a long, silent moment.

RAY
 (wonder)
 I started to paint.

Care leans up on one arm, looks over his shoulder. He stares straight ahead.

CARE
 Huh?

RAY
 It was part of my therapy.
 Painting. I'd buried it all so
 deep, that they... they...

He sobs once, hard. Care pulls him tight into her embrace.

CARE
Shhh... It's okay. Let it come.

Ray falls silent, crying silently, shivers running through his body. Care kisses his shoulder.

CARE
Shhh...

Eventually, Ray calms enough to speak.

RAY
Fuck! I've never told anyone any of this.

CARE
(whispers)
Then I guess I am getting a fair deal.

Ray smiles, turns to kiss her over his shoulder.

RAY
There's more, but it... it hurts.

His voice dissolves and he sobs once.

CARE
Shhhh... it's all right... Shhhh...

Her hand strokes his hair.

CARE
When you paint now, does it help?

Ray's reaction is visceral. He pulls away from her.

CARE
What?! What did I say?

RAY
(closed-book)
Tell me about Ged.

Care looks at Ray for a long moment.

CARE
There's not much to tell...

EXT. BEACH - DAY - DREAMSCAPE

Ray sits on the bench looking out at the beach.

CARE (V.O.)
... Most of it, I've had to piece
together.

Ray turns to look at Care, but is surprised to find she is no longer there. Ged sits next to him, staring at the horizon. Slowly, he turns to look at Ray. He shrugs.

CARE (V.O.)
His name is Charles. He was
military.

Ged jerks to his feet like a marionette, snaps into a salute.

CARE (V.O.)
Special Forces, we think. Got
captured and held prisoner over in
Russia somewhere.

Ged holds out his hands, palms together as if handcuffed. Smiles a sad clown smile.

CARE (V.O.)
He was tortured. Badly. His legs
are covered in scars. Burns, or
cuts, or... probably both.

RAY
So, that's why you kept your pants
on at the lake...

Ged nods.

Care's voice begins to merge into Ged's voice.

CARE (V.O.) - GED
He dreamed of a return to his home,
the only certainty he was able to
imagine when the pain became too
much. Charles didn't see daylight
for a very long time, but then...

Ged throws his hands to the sky in exultation.

GED
Release! Disillusioned with the
forces, he wandered far and wide,
seeking open space where prison
walls had been.

Ged mimes walking, breathing deep, revelling in open space.

GED

Finally, Charles returned home,
only to find his parents had died
in a car accident.

Ged slumps into a slouch, defeated.

GED

Though he inherited a fortune, he
was as alone as he'd been in the
kidnapper's cell.

Ged's face grows angry.

GED

Charles raged at the sky, railed at
the fates, kicked the doors from
the hinges and resolved to name the
house 'Certainty'.

Ged mimes the actions.

GED

"Charles has been left for dead!"
he thought. Dead! Ged!

Ged mimes looking out towards the horizon, takes a couple of
steps towards the beach.

GED

Oh, how he wandered, our fine
new-born Ged! Seeking. Learning. He
gained ages, the wisdom of
ancients.

Ged closes his eyes, stretches his arms out as if
meditating.

GED

With no dogma to sell, no creed for
the signing, no trap for the
unwary, the community grew from
just Ged to twenty, thirty, forty.

Ged opens his eyes and looks towards the bench.

GED

When he finally turned around, home
was where it always had been. A new
family lived in his Certainty.

Ged hugs his arms around his shoulders; a warm embrace.

CARE (V.O.) - GED
They tried to understand him, of
course.

Ged strikes a romantic pose, hand clutching heart.

GED
Women sought to tame him.

Now stoic, chin-raised hero.

GED
Men to crack his enigma.

Now pious and humble, hands together in a prayer.

GED
Religious types so desperately
wanted to proclaim him Jesus.

Ged holds up his hands in negation.

GED
Ged did nothing to encourage or
discourage, deflecting their
interest, denying any sense of his
very special self.

Ged turns his back on the bench, returns to stillness,
staring at the horizon.

CARE (V.O.) - GED
The real Ged was as hidden as the
first day he'd come home.

INT. CERTAINTY - CONTINUOUS

CARE
It's the way he wants it. He won't
be opened.

Ray is asleep in her arms.

Care snuggles up behind him. Closes her eyes.

SCAN TO DOORWAY

Robinson leans on the wall outside the room. His face is
fury.

INT. CERTAINTY - DAWN

In the half-light, Care kisses Ray lightly on the cheek. He responds but does not wake. She steps quietly from the room.

CLOSE ON - RAY'S FACE

Still asleep, his face in repose, Ray smiles.

INT. CERTAINTY - MORNING

CLOSE ON - RAY'S FACE

Ray is solid asleep.

BACK TO SCENE

Muscle leans around the door-frame.

MUSCLE
(yells)
Come on, sleepy!

Ray's eyes snap open, panicked.

MUSCLE
Breakfast!

RAY
Yeah, yeah, yeah. I'm coming.

INT. CERTAINTY - MOMENTS LATER

Ray enters the breakfast room, scanning the crowd.

RAY POV

Care and Danny sit alone at one of the tables. Care notices him enter, looks him straight in the eye, her face is a question, tinged with doubt.

BACK TO SCENE

Ray walks over to the table, directly behind Care, leans over her shoulder and kisses her cheek.

RAY
(whisper)
Thank you.

Care's hand reaches down behind her and strokes his leg gently.

DANNY

What?! Are you two fucking now?!

Ray bursts out laughing.

CARE

(indulgent shock)

Danny! Sometimes, you just don't
know when to shut up, do you?

INT. CERTAINTY - LATER

Alone at the breakfast table, Ray watches Ged approach and sit down. Ged looks at Ray, his gaze calm and steady. Ray tries to avoid meeting Ged's eyes but, eventually, has no choice but to stare back.

RAY

What?!

GED

I'm not sure I know what to make of
you, Painter.

RAY

That's funny, I was thinking the
same about you. You're like a
magnet for them. Have you noticed?

GED

(closed)

Of course.

Ray looks around the room, frustrated. He turns back to look at Ged.

EXT. BEACH - DAY - DREAMSCAPE

Ray and Ged sit on the bench, Ray has turned to look at Ged

RAY POV

Ged stares out at the horizon.

RAY (V.O.)

(sarcastic)

And I'm the mystery?

Ged turns to look at Ray

GED

You seem so unsure of yourself,
so... snared in your thoughts and
questions.

BACK TO SCENE

RAY

(shrugs)

Like, do sparrows eat butterflies?

Ged ignores the question.

GED

I've got no idea what your name
will be. Usually, it's clear. But
with you, I've got nothing.

RAY

(frowns)

Maybe you should stick with
'Painter'?

GED

No. We can't name you for how
you've avoided the journey. It
would be as bad as calling you
'Drinker'.

RAY

Wha...

GED

You've been running a long time.
It's why you came here.

RAY

What?!

GED

You could have chosen anywhere but
you came to this bench, this beach.
Don't you see? You wanted to be
with us.

RAY

Bullshit!

GED

You've already accepted Certainty.

Ray turns to stare at the horizon.

GED
You're welcome to stay.

Ray rubs his hands up and down his face as if trying to wake himself up.

INT. CERTAINTY - CONTINUOUS

Ray and Ged are at the table. They hold a stare for a long moment.

RAY
What's the story with Robinson?

GED
I don't know.

RAY
What?

GED
If people don't tell me, I don't ask.

RAY
I don't believe you.

GED
Believe what you want. There are only two things I know about Robinson. One: he's a doctor. Two: how he got his name.

RAY
You called him that?

Ged nods.

GED
No-one can get near him. Robinson Crusoe, alone on his island, starving for lack of contact.

RAY
You what?

GED
His thoughts are... closed. I can only get him when he's been drinking or is worked up.

Ged scans the room.

GED
(quiet)
I don't know if anyone else gets
him, I hope not... He's dark.

RAY
Dark?

GED
Enough for now.

Ged sits back.

RAY
What do you mean, dark?

GED
Enough. If you're staying, welcome.
If you're leaving, then leave.
Either way there's a train station
near here.

RAY
I...

GED
It's time to go back, Painter. The
others will go with you, try to get
Delilah started. It's time,
Painter.

RAY
Time?

GED
Time to turn around.

INT. TRAIN STATION - LATER

On the platform, Ray stands with Muscle and ten other men
from Certainty.

In the distance, a train's horn blares.

ROBINSON (O.S.)
WUH... WAIT FOR ME!

Robinson runs onto the platform, clearly struggling for
breath.

MUSCLE

Shit!

Robinson approaches. Will not look towards Ray.

MUSCLE

We don't need you, Robinson. We have enough.

Robinson stops, bends to catch his breath.

RAY

Shouldn't you stay here? For Freddie?

Robinson ignores Ray, looks up at Muscle.

ROBINSON

You know that we need to put serious weight into getting Delilah moving... And... I can add weight to any situation.

SCANDAL (O.S.)

Too right!

Robinson's top lip curls before he adjusts his demeanour; all sweetness, light and good humour when he replies.

ROBINSON

Yeah, fuck you too, Scandal!

SCANDAL

(to Muscle)

Why not?

Muscle thinks for a moment. Shakes his head.

MUSCLE

C'mon then Robinson, but don't slow us down. We've got loads to do to get Delilah back here.

ROBINSON

Yeah, yeah, yeah.

The train rounds the bend and they wait for it to arrive.

INT. TRAIN CARRIAGE - LATER

Ray, Muscle and Scandal sit together chatting.

RAY

I thought you guys wouldn't pay.

Muscle smiles at Ray.

MUSCLE

Ged's rules. We don't seek
attention. No begging, no drugs, no
fights.

SCANDAL

Boring, though.

ROBINSON (O.S.)

Boring but safe.

Robinson sits in an empty seat next to Scandal, opposite Ray
and Muscle. He stares at Ray, eyes filled with distaste.

ROBINSON

Safe as houses.

(to Ray)

So, mechanic... How are you finding
our merry band?

RAY

People have been very... friendly.
In the main.

ROBINSON

Hmmphh... Some more than others.

MUSCLE

Stop.

ROBINSON

(voice tightening)

When I arrived, no-one would talk
to me. It took ages. But you...

MUSCLE

Robinson! Stop!

ROBINSON

Fuck you, Muscle!

Rage simmers in Robinson's sneer.

MUSCLE
(calming)
We don't need this.

The others are paying attention now, leaning into the aisle, kneeling on seats.

ROBINSON
Oh, but I'm just getting started!
We've got unfinished business.

RAY
Unfinished business? No. I'm done.

ROBINSON
It's about time you went for good.

The crowd's anticipation moves up a notch.

RAY
I don't think so.

ROBINSON
Really? I thought we were going to
leave you where we found you? Drunk
and pissed off with life?

Ray struggles to bite down on his anger.

RAY
I've found a new home, new friends.

Robinson lurches forward, reaching to grab the back of Ray's head in his palm, pulling him close.

ROBINSON
(hissing)
I told you: she's mine. I told you:
don't get involved. I told you:
keep clear. You fuck! Are you deaf
or what?

RAY
I...

ROBINSON
Shut up and listen!

Robinson sits back, playing to his captive audience.

RAY
You'd better...

ROBINSON
What?! Sit on my fucking hands?!

The others are paying close attention now.

RAY
(gritted teeth)
You don't want to do this...

Suddenly, Muscle has a hold of Ray's arm, lifting him from the seat and propelling him into the aisle.

MUSCLE
We... are going to get a coffee.

He pushes Ray towards the end of the carriage.

ROBINSON (O.S.)
Cosy... cuddled up beneath a
blanket telling stories. Couldn't
even be bothered to fuck her...

RAY
Oh, you dirty, fat bastard!

Ray rips his arm out of Muscle's grip and turning, rushes towards Robinson, fists raising. But Muscle snags his leg, tripping him up. Ray sprawls down the aisle, arms flailing for purchase.

Robinson is howling laughter.

As Ray climbs to his knees, he grapples for the arm of the seat but, instead, gets hold of Robinson's meaty forearm and...

INT. DOCTOR'S OFFICE - NIGHT - DREAMSCAPE

Robinson, wearing a suit and bow-tie, sits at his desk.

INSERT SHOT - DESK PLACARD - "Michael D. Coughlin, MD
(OB/GYN)"

Behind Robinson, shelves are lined with medical books and journals. Every so often, he glances up at them, brow furrowed.

INSERT - UNOPENED LETTER ON DESK

Marked: URGENT and CONFIDENTIAL. It carries the logo of the American Medical Association.

BACK TO SCENE

Frowning, Robinson glances at the books. Back to the letter. Back to the books. Letter. Books. Letter.

INT. TRAIN CARRIAGE - CONTINUOUS

Robinson yanks his arm away, staring defiantly at Ray.

RAY
You never told anyone.

Immediately, Robinson looks down to where his hands lay in his lap.

RAY
(quiet)
Struck off...

Robinson flinches. Ray walks to join Muscle.

RAY
(to Muscle)
Coffee.

EXT. RAY'S APARTMENT - DAY

Ray, holding a small suitcase, closes the door. Looks over his shoulder.

RAY POV

The street stretches before him. Muscle waits at the corner.

BACK TO SCENE

Ray turns and walks away from his apartment.

Muscle nods at Ray's suitcase.

RAY
I... I've made the decision to stay
at Certainty... For a while at
least.

MUSCLE
Great! I hoped you would decide to
join us.

Muscle leaps towards Ray, pulling him into a tight bear-hug, clapping his back.

MUSCLE
It's really good news!

Eventually, he releases Ray.

MUSCLE
So... Let's go get Delilah started.

Ray shakes his head: no.

RAY
There's one more place I need to go
before we get out of here.

EXT. BAR - LATER

Ray avoids looking at the bar as he and Muscle walk past.
Ray turns his back on the bar door and looks across the
street.

RAY POV

The studio, dark, ominous.

BACK TO SCENE

MUSCLE
That's it?

RAY
Yeah. I...

MUSCLE
You've either got to want to do
this or not. No second-guessing.

RAY
Let's do it.

Ray doesn't move.

RAY
(under his breath)
Shit.

Muscle puts his hand on Ray's shoulder, reassuring.

RAY
Shit.

EXT. STEET - PAINTING STUDIO - MOMENTS LATER

Ray stands at the door of the studio, key in hand.

MUSCLE

This is where you paint?

Ray nods.

Muscle steps up to the window, looks at the paintings inside.

CLOSE-ON RAY

Tears coming.

MUSCLE (O.S.)

They're very good.

Ray clenches, choking on a lump in his throat.

EXT. BEACH - DAY - DREAMSCAPE

Ged sits on the bench staring at the horizon. Ray has turned around, looks back towards the car park and, beyond, the town.

GED

You've turned.

RAY

There is nothing for me here.
Nothing.

GED

Nothing?

RAY

Confusion, hate, anger,
frustration, uncertainty, rage,
sadness, remorse...

GED

Not nothing.

RAY

Painting took it all from me. I
lost myself in the sun, sea and
sky.

GED
And the bottle. Don't forget the
bottle.

RAY
Yes. All of it. My confessional. My
darkness. My wasted self.

Ray turns to look at Ged, who turns his attention from the
horizon.

GED
You've turned around.

EXT. STREET - PAINTING STUDIO - CONTINUOUS

RAY
(quiet)
Muscle?

Muscle doesn't respond, engrossed in the paintings.

RAY
Muscle?

MUSCLE
Huh?

Muscle turns, concern creasing his face.

RAY
Hurry up. We're leaving.

MUSCLE
Are you okay?

RAY
Yeah. I... I am.

MUSCLE
What about the studio? Your things?

Ray walks past Muscle, away from the studio.

RAY
(over shoulder)
There's nothing for me in there.
Let's go home.

Ray passes a trash-can, pauses to take the hip-flask from
his pocket. Unceremoniously, he drops it into the trash-can
and walks on.

EXT. BEACH CAR PARK - LATER

Ray sits in Delilah's cab. The crew are grouped around Delilah's rear end. Robinson sits off to one side, glowering sulkily.

MUSCLE

One...

They brace against the back of Delilah.

MUSCLE

Two...

Legs lock into a mock rugby scrum.

MUSCLE

Three... PUSH!

Delilah begins to roll forward.

GROUP

PUSH... PUSH... PUSH... PU...

RAY POV

Through the windshield, a low wall about twenty yards ahead, Delilah rolling inexorably toward it.

RAY (V.O.)

Come on...

BACK TO SCENE

Ray lifts the clutch, Delilah lurches, but the engine doesn't catch.

RAY

Keep going!

RAY POV

The approaching wall, getting closer.

MUSCLE (O.S.)

More! Come on!

BACK TO SCENE

Ray lifts the clutch. The engine fires. Ray pumps the gas pedal.

RAY POV

Speeding up towards the wall.

BACK TO SCENE

He pounds the brakes. No response.

RAY

Oh shit...

The brakes bite, bringing Delilah to a dust shrouded halt. Ray jumps down from the cab, runs to Muscle and grabs him in a bear hug.

RAY

We did it!

MUSCLE

Yes, my friend! We did it!

EXT. BEACH CAR PARK - LATER

Delilah rolls out of the car park.

EXT. CERTAINTY - LATER

They are greeted like heroes. Hugs, smiles, handshakes and kisses.

Care steps up to Ray, face filled with relief.

CARE

I wasn't sure you were coming back.

RAY

I'm here.

He pulls her into a hug.

RAY

It's good to come home.

INT. CERTAINTY HALLWAY - DAY

Ray and Danny stand in the entrance hall, afternoon sunlight streaming through the windows. They are alone, the house silent around them.

DANNY

You're a painter, right?

RAY

Yup...

DANNY

(playful)

Liar! You haven't painted anything!

RAY

But I've only been here a couple of days, give me a chance!

DANNY

No buts about it! You're a painter, so paint!

She gestures at the wall by the main staircase, punctuated by shapes of long removed frames.

RAY

On the wall?!

DANNY

Yeah, man. Go on!

RAY

I don't have anything to paint with.

He smiles defeat.

DANNY

Hang on a minute.

Danny runs up the stairs, all exuberance and energy.

SOUND: FOOTFALLS ON THE FLOOR ABOVE.

Ray looks towards the empty shapes on the wall.

Danny clatters back down the stairs, carrying a cookie tin and wearing a small back-pack.

DANNY

Here we go!

She flips the lid off the tin and tosses a rain shower of markers and coloured pencils into the air. She throws the tin aside, opens the back-pack, tips out old make-up; lipsticks, eye-shadows.

DANNY

There...

Ray stares at the pile.

DANNY
You haven't got any excuse. Get
painting!

INT. CERTAINTY HALLWAY - MOMENTS LATER

Ray is alone.

SERIES OF SHOTS

- 1) He stands close to the wall, looking at the empty space.
- 2) He stands far away, rubs his hand up and down his face in frustration.
- 3) CLOSE ON - RAY'S FACE - ANGRY
- 4) CLOSE ON the wall, still blank.
- 5) CLOSE ON - Ray's face, blowing air in a sigh towards the ceiling.
- 6) Ray's hand picking up a marker
- 7) He sketches - another sea-view.
- 8) CLOSE ON - RAY'S FACE - LOSING HIMSELF IN THE PAINTING

INT. CERTAINTY HALLWAY - LATER

Ray steps back from the wall.

RAY POV

A stunning sea-view. The sea burns bright yellow at the edge of the world, sea blending to russet and orange in the foreground; every ripple rendered in faithful scale and perspective.

BACK TO SCENE

Ray wipes sweat from his brow, leaving a multi-coloured trail from his hands. He takes a step back

CLOSE-ON - PLASTIC PEN-CASES CRUSH BENEATH HIS FEET

GED (O.S.)
It seems you are a painter after
all.

Ray whirls around to find Ged looking at the picture.

GED
But where are you in this picture?

RAY
(shrugs, apathy)
Me?

GED
I thought you'd worked it out.

RAY
Huh?

GED
Muscle told me about the studio.
What did you learn?

RAY
I... I don't know what you're
talking about.

GED
DON'T SHIT ME! At the studio! What
did you learn?!

Ged folds his arms and waits.

RAY
(slowly)
It felt like the studio would
swallow me, suck me in and never
let me go. I would have to paint
there for the rest of my life.

GED
But look at what you've achieved
this afternoon! It's sumptuous.

RAY
This shit?! It's everything I've
painted every day. Every day! It's
not me! I never wanted this!

GED
(empathy)
That inferno... It's a bastard,
isn't it?

SERIES OF SHOTS - DREAMSCAPE

1) The picture on the wall

2) Freddie in the car park, legs burning

- 3) The sparrow chasing the butterfly
- 4) Robinson sat in his office staring at the unopened letter
- 5) Care's response to the copse
- 6) Syringes in the moulding dirt
- 7) The locked door of the studio

EXT. BEACH - CONTINUOUS - DREAMSCAPE

Ged sits on the bench, staring out at the sea.

Ray stands, looking out over the beach.

RAY POV

The sparrows and the butterfly are shadow specks in the distance.

BACK TO SCENE

RAY
(slowly)
I needed somewhere to put it all. I
see that now.

GED
You always did.

RAY
But I... I'd blinded myself. It's
hard to explain.

GED
So don't try. Your painting held
the inferno in check.

Ray nods.

GED
But somewhere along the way it
became something else, didn't it?
And it's been growing ever since.

Ray nods again.

GED
Then it's time to paint it out
again.

RAY POV

The sea meets the sky.

RAY (V.O.)
But I just did.

BACK TO SCENE

GED
No. You drew what you knew.

RAY
Yes. What I've always drawn.

GED
No. Not what you've always drawn.
It's what your painting became, not
where it began.

RAY
(sad)
How I avoided it.

Ray turns to look back towards the town. Takes a step to
walk around the bench. Ged smiles up at him.

RAY
I should go.

GED
Go where?

RAY
I want to draw again.

GED
Draw something real?

RAY
(beginning to smile)
Yes.

GED
Not sea-view shit?

The dreamscape begins to melt.

RAY
Not sea-view shit.

INT. CERTAINTY HALLWAY - CONTINUOUS

Ray grabs a black marker and drags it three times across the sea-view picture on the wall.

Ged points at a particularly large rectangle on the wall, clear from every part of the entrance hall.

GED
Why don't you go big?

RAY
Really?!

GED
Sure... Phoenix.

RAY
What?

GED
I see you now... Coming back.
Rising from the ashes.

RAY
But...

GED
Use it or not, the name is done.
You are Phoenix.

Ged turns and walks out of Certainty. Ray scoops to pick up his pens and the make-up, heads for his new canvas.

RAY
(laughs)
Phoenix... Bullshit!

INT. CERTAINTY HALLWAY - DREAMSCAPE

Ray is a blur of flowing energy, drawing in the large rectangle.

CLOSE ON

A leg develops on the wall. A car to its left, up on axle stands, one wheel off, lying to the side. A second leg appears.

BACK TO SCENE

Ray's hand moves in a blur.

SERIES OF SHOTS - THE PICTURE

1) Ray standing over Andy, only his legs visible, the wrench hanging by his side.

2) Blood drips from the wrench into a puddle on the floor. Red lake, connecting to the blood pooling out of the fallen man. Light glistens on the surface of the redness.

3) Spatters of blood on Ray's jeans.

4) Andy is face down, sprawled disjointedly where he fell. Two fingers on his left hand are broken, twisted out of alignment.

5) Ray's foot in the blood pool

6) In the background, a doorway, big enough for a figure to be sketched in. The doorway lies between the wrench and one of the blood-sprayed legs in the picture; foreshortened by perspective.

BACK TO SCENE

Ray begins to sketch in the doorway, Care's smile, her face.

RAY
(whisper)
I love you.

SOUND: The whooshing of displaced air.

A broom handle strikes Ray's back.

The dreamscape shatters.

INT. CERTAINTY HALLWAY - CONTINUOUS

Ray falls forward into the picture, smearing colours as he sprawls across the surface. He lands on the floor.

Robinson, holding the broom, towers above Ray.

Ray tries to crawl away but Robinson kicks him between the legs. Ray curls up, leans against the wall. The broom thwacks down on his shoulder. Ray looks up.

RAY POV

Robinson's face is all snarling rage.

RAY (V.O.)
(gasping)
Robinson!

ROBINSON
You shit!

Robinson raises the broom to strike again.

RAY (V.O.)
Please. No.

BACK TO SCENE

Robinson thwacks Ray's shoulder again.

Ray slides sideways until his cheek rests on the floor.

ROBINSON
You shit...

He draws his foot back to launch a final kick at Ray's face. His leg swings forward. Ray puts his hands up to block the attack and grabs Robinson's ankle. Desperate, his grip tightens...

EXT. COPSE - DAY - DREAMSCAPE

Robinson follows Care into the copse.

ROBINSON POV

The back of her head. She walks forward, searching for something.

CARE
I don't see anything.

She turns to face him, confused.

CARE
Where...

Her eyes widen.

BACK TO SCENE

Robinson punches Care straight in the face. She crumples to the ground, sobs once and he is crouching over her, his sausage-fingered hand covering her nose and mouth.

Her eyes widen in panic and she fights against him. His hand comes loose for a moment and she draws a huge breath. His other hand is fast, slapping her so hard her head rocks to the side. Tendons stand out just beneath the skin.

CLOSE ON

Robinson smiles at the sight.

BACK TO SCENE

Calmly, he replaces his hand over her mouth and nose. She thrashes, increasing, until suffocation takes hold.

Eventually she lies still. He bends, listens and, satisfied, throws her over his shoulder in a fireman's hoist.

He carries her deeper into the darkness, heading for the cave.

SERIES OF SHOTS

1) Robinson glances around the copse, ducks inside the cave

2) He drops Care on the ground.

3) He lifts a piece of rotting wood to find a DOCTOR'S BAG.

4) A syringe and vial laid out neatly on the dirt floor.

5) Her dress pushed up to reveal her breasts and panties.

6) Cold lust on Robinson's face.

7) The syringe pierces her inner thigh.

8) He kneels, patiently looking out the door, Care on the ground behind him. Checks his watch.

9) He carefully pulls her panties down and falls on top of her.

10) He kneels over her, staring at her pubis. Shakes his head. Pulls up her panties. Grabs her breast, squeezes. Laughs.

11) Replaces the wood over his bag.

BACK TO SCENE

Robinson emerges at the edge of the copse, Care over his shoulder. He scans the open space. Drops her on the ground next to a tree, pushes her against the trunk, so that her neck bends alarmingly.

He stands back to look at her. Shakes his head, and stoops to pull her hair across her face.

He surveys the scene once more, scans the open ground. Bends to give her breast a hard squeeze through the material of her dress.

He steps out of the copse and walks off towards the lake, away from Certainty, into the mist of the dream state.

INT. CERTAINTY - CONTINUOUS

CLOSE ON

Ray's hands, holding Robinson's meaty ankle.

BACK TO SCENE

The broom drops from Robinson's hands. Ray pushes him away in disgust. Robinson stumbles backwards.

RAY

You...

Robinson stares at Ray, shocked.

RAY

You sick bastard!

Ray stands, breathing heavy with pain. He walks towards Robinson, hands tightening into fists at his side. His feet kick the broom and he looks down.

RAY POV

The broom.

RAY (V.O.)

You planned it...

BACK TO SCENE

Ray takes hold of the broom. Takes a step towards Robinson. Robinson flinches in the direction of Ray's painting. Ray's eyes follow the movement.

RAY POV

The picture on the wall, his legs, the car, Andy in a pool of blood on the floor. Care's smile.

RAY
(whispers)
Oh, Care...

BACK TO SCENE

Ray drops the broom, and steps up to where Robinson is frozen in place.

RAY
(hissing)
You fucker. I know what you did,
what you... I'm not finished with
you! You sick fuck!

Ray turns and runs out of Certainty.

EXT. GARDENS - MOMENTS LATER

Ray runs through the gardens, frantically searching.

Danny sees him and waves. He returns the gesture but runs on through the gardens and out into the fields.

EXT. CERTAINTY - MOMENTS LATER

Ray runs across open ground. Suddenly stops. Looks up.

RAY POV

The copse, brooding and dark.

BACK TO SCENE

Ray shudders, turns and runs for the lake.

EXT. LAKE - MOMENTS LATER

Ray arrives at the lake, out of breath. He slows as he rounds the rocks. Care swims alone in the lake. She doesn't see Ray approaching. Ray goes to call to her, then stops.

RAY
(whispers)
She doesn't remember...

RAY POV

Her naked form cuts through the water.

INSERT SHOT - DREAMSCAPE - Robinson squeezes Care's breast

Care swims on.

BACK TO SCENE

RAY

Care!

Care turns, sees Ray, breaks into a breath-taking smile. She lifts one arm to wave, the curve of a breast just breaking the surface of the water. She begins to swim back to the shore.

CARE

Ready to swim?

Ray shakes his head.

CARE

(concerned)

Are you okay?

She steps from the water, naked. Ray looks away, stoops to grab a towel from near her clothes. When he straightens up, she stands before him.

CARE

What's wrong?

RAY

It doesn't feel right.

CARE

What? What's wrong?

RAY

(shaking head)

I don't know, it just doesn't feel right. You being naked and...

CARE

(laughs)

You idiot! It's not a problem.

Anyway... you could always join me?

She smiles, steps back, opens her arms.

RAY POV

SCAN DOWN her body.

INSERT SHOT - DREAMSCAPE - Her prone form, Robinson towering over her

BACK TO SCENE

Ray shudders, looks away frantically.

CARE

What?

RAY

(shaking)

I... I...

She steps to him, pulls him into her arms, tight, passionate. Looks up, kisses his neck. He leans forward, kisses her forehead. Pulls her close, leans his nose on the top of her head, inhales.

INSERT SHOT - DREAMSCAPE - Robinson leans over her with the syringe, sniffing at her panties.

BACK TO SCENE

Care sighs happily into Ray's neck.

CARE

Is that better?

She unhooks one of his hands and, swivelling against him, lifts it to her breast, where she holds it in place. They kiss, long and hard, tongues darting at each other. Her pelvis grinds into him.

CARE

Fuck me. I want you to fuck me.

She steps backwards, pulls him with her.

SERIES OF SHOTS - DREAMSCAPE

- 1) Syringe piercing skin
- 2) Nipple tweaked roughly
- 3) Robinson's leering face

BACK TO SCENE

Care smiles at Ray.

CARE

I want you to fuck me.

Care grabs his belt and pulls him to her.

CARE

Fuck me.

EXT. LAKE - LATER

Naked, they swim, laughing together.

Every so often, when Care isn't looking, the mask drops from Ray's face, to reveal his despair.

EXT. LAKE - LATER

They leave the lake arm in arm, together again. Chatting. Every so often, Care leans on Ray's shoulder snuggling in tight.

CARE

Why did you go back?

RAY

(quietly)

I needed to see... To see the lie.

CARE

What?

RAY

Going there was like... I could have chosen to stay, just let it be my truth.

CARE

Woah...

RAY

But there was something here I wanted to come back for.

CARE

(flirting)

And what would that be?

RAY

I thought that'd be pretty obvious.

CARE

(quiet)

Thanks... I hoped I was part of it.

RAY
You really don't know, do you?!

CARE
What?

RAY
You! If it hadn't been for last night... You brought me back.

Care is silent.

RAY
I've been closed for so long...

Ray looks off to his right.

RAY POV

The copse, dark and brooding.

BACK TO SCENE

Ray stops, turns her to him, away from the copse.

RAY
I love you.

She looks at him for a long moment. Smiles.

CARE
That's a good thing, 'cos I'm crazy for you.

They kiss, long and slow, pulling each other close.

SFX: IN THE DISTANCE, THE MANIC SCREAMS OF A CHILD

They break apart and begin to run back towards Certainty. Ray pulls ahead of Care.

RAY
No, no, no... He's got Danny... No!

EXT. CERTAINTY - MOMENTS LATER

Ray runs around the buses, crosses the driveway.

The community stand around at the bottom of the steps. A child is being comforted by a woman; hugs, kisses, strokes and caring. It's not Danny.

Care scans the crowd and spots Danny, watching things unfold.

CARE
There she is!

Care runs over and gathers Danny in her arms, holding her tight. Ray joins the crowd, looks up the steps to find Muscle standing in the doorway, blocking their passage. Ray climbs the steps.

RAY
What's happened?

MUSCLE
Not now!

Over Muscle's shoulder, movement beyond, within the entrance hall. Ged.

RAY
I need to know!

Muscle turns, face filled with shock. He looks past Ray and shouts at the crowd.

MUSCLE
For fuck's sake, GET OUT OF HERE!

SCANDAL
Muscle, what is it?

MUSCLE
Not now, just FUCK OFF!

They begin to separate off, wandering away from Certainty, anxious glances back towards the house; low murmur of conversation, questions without answer.

Care stands up from where she kneels by Danny and looks in his direction.

CARE
(mouths)
See you soon.

Taking Danny's hand, she heads off towards the gardens.

Ray turns back to Muscle.

RAY
What's happened?

MUSCLE

You... You can go in... But I think
you will not like what you... You
can go in because of the train...
Because of the train.

Muscle steps aside. The entrance to Certainty yawns wide.

INT. CERTAINTY HALLWAY - MOMENTS LATER

RAY POV

The hallway is in shadow after the bright sunshine.
Gradually, details resolve.

Ged sits at the base of the staircase, chin resting on
hands, elbows on knees. Blank expression.

BACK TO SCENE

GED

Phoenix...

RAY

What's happened?

Ged smiles slightly, rueful. His hand drops from beneath his
chin, arm raising in a casual gesture, pointing.

RAY POV

SCAN IN direction of Ged's fingers.

The seaside view, crossed through with three black lines.

Above it, swinging slightly, two meaty ankles and feet.

SFX - THE CREAK OF ROPE ON WOOD

TRACK UP

Robinson's tongue lolls from his swollen face.

INT. CERTAINTY HALLWAY - LATER

Early evening sun lances through the windows.

Ray and Muscle stand on the landing, holding the rope,
waiting. Ged stands behind them, a carving knife in his
hand.

SCANDAL (O.S.)
 (numb)
 One... Two... Three... Lift.

The rope goes slack and Ged goes to work, sawing at the fibres.

EXT. BEACH - DAY - DREAMSCAPE

Ray and Ged sit on the bench, watching the sparrow and butterfly.

RAY
 Do sparrows eat butterflies? I need
 to know?!

Ged doesn't turn.

GED
 (savouring the words)
 Do... sparrows eat butterflies?

RAY
 Do sparrows eat butterflies?!

Ged remains silent.

RAY
 Or did you just let them die?!

EXT. CERTAINTY - LATER

Ray walks into a field, bundled up against the cool evening, seeking Ged, who sits facing away from Certainty, staring into the distance. Ray sits by his side.

RAY
 How are you?

Ged turns, surprised to find Ray there.

GED
 (deflecting)
 I... I saw your picture.

RAY
 Which one?

GED
 The garage... It's very good.
 Excellent.

RAY
 (tired)
 Thanks. Not so important now,
 though...

GED
 Don't ever believe that... Don't...

RAY
 I...

GED
 You have a gift! A talent! Don't
 let yourself bury it!

RAY
 That's not what I meant! It's
 just... with what's happened today,
 drawing seems to be the last thing
 to be thinking about.

Ged turns back to look at the horizon.

GED
 (whispers)
 If only he'd had somewhere to put
 it...

Ray turns to look at him, shocked.

RAY
 Huh?

Ged turns. Solemn.

GED
 Things might have been different,
 if he'd been able to...

RAY
 (shocked)
 You knew?! You knew what he did to
 Care... To the others?!

Ray runs out of steam, the wind taken from him.

RAY
 (quiet)
 How could you? You knew!

Ged nods once.

RAY
Shit... Don't you... Don't you care
about them at all?

GED
(exhausted)
If you only knew...

RAY
All of it? The rapes... everything?

Ged stares at Ray. Nods.

RAY
(frantic)
You could have stopped it. Shit...
Care... You could have stopped it!

Ged places his hand on Ray's arm but Ray shrugs it off,
disgusted.

GED
(calm)
I will answer your question now.

RAY
There's nothing you can say! Shit!
How could you...

GED
It depends how hungry they are.

Ray stops suddenly.

RAY
Huh?

EXT. BEACH - CONTINUOUS - DREAMSCAPE

Ray and Ged sit on the bench, looking out towards the sea.

RAY POV

The sparrow chases the butterfly far across the beach,
little more than shadow smudges.

RAY (V.O.)
What the fuck are you on about?

Turns to look at Ged, who stares after the sparrow.

BACK TO SCENE

GED
Sparrows... they'll eat butterflies
if they're hungry enough.

RAY
So... it wouldn't have died?

GED
No, not if it could find the
butterfly.

RAY
But what about the butterfly?
Either way it's going to die, isn't
it?

Ged smiles slightly; sadly. Frustrated, Ray looks away.

RAY POV

The sparrow and butterfly fly across the beach.

GED (O.S.)
One gust of wind, a slight breeze
and the sparrow would never have
caught it. It would have been off
in the flowers before the bird even
knew it was hungry.

BACK TO SCENE

RAY
It could have escaped? Survived?

GED
Only until it died. A matter of
days, if another bird hadn't found
it first.

RAY
But...

GED
You don't get it, do you?

RAY
(shakes head)
No, I don't...

Ged sighs, leans back to look up at the sun.

GED

You're dead already. You just haven't realised it yet. Whenever the time comes, wherever it happens... You're dead already. You have no control, only an illusion that you can say what happens next. The world goes on and you're dead.

Ged turns to look at Ray.

GED

Who the fuck do we think we are to interfere?

RAY

I don't...

GED

What makes you think I could have made a difference?

RAY

I... You did nothing!

GED

No. I chose not to interfere. Do you understand? I chose not to act, and... the world balances.

Ray leaps to his feet, furious

RAY

Balances? Balances?!

He stands over Ged, vibrating with anger. Ged nods calmly.

GED

It's over. The world has balanced. Robinson is gone. Care is healed - thanks to you. You have each other. Certainty will go on. The world has balanced.

RAY

At what cost?!

GED

When there is no price, there can be no cost.

RAY
No! No. No. No...

INT. CERTAINTY - MOMENTS LATER

Ray steps onto the landing, carrying his suitcase.

RAY POV

CLOSE ON rope marks on the railing.

BACK TO SCENE

He stops. Listens to the silence of the house.

MUSCLE (V.O.)
Something here.

FREDDIE (V.O.)
Something here.

Ray crosses to the top of the stairs.

DANNY (V.O.)
Something here.

GED (V.O.)
Something here.

He takes a step down.

CARE (V.O.)
Something here.

Ray stops. Turns back towards Freddie's room.

INT. FREDDIE'S ROOM - CONTINUOUS

Ray kneels by Freddie, who is sleeping. A cheap PAPERBACK lies to one side.

RAY
I can't do it, Freddie. I tried...
but... Certainty is rotten at its
core. It's pretending. He's
pretending.

Freddie stirs slightly, but does not wake.

RAY
The inferno... It's here as well as
inside me. I can't stay.

Ray bends over and kisses Freddie's cheek; stubble rasps
against his lips.

RAY
Thank you. Goodbye.

He stands quickly and crosses the room, where he takes hold
of the door-knob.

FREDDIE (O.S.)
Leave her a note.

Ray whirls around, but Freddie is still asleep, position
unchanged.

RAY
(quiet)
What?

Silence. Ray grabs the paperback, opens the cover.

RAY POV

Pages flip.

CLOSE ON - DEDICATION PAGE - "To my wife Jane, who has
accompanied me on this strange journey"

He tears out the dedication page and, beneath the type,
writes:

"CARE,
I CAN'T BE HERE. YOU KNOW
WHERE I'LL BE. IF YOU COME,
I'LL BE WAITING, YOU KNOW
THAT. I HOPE YOU WILL.
ILY
RAY"

BACK TO SCENE

Ray crosses to Freddie, bends down and puts the rolled page
in his hand.

RAY
Make sure she gets it... she's the
other half of my sky.

Ray stands and leaves the room.

INT. CERTAINTY HALLWAY - CONTINUOUS

Ray walks across the hallway and out the doorway.

EXT. CERTAINTY - MOMENTS LATER

Suitcase in hand, Ray walks down the gravel driveway.

SOUND: The group splashing in the lake, laughing.

Ray looks away from the sound.

RAY POV

Ged sits alone on a rise in the opposite direction, looking away.

EXT. CERTAINTY - MOMENTS LATER

Ray exits through Certainty's gate.

EXT. TRAIN STATION - LATER

Ray holds a payphone, waiting for it to connect.

RAY

Oh... er... Hi. It's Ray.

Listens.

RAY

Yes, that's right. The painter.

Ray stares up at the sky, a lone seagull winging past.

RAY

(exhausted)

About your painting... I'm not going to be finishing it. I'm sorry.

Ray drops the handset, walks towards the station building. The handset swings at the end of its cable.

MOTHER (V.O.)

Hello... Hello?

INT. PAINTING STUDIO - DAY

CLOSE ON

Brushes and oil tubes laid out somewhat neater than before. The half-empty whisky bottle has been replaced by a small chalk-board: "27 Days". The award placards have been pulled forward, polished.

BACK TO SCENE

Ray is painting at the back of the studio. He frowns at the canvas.

RAY POV

CLOSE ON - CANVAS

Main Street but not where the shops are located. Plywood coverings, rows of them, the most desolate art gallery on earth. This deserted landscape of commercial suicide.

BACK TO SCENE

Ray's brush begins to move.

RAY POV

CLOSE ON - CANVAS

Newspaper remnants and drink cans, drifts of detritus in the doorways. Dark shadows begin to form under the trash. Rainclouds in the sky begin to feel oppressive, threatening.

SFX - A BELL AS THE STUDIO DOOR OPENS

SCAN FROM PICTURE TO DOOR

Care stands in the doorway, holding hands with Danny.

BACK TO SCENE

Ray stands and looks Care in the eye. A silent, still moment.

DANNY

Ray!

She runs to him and throws her arms about his waist. He hugs her right back, all the time, keeping eye-contact with Care.

DANNY
(buzzing)
Where did you go? One minute you
were there and then the next...

Danny throws her hands in the air.

DANNY
Whoosh!

Still staring at Care, Ray passes Danny and walks towards
the front of the shop.

RAY
How are you?

Care does not respond immediately. She takes three steps
forward, closing the door behind her. Her face is
expressionless.

CARE
You left... Left us.

RAY
(shakes head)
Oh, Care... I didn't leave you... I
left Certainty. I couldn't stay.

CARE
Why? You could've talked with me.
We were all pretty shocked by
Robinson's... By Robinson.

Ray frowns, shakes his head.

RAY
If I'd talked with you... I don't
know whether I would've been able
to leave. I had to leave.

He rubs his face with his palms, fighting back tears

RAY
I hoped... I left you a note...

Care pulls the paper, now creased and torn, from her dress
pocket.

RAY
Freddie?

CARE

No.

RAY

Then how...

She takes a couple of steps closer to him.

CARE

Ged. Said you'd left it for me,
that you told him to give it to me
when I calmed down.

RAY

(puzzled)

Ged?

CARE

Why did you... Danny! Stop that!

Ray turns around.

RAY POV

Danny, drawing on the bottom of his latest work, scrawling
something on the walls of a shop.

BACK TO SCENE

RAY

Leave her... She's good... Listen,
I can't tell you why I left. It's
too... wrapped up in everything
that happened before and after
Certainty.

CARE

Like what?

Ray shakes his head: no.

CARE

Was it me?

Again: no.

DANNY

(laughing)

Shit! Will you two just kiss and
make up?!

Ray and Care do a double take in Danny's direction.

DANNY

Look... You don't want her to go
and you don't want to leave. Your
tongues should be down each other's
throats!

Ray bursts out laughing, Care joins him and they fall into a
warm embrace.

RAY

I'm sorry.

CARE

Are you sure?

CLOSE ON - CANVAS

On the wall of the shop, a graffiti love heart with a
child's arrow piercing the centre. In the scrawl: "C & R 4
EVER!"

RAY (O.S.)

I'm certain. You're the other half
of my sky. Please stay.

INT. PAINTING STUDIO - DAY

SUPER - ONE YEAR LATER

CLOSE ON

The painting of the shops on the gallery wall, a 2013 award
placard beside it and, next to that, a framed local news
clipping: "A GREAT PAINTER RETURNS", which features a photo
of Ray and Care celebrating the award win.

RAY (V.O.)

It's the hottest day of the year so
far. July melts the asphalt out
front.

BACK TO SCENE

Alone, Ray paints at the back of the studio.

RAY (V.O.)

Not one sea-view has emerged from
my hands since Certainty.

CLOSE ON - CANVAS

This is conceptual art. A late-teen GIRL standing in front of a McDonalds. Clad in sweat-pants and a cropped top, nose pierced; teenage puppy fat, greasy hair lank about her face.

RAY (V.O.)
It took the illusion of Certainty
to show me.

The oil daubs and brush strokes melt into the dreamscape and the girl becomes real.

EXT. STREET - DREAMSCAPE

The girl holds onto the grips of the stroller in front of her; toddler cradling a Coke can in its hand, squalling that it is hungry.

RAY (V.O.)
I have looked away from myself for
so long; at the sea, the horizon.
Seeking only escape. When all the
time it was behind me, in people,
in the town. In me.

Behind the girl, in the windows of the burger shop, people go about their fast food; talking, laughing, fighting. Condensation on the inside of the window.

SFX: ROAR OF ENGINES

The girl turns to see Samson and Delilah rumbling past.

RAY (V.O.)
Sometimes, the three of us go down
to sit with them all at the beach.
Ged and I talk, but the distance
yawns.

The girl looks exhausted, bags beneath her eyes. Despite this, she is smiling.

RAY (V.O.)
He may be right. We may be dead,
our control a myth. We may always
have a choice. But right now...

She looks about herself, as if anticipating someone's arrival. She looks about herself.

RAY (V.O.)
I choose not to choose.

She looks alive.