

GOLDEN  
by  
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FADE IN:

1 INT. SWIMMING POOL - DAY 1

We rise through water towards diffracted, splintering light. LUCY RANDALL's head breaches the choppy surface of the Health Club swimming pool as she completes a length.

Lucy (32) pulls herself out of the pool. An eddy swirls in her wake; light reflecting off water, bounces around the tiled walls.

2 EXT. NEW SUBDIVISION - DAY 2

Lucy's white van - "Lucy Randall Designs" stencilled on the side - drives through a new sub-division eating up agricultural land on the edge of the city.

Lucy drives down streets of massive houses in brown and beige with staked saplings and dirt yards. The SOUNDS of CONSTRUCTION all around.

Lucy pulls up in front of the Show Home, the only house standing on a block full of foundations and mounds of dirt.

3 EXT. SHOW HOME - DAY 3

Lucy unloads painting supplies from the van. She looks sharp. Good hair, bright red lipstick, a pair of retro sneakers on her feet.

A WOMAN walks past pushing a shopping cart loaded with cans and bottles. (This is JEAN MALONE, we'll meet her later).

4 INT. SHOW HOME - DAY 4

Lucy pulls on paint splattered overalls in the empty living room of the Show Home.

JUDITH

(o.s.)

Lucy? Lucy?

LUCY

In here.

JUDITH (34) the sales manager for the developer comes into the room. Lucy has been hired to create the look for the Show Home.

JUDITH

Good morning.

(CONTINUED)



CONTINUED:

PAUL

To piss people off. He keeps wanting to debate the fossil evidence. He thinks I get them from some factory.

LUCY

He's got you figured out.

PAUL

Got any requests? Single cell organisms, the first mammal?

LUCY

How about a nice stromatolite?

PAUL

I'm touched. You remembered.

Lucy steals a glance at the bedside alarm clock.

PAUL

I saw that.

LUCY

What?

Paul points to the clock. Lucy pretends to be indignant.

LUCY (CONT'D)

What? You said you had work to do too.

PAUL

I was prepared to give up my career for another hour in bed with you.

LUCY

My dear, my talents are needed elsewhere.

8

INT. LUCY'S KITCHEN - EVENING

8

Lucy sits at the kitchen table staring at her laptop. Paul stands by the fridge drinking a beer and re-arranging the fridge magnets.

PAUL

What are you working on?

(CONTINUED)

CONTINUED:

LUCY

Do you really want to know or are you just being polite?

PAUL

I really want to be polite.

LUCY

A spec flyer for a spa. I hope they go for it.

Lucy wraps her knuckles on the table. Paul finishes his beer and gives Lucy a kiss on the cheek.

PAUL

See ya later.

Paul heads for the door.

LUCY

Paul.

Lucy stands and holds out her arms.

LUCY (CONT'D)

You can do better than that.

Paul wraps her in a hug and they kiss. She gives him a playful shove and sits back down. Paul waves as he leaves but Lucy's attention is already focused on the laptop.

9 INT. YOGA STUDIO - DAY 9

Lucy and her best friend SARA WOODBURY (32), practice Sun Salutations at a downtown Yoga studio.

10 INT. LUCY'S KITCHEN - EVENING 10

Lucy and Sara are sharing a bottle of wine and preparing supper. Lucy chops vegetables while Sara runs water through a pot of rice.

SARA

The asshole thought \$50 bought my ass.

LUCY

You've raised your price?

SARA

Ha.

(CONTINUED)

CONTINUED:

LUCY

Did you tell your boss?

SARA

Benny's not going to do anything. The asshole drops \$300 a week there. I'll be so glad when I can jack in that fucking job.

LUCY

Sara do you want zucchini?

SARA

Sure. Going a bit hog-wild on those carrots aren't you Luce?

LUCY

I forgot you like your food chunky.

Lucy knocks over the salt shaker. She picks up a pinch of spilled salt and tosses it over her shoulder.

SARA

What are you up to this weekend?

LUCY

Mom time.

SARA

Poor you.

LUCY

You?

SARA

Art Whore. I have to go to three openings on Saturday. Crap art, crap wine and crap people, cubed.

LUCY

Sounds fun.

SARA

It's the price you gotta pay. How are people going to know I'm the next big thing unless they see me everywhere? As soon as I make it, I'm a hermit.

11 INT. SHOW HOME - DAY

11

Lucy is painting a wall. Suddenly, she HEARS A VOICE.

(CONTINUED)

CONTINUED:

VOICE

Lucy.

She sees movement in front of her: a flash of light, a blurred shape, the walls spinning around her. Lucy stumbles and falls. The paint roller skids across the tarp and onto the floor.

Confused and upset, Lucy looks around. She stands and peers into the next room.

LUCY

Who's there?

Her voice echoes through the empty house.

12 INT. LUCY'S BEDROOM - DAY 12

Lucy slides open her closet door. It's packed. Racks stuffed with clothes, the floor of the closet covered with footwear. Lucy assesses the contents, then reaches for a blouse.

13 EXT. HIGHWAY - DAY 13

Lucy's van heads across a landscape like a tabletop, flatness stretching to the horizon, intersected by the strip of road.

14 INT. VAN - EVENING 14

Lucy turns off the highway into the small town of Lorbert, population 2300.

15 EXT. NANCY'S HOUSE - EVENING 15

Lucy, clutching some groceries and an overnight bag, stands in the driveway of her mother's small house on the edge of town. Behind the house is a well tended vegetable garden, a small fence, then a field of blue, shimmering flax.

A LAWNMOWER three streets over is the only human-made sound.

16 INT. NANCY'S KITCHEN - EVENING 16

Lucy stands at the stove stirring vegetables in a wok. Her mother, NANCY RANDALL (52) sits at the kitchen table smoking a cigarette. Nancy is a trim woman, full of nervous energy. The ashtray in front of her is full of extinguished cigarettes. The kitchen is spotless.

NANCY

How's work?

(CONTINUED)

CONTINUED:

LUCY

Fine.

Lucy pulls some Bok Choy from her shopping bag.

NANCY

What's that?

LUCY

Bok Choy. You've had it before.

Nancy frowns.

17

LATER

17

Lucy places nicely arranged plates down on the table and joins Nancy. Nancy studies her plate with skepticism.

LUCY

Bon appetit.

Nancy bows her head and makes the sign of the cross. Lucy doesn't join in saying Grace.

NANCY

Bless us oh Lord, and these thy gifts, which we are about to receive from thy bounty, through Jesus Christ our Lord. Amen.

Nancy warily lifts a small forkful to her mouth. They eat in silence.

18

INT. NANCY'S KITCHEN - NIGHT

18

Lucy is colouring Nancy's hair. Nancy has a towel draped across her shoulders and pulls deeply on a cigarette as Lucy applies more dye. Nancy fidgets. Lucy places a firm hand on her shoulder and Nancy settles.

19

INT. NANCY'S LIVING ROOM - NIGHT

19

Lucy and Nancy are watching TV. The living room, like the rest of the house is incredibly neat. A crucifix hangs above the TV. Nancy smokes and finishes her cup of coffee.

NANCY

More coffee?

(CONTINUED)

CONTINUED:

Lucy shakes her head. While Nancy is out of the room, Lucy pops up from her chair and adjusts a framed painting she made in art school so that it hangs askew. Nancy returns from the kitchen, notices the painting, adjusts it and sits down.

20

EXT. GROCERY STORE - DAY

20

Lucy's van pulls up to a small grocery store. Lucy and Nancy climb out. Nancy, wearing her uniform from the grocery store, pulls deeply on a cigarette, then stomps it out.

NANCY

You sure you don't want an apple?

Lucy nods.

JOHN STANCHUK (50s), exits the store. He's dressed like every man in Lorbert, a baseball cap, blue jeans and scuffed work boots.

JOHN STANCHUK

Hey Nancy, how you doing? Are you coming tonight?

NANCY

I'll be over after work.

JOHN STANCHUK

Great, great.

He turns to Lucy and sticks out his hand.

JOHN STANCHUK (CONT'D)

I don't think we've met. John Stanchuk.

Lucy shakes his hand.

LUCY

Lucy Randall.

JOHN STANCHUK

You're Lucy? Well. Glad to meet you. Back for a visit?

NANCY

She has to head back.

JOHN STANCHUK

You're not staying for the corn roast? We've got a karaoke machine. Your mother's promised us a song.

(CONTINUED)

CONTINUED:

NANCY

I did not.

He smiles. Lucy realises he's joking.

LUCY

Well I'd love to see that but I do have to get back.

JOHN STANCHUK

Another time maybe. It's nice to meet you Lucy. See you later Nancy.

NANCY

Alright Father.

He climbs into a pickup truck, waves and drives off.

LUCY

Father?

NANCY

Father Stanchuk. He's at St. Paul's.

LUCY

He's a priest? What happened to Father Murphy?

Nancy looks annoyed.

NANCY

Father Murphy left ten years ago.

LUCY

Oh. Okay, I'll see you in a few weeks.

NANCY

Right.

Lucy and Nancy exchange an awkward hug. Lucy climbs back in the van. Nancy watches until the van turns at the end of the street and heads out on the highway.

21 INT. SWIMMING POOL - DAY

21

Lucy has the pool to herself. She dives in. Underwater, the dappled light filters through.

THE LIGHT BEGINS TO PULSE AROUND HER, SPLINTERING AND GROWING BRIGHTER.

(CONTINUED)

CONTINUED:

She swims to the surface. SHE HEARS A VOICE.

VOICE

Lucy.

Frightened, Lucy spins around looking to see who's spoken. She's alone. She swims to the edge of the pool and hurries into the change room.

22 EXT. LUCY'S GARDEN - DAY

22

Lucy is working in her garden. The sound of AN AIRPLANE passing overhead catches her attention. She glances up and sees a white line of vapour etched across the blue sky.

Suddenly, Lucy sees a flash of blinding white light. She falls backward. SHE HEARS THE VOICE CALL HER NAME.

VOICE

Lucy.

LUCY'S POV: *We see abstracted, fragments of light, splintering into its constituent colours, super-saturated, pulsing like a heart beat. The sounds of the city: TRAFFIC HUM, JACKHAMMERS, WAILING SIRENS, AIRPLANES CIRCLING OVERHEAD, CHILDREN'S VOICES shift from chaotic dissonance to a harmonic drone. The Voice whispers to her. We hear it as if through a wall, the rhythms and tone intact but the actual words muffled.*

Lucy's hands dig into the ground and her body twists and turns in a physical act of resistance.

She comes out of the Vision, lying on her back, staring at the fraying vapour trail. She races for the house, knocking over some lawn chairs in her panic.

23 INT. LUCY'S KITCHEN - CONTINUOUS

23

Lucy slams the kitchen door shut and pulls the blinds closed. She stands at the sink, gasping for air. She's terrified.

24 INT. SARA'S STUDIO - EVENING

24

Lucy and Sara sit on a battered sofa in front of a large painting tacked to the wall. The studio is jammed with art material and ephemera, Sara's collection of inspirational objects. Sara points to an area of the painting.

SARA

It's not quite there yet.

(CONTINUED)

CONTINUED:

Lucy is miles away.

SARA (CONT'D)  
Hello?

LUCY  
What?

SARA  
So?

LUCY  
What did you say? Sorry.

SARA  
Is it that boring?

LUCY  
No, no. I'm sorry. It's great.  
It's...I'm...

Lucy falls silent. Sara can see she's upset.

SARA  
What? Lucy.

LUCY  
I'm...I'm feeling kind of...

SARA  
What's wrong?

LUCY  
I...I don't know. Things are kind  
of weird right now.

SARA  
How?

LUCY  
I...don't know...

SARA  
Would you talk to me. What's going  
on?

Lucy is afraid to tell Sara what's been happening, as if speaking of it makes it more real.

SARA (CONT'D)  
Jesus would you stop it. Is it  
Paul?

(CONTINUED)

CONTINUED: (2)

Lucy shakes her head.

SARA (CONT'D)  
Your mom? Work?

LUCY  
I don't feel in control.

SARA  
Of what?

Lucy is silent. Sara is frustrated.

SARA (CONT'D)  
Lucy, talk to me.

LUCY  
I'm sorry. It's nothing.

SARA  
No, talk to me. Tell me what you're  
feeling.

Lucy shakes her head.

LUCY  
Never mind.

SARA  
Fuck I hate when you do this.

They sit in the silence.

25 INT. LUCY'S BATHROOM - NIGHT 25

Lucy stares at her reflection in the mirror, trying to  
discover what the onset of insanity looks like.

26 INT. LUCY'S BEDROOM - NIGHT 26

Lucy lies in bed staring at the ceiling. She's got the radio  
on, trying to keep unexpected noises at bay. The clock beside  
the bed ticks over to 4:17.

27 INT. LUCY'S KITCHEN - DAY 27

Lucy looks exhausted. She didn't get much sleep last night.  
She peers through the blinds at the backyard. Lucy hasn't  
ventured into the backyard since the Vision. The lawn chairs  
she spilled over when she raced from the garden still lie  
scattered about. She snaps the blinds shut.

28 INT. SHOW HOME - DAY

28

Lucy is painting, her iPod headphones on, the volume cranked.

JUDITH

(o.s)

Lucy? Lucy?

Judith comes into the room. Lucy has her back to Judith.

JUDITH (CONT'D)

This is looking good.

Judith walks toward Lucy. Lucy senses the movement and starts. She's terrified.

Lucy turns and sees Judith.

LUCY

Don't ever, ever do that.

JUDITH

I'm sorry. I thought you heard me.  
Are you alright?

Lucy struggles to regain her composure.

29 INT. LUCY'S BATHROOM - NIGHT

29

Lucy is taking a bath. She looks worn out. The tub is lined with candles. Incense smoulders, a boom-box plays. Lucy lets her head sink below the water. She opens her eyes, the water blurring the lines and light and muffling the sounds of the music. Lucy hears the Voice, crystal-clear.

VOICE

Lucy.

She sits up, frightened. Lucy struggles, her hands grip the edge of the tub.

Then, her grip relaxes, and Lucy surrenders to the experience.

*LUCY'S POV: We see fragments of light as it spools and curves, blue and green and gold, swirling together and separating, a kaleidoscope of shifting colours and shapes and textures. The Voice whispers in her ear. We can't make out the actual words, but the tone of the voice is warm and reassuring.*

(CONTINUED)

CONTINUED:

Lucy emerges from the Vision. She is transformed. She has experienced the Universe in its entirety, the doors of perception have been cleansed. She feels incredibly happy and secure and loved. Lucy begins to cry and then laughter pushes through the tears and she howls with laughter.

30 INT. LUCY'S BASEMENT - NIGHT 30

Lucy sorts through boxes tucked away in the basement. She is energised. At the bottom of a stack of boxes, she finds the one she'd been looking for.

31 INT. LUCY'S SPARE ROOM - NIGHT 31

Lucy throws the box onto the floor of her spare room and tears it open. Inside are her art supplies: brushes, oil and water colour paints, pastels, sketch books, pencils, paper.

32 INT. LUCY'S SPARE ROOM - LATER (DAWN) 32

Lucy is drawing, using pastels on loose leaf paper. She is trying to render what she has seen in the Vision. She works with great concentration and energy. Half-a-dozen drawings have been tacked to the wall in front of her. Abstract, organic shapes swirl across the paper in blues and greens and golds.

She tacks a new drawing to the wall, grabs another sheet of paper and begins again.

33 INT. LUCY'S KITCHEN - DAY 33

Lucy pulls back the blinds to let in the morning sun.

34 EXT. LUCY'S GARDEN - CONTINUOUS 34

Lucy steps out into the backyard. She picks up the knocked over lawn chairs that have lain there since the Vision in the garden. Order restored, Lucy's attention is caught by the vapour trail of a plane streaking towards the rising sun.

35 EXT. STREET - DAY 35

Lucy stands awe-struck in the middle of a bustling sidewalk, overwhelmed by the passing faces and colours and sounds.

A WOMAN in a green coat passes. The green is so intense, the textures of the fabric so rich that Lucy can't resist reaching out and touching the woman as she passes.

The woman stares at Lucy, then hurries on. Lucy laughs, surprised at what she's done.

36 EXT. LUCY'S GARDEN - NIGHT

36

Lucy is lying on the patch of grass, staring up at the sky.

VOICE

Lucy?

Lucy's eyes widen. The voice comes closer, it's Paul.

PAUL

Lu?

LUCY

Out here.

Paul comes through the gate at the side of the house.

PAUL

What are you doing?

She reaches out a hand. He lays down beside her.

LUCY

It's like they're breathing.

Paul looks at Lucy.

PAUL

Are you stoned?

Lucy gives him a playful slap. Her hand tightens around his. Paul points toward a star.

PAUL (CONT'D)

Sirius. The Dog Star. It's the brightest star in the sky.

Paul points to another star.

PAUL (CONT'D)

Polaris.

LUCY

Pol-lar-is. That one?

PAUL

The handle of the little dipper. See?

Lucy stares in wonder.

(CONTINUED)

CONTINUED:

PAUL (CONT'D)

That light left Polaris more than 400 years ago. Isn't that amazing? That was about the same time Copernicus was pissing people off by suggesting that the earth wasn't the centre of the universe.

LUCY

How do you think it got there?

PAUL

You are stoned.

LUCY

You don't know.

PAUL

Do you want the complete or the abridged version?

LUCY

I want it all.

PAUL

Oh, you do eh? Okay, somewhere between 8 and 20 billion years, give or take a day-

LUCY

-Is this the big bang? All those gases just hanging around waiting for something to happen.

PAUL

For a start.

LUCY

But where did all the gases come from? And what were they hanging around in before it was the universe? Answer me that, clever boy.

PAUL

Ah, the imponderable questions and the art school graduate. Well, the cosmic microwave background is evidence of-

Lucy rolls over on top of Paul and begins to kiss him.

37 INT. LUCY'S BEDROOM - NIGHT

37

Lucy and Paul make love. Lucy's focus is incredible. Paul, going through the familiar motions doesn't notice how intently Lucy looks at him, how her hand trembles with her every caress, how her skin tingles at his touch. Lucy feels full, fulfilled, complete. She begins to cry.

PAUL

Hey. What's wrong? Are you okay?

Lucy sobs, and nods her head.

PAUL (CONT'D)

Lu? What?

Lucy laughs through her tears and pushes Paul down onto the bed, climbing on top of him.

LUCY

I'm happy. I'm really happy clever boy. I want to fuck you.

38 EXT. STREET - DAY

38

Lucy, yoga mat tucked under her arm, walks down the street. (In the background, a young Man steals an apple from a corner store's display stand. This is HUGH, we'll meet him later).

TWO BUDDHIST NUNS in saffron robes step out of a store just ahead of Lucy and begin to walk towards her. Lucy smiles at the nuns as they pass. Deep in conversation, they don't notice her. Lucy turns to watch them, two saffron shapes merging with the busy street life.

39 INT. YOGA STUDIO - DAY

39

Lucy and Sara are lying on their mats, cooling down after a Yoga session. They breath deeply, eyes closed.

VOICE

Lucy.

Lucy sinks into a Vision. LUCY'S POV: *The room pulses with light. She sees Sara, a golden halo surrounding her. The rhythms of breath and heartbeats keep a steady tempo. The VOICE whispers in her ear, intimate and calm.*

Sara finishes her cool down and begins to roll up her mat.

SARA

Luce?

(CONTINUED)

CONTINUED:

Lucy opens her eyes, blinking in the light.

SARA (CONT'D)

Let's get going.

Lucy stands up and reaches out to touch the halo of light she had seen surrounding Sara.

SARA (CONT'D)

What are you doing?

Lucy laughs and pulls her hand back. She looks around the Yoga studio as if it's the most wondrous place on earth.

40 INT. LUCY'S KITCHEN - DAY 40

Lucy is washing vegetables while Sara sips a glass of wine and flips through the newspaper.

41 INT. LUCY'S HOUSE - LATER 41

Sara is coming out of the bathroom. As she walks down the hallway, her eye is caught by something seen through the half open door of the spare room. Sara enters.

42 INT. LUCY'S SPARE ROOM - CONTINUOUS 42

Sara gasps. The walls are entirely covered by Lucy's small drawings. The drawings are dense and layered, full of deep greens and blues and golds with tiny indecipherable script woven amongst the overlapping forms.

SARA

Lucy! Luce!

Lucy enters.

LUCY

What's wrong! Oh.

SARA

These are incredible. When did you start drawing again?

LUCY

A couple days ago.

SARA

No way. You did all these in a couple of days?

Lucy nods.

(CONTINUED)

CONTINUED:

SARA (CONT'D)  
Jesus Lucy, you're on fire.

LUCY  
I need to tell you something.

Lucy hesitates.

LUCY (CONT'D)  
It's going to sound weird.

SARA  
Lucy! What?

LUCY  
I think I've seen God.

43 INT. LUCY'S KITCHEN - LATER

43

Lucy and Sara are at the kitchen table, drinking wine.

LUCY  
You know when you get some really good mushrooms and you have that feeling that everything is connected? Like there's no separation between you and anything else?

Sara nods, unsure of what to say.

LUCY (CONT'D)  
Well it's kind of like that, only way stronger. I feel boundless.

SARA  
Are you on mushrooms Luce?

LUCY  
No! Sara, I'm not kidding here.

SARA  
So what's going on?

LUCY  
Look, I know how it must sound. But I've never felt anything like this.

SARA  
But God?

(CONTINUED)

CONTINUED:

LUCY

I know. But you believe in God.

SARA

When I'm stoned maybe - But it's not a God-God sitting up in heaven, judging everything. You know, it's more like there must be more to things than just us...something bigger...you know? Something vague like that.

LUCY

But that's it. I'm not saying it's the guy with the white beard, but it's something bigger. I don't know what else to call it.

SARA

How long has this been going on?

LUCY

A few days, a week. It's hard to keep track.

SARA

When does it happen?

LUCY

It happened at Yoga today.

SARA

What?

LUCY

There was so much love there. I felt like I left my body and went floating around the room. You were surrounded by this halo of light. You were golden.

Sara doesn't know what to say.

LUCY (CONT'D)

You don't believe me.

SARA

No, of course I do. It's just...I don't know...It's sort of hard to wrap my head around this. Why didn't you tell me this was happening?

(CONTINUED)

CONTINUED: (2)

LUCY

I hardly know how to talk about it. Even now, saying it out loud, it just sounds so fucking weird. But it doesn't feel weird, that's the thing. It feels natural. Like this is the way it's supposed to be.

SARA

You're sort of freaking me out.

LUCY

I'm okay. Believe me. Okay?

Sara can only offer a slight nod.

LUCY (CONT'D)

The only thing I can't figure out is, why me? You know?

44 INT. LUCY'S KITCHEN - EVENING 44

Lucy sits at the kitchen table working on her laptop. She's got a paint program open as she tries to depict the experience of a Vision in glowing pixels.

45 INT. PAUL'S OFFICE - NIGHT 45

Paul is in his tiny office at the University. He's a doctoral candidate in Geology. The office is crammed with books, mineral samples and filing cabinets. A photo of Lucy is tacked on a bulletin board alongside topographical maps.

Paul checks his email. There's a message from Lucy. No text, just an attached image that Lucy has created, a swirling mass of pulsing colour. Paul is puzzled. He hits the print button and pins the image to the wall alongside charts that outline the geological eras.

46 EXT. PARK BENCH - DAY 46

Lucy sits watching the lunch-time crowd move through the park. GREG (30s) a young investment banker walks toward her having a heated conversation on his hands-free cell phone.

GREG

No, No way. I'm sorry. There's nothing I can do. You knew going in that this could happen. Excuse me? What did you say?

Greg sits down on the bench beside Lucy.

(CONTINUED)

CONTINUED:

GREG (CONT'D)

Look, this is getting nowhere. I don't respond to threats. Do you hear me? I'm going to hang up now. You do what you need to do, goodbye. Dumb fuck.

Lucy puts her hand on Greg's arm.

LUCY

Are you alright?

GREG

What?

LUCY

I'm sorry, it's just that you seem upset.

Greg gives her a look and walks away.

47 EXT. LUCY'S HOUSE - DAY

47

Sara RINGS the doorbell. And again. Lucy opens the door. Her hands are covered in paint.

LUCY

Hey!

She wraps Sara in a hug. Sara pushes free.

SARA

So? Where were you?

LUCY

Oh shit. I'm sorry. I totally forgot. How long were you waiting?

SARA

I tried your cell. I tried your pager.

LUCY

I'm sorry, I'm sorry, I'm sorry.

SARA

What's going on?

Lucy looks at her hands, noticing for the first time that they're covered in paint. She laughs.

48 INT. LUCY'S KITCHEN - DAY

48

Lucy is putting the kettle on. Small paintings are piled up on the kitchen table.

SARA

Are you sure you know what you're doing?

LUCY

I don't have a clue. It's new, every day, every second. I'm just going with it.

SARA

Luce, do I need to worry about you?

Lucy shakes her head and sits down beside Sara.

LUCY

I wish you could be inside it with me.

49 EXT. PIZZA PLACE- DAY

49

Lucy and Sara are sitting on a bench out front of a pizza place, eating a slice and soaking up the sun.

LUCY

Oh, isn't that sun amazing?

SARA

I've never seen you like this. Centered. Well, I guess centred isn't the word...whole...you know? Happy. I'm kind of jealous.

LUCY

I feel like I'm a part of everything. It's like I was wrapped up in layers of insulation, and they've been pulled off. I feel brand new.

SARA

Sometimes I get that feeling at Yoga. For a moment. But I can't hang onto it.

Lucy nods.

(CONTINUED)

CONTINUED:

SARA (CONT'D)

Most of the time I feel like I'm in the middle of a blizzard, things are coming at me from every direction and I don't know which way to turn.

LUCY

We choose that though, right? We're hungry. We always want more.

SARA

I feel like I'm inches away from getting what I want. I'm not giving up now.

LUCY

Maybe what we want and what we need are two different things.

SARA

Thanks Deepak.

They both LAUGH.

LUCY

Shut up. Sometimes things are cliches because they're true.

SARA

I'm not ready to give up. Not yet. I've got a meeting with the Random Gallery on Friday, I think she's going to give me a show. Finally.

STAN (40s) a forlorn and rather filthy looking Panhandler approaches them.

STAN

Can you ladies spare some change?

LUCY

Sure. What's your name?

STAN

Why?

LUCY

I'm Lucy. This is Sara.

Sara offers a tight smile.

(CONTINUED)

CONTINUED: (2)

STAN

Stan.

LUCY

Hi Stan. Do you want to join us?  
Can I get you a slice?

STAN

Sure. Hawaiian.

LUCY

Grab a seat.

Lucy goes into the Pizza place. Stan sits down on the bench beside an uneasy looking Sara.

50 INT. SHOW HOME LIVING ROOM - DAY 50

Lucy is painting a wall at the show home. PHIL, a plumber, is in the kitchen working on the pipes.

PHIL

(o.s)

I went to school with the guy who  
used to own this land.

LUCY

Oh yeah?

51 INT. SHOW HOME KITCHEN - CONTINUOUS 51

PHIL

It was in his family for three  
generations but he hated farming.  
He couldn't wait for the city to  
reach him.

LUCY

(o.s.)

Where is he now?

52 INT. SHOW HOME KITCHEN - CONTINUOUS 52

PHIL

He made a ton of dough off it.  
Guess what the first thing he  
bought was?

53 INT. SHOW HOME LIVING ROOM - CONTINUOUS 53

Lucy stares blankly. Lucy's POV: A shimmering light, growing brighter. The Voice whispers in her ear.

54 INT. SHOW HOME KITCHEN - CONTINUOUS 54

PHIL  
Give up? Hello? Hey!

From the living room, the THUD of a falling body.

55 INT. SHOW HOME LIVING ROOM - CONTINUOUS 55

Phil rushes into the living room. Lucy lies on the floor, twitching violently in the grip of a grand mal seizure. Her limbs jerk in staccato rhythms, her breathing is laboured, her eyes rolled back. Lucy has cut her head in the fall and blood trickles down her forehead.

56 INT. EMERGENCY ROOM - NIGHT 56

Lucy's POV: a bright white light, a blurred shape, a voice.

VOICE  
Lucy? Lucy?

A young INTERN leans over Lucy, prone on an examination table.

INTERN  
Lucy? Can you hear me?

Lucy blinks, her eyes focusing on the Intern's face. She nods her head.

57 INT. DR. PANDYA'S OFFICE - DAY 57

Lucy sits on an examination table. DR. GITA PANDYA (40s) sits across from Lucy.

DR. PANDYA  
Headaches? Dizziness? Blurred  
vision? Hearing loss? Deja Vu?

Lucy shakes her head to all the questions.

DR. PANDYA (CONT'D)  
Deja vu?

Lucy looks confused. Dr. Pandya smiles.

DR. PANDYA (CONT'D)  
Old neurologist's joke.

Lucy relaxes a bit.

(CONTINUED)

CONTINUED:

DR. PANDYA (CONT'D)  
So nothing unusual?

Lucy hesitates.

DR. PANDYA (CONT'D)  
Even the smallest detail may be  
useful.

LUCY  
Well...

Again Lucy hesitates.

DR. PANDYA  
Please tell me.

LUCY  
I've...I sometimes hear a  
voice...and I ...it's hard to  
describe.

DR. PANDYA  
A voice. How long has this been  
going on?

LUCY  
A few weeks I guess.

DR. PANDYA  
You haven't seen anyone about this?

Lucy shakes her head.

DR. PANDYA (CONT'D)  
Why not?

LUCY  
Well, it feels really good.

DR. PANDYA  
Can you describe how it feels?

LUCY  
I feel really happy and content and  
full of energy and creative ideas  
and...it's amazing.

Dr. Pandya nods and makes some notes.

DR. PANDYA  
How long does it last?

(CONTINUED)

CONTINUED: (2)

LUCY

I don't know. It feels like time stops.

DR. PANDYA

Does the voice sound like it's coming from outside or inside your head?

LUCY

I guess it kind of seems like it's perched at my ear.

DR. PANDYA

Which ear?

Lucy thinks about for a moment, then indicates her left ear.

58

INT. EEG ROOM - DAY

58

Lucy lies on an examination table, a loose mesh cap fitted to her scalp. An EEG TECHNICIAN attaches the last of some 20 electrodes to Lucy's scalp and sits down in front of a computer monitor which displays a brightly coloured schemata of Lucy's brain. The electrical pulses of neurons are surging intensities of colour that move across the brain like weather systems.

59

LATER

59

The Technician swings a small box on a cantilevered arm above Lucy's head and sits back down in front of the monitor.

The box above Lucy's head begins to strobe light into her wide open eyes.

*LUCY'S POV: The flashing light slows to a steady, hypnotic pulse, swirling into blues and greens and golds. The Voice whispers in her ear.*

The Technician glances at Lucy. Lucy's hands tap rhythmically. Her lips whisper along with the Voice in her head.

60

INT. LUCY'S HOUSE - NIGHT

60

Lucy scribbles minute lines of text into a painting that is pinned to her kitchen wall.

61 EXT. SHOW HOME - DAY

61

Lucy is packing up her van. She sees Jean Malone, sitting on a curb, her shopping cart parked beside her. Lucy reaches into the van and grabs a shopping bag. She walks over to Jean.

LUCY

Hi.

Jean looks at her but doesn't respond. Lucy holds out the bag crammed full of cans and bottles.

LUCY (CONT'D)

Are these useful?

Jean nods. She takes the bag and puts them in her cart.

LUCY (CONT'D)

My name is Lucy.

After a moment.

JEAN

Jean.

LUCY

Hi Jean. It's nice to meet you.

62 INT. DR. PANDYA'S OFFICE - DAY

62

Lucy sits across a desk from Dr. Pandya. Dr. Pandya places her hands on her temples.

DR. PANDYA

There are two temporal lobes. They organise sensory input, areas of perception, auditory recognition, memory.

LUCY

But you said epilepsy.

DR. PANDYA

Temporal lobe epilepsy. Epilepsy is a general term that describes irregular electrical activity in the brain. Seizures. Your EEG indicated seizure activity in your left temporal lobe and it seems to be affecting areas of the left occipital lobe as well. Back here.

(CONTINUED)

CONTINUED:

Dr. Pandya indicates an area at the back of the skull.

DR. PANDYA (CONT'D)

There may be scars on the lobes that are disrupting the transmissions between cells, and this could be creating the seizures.

LUCY

How would I get scars on my brain?

DR. PANDYA

Well, it's hard to be certain. It could be a number of things, forceps delivery, a fall, genetic inheritance.

LUCY

So you don't know.

DR. PANDYA

Unfortunately in many cases we don't know exactly what's triggering the seizures. Lucy, this is treatable. People hear the word epilepsy and panic, but we can make this a very manageable condition.

Dr. Pandya slides a folder across the desk to Lucy.

DR. PANDYA (CONT'D)

I'd like you to take this material home and read it over. It'll help you understand what's happening to you and what we can do to treat your condition. I know it's a lot to take in right now.

LUCY

But I feel fine.

DR. PANDYA

Well, most of the time you probably are fine. But untreated, this can have very serious consequences. What brought you to the emergency room was likely a tonic-clonic seizure. Have you heard of a grand mal seizure?

(CONTINUED)

CONTINUED: (2)

Lucy nods.

DR. PANDYA (CONT'D)

Same thing. You lost consciousness, you went into spasms, there was a period of confusion afterwards. During your EEG you had what appears to be a complex partial seizure. Do you remember that?

LUCY

What?

DR. PANDYA

It's not as dramatic as a grand mal, but any seizure can create confusion or disorientation. Some patients suffer hallucinations or deja vu. You said you heard voices. That's not unusual during this type of seizure. You're incredibly vulnerable when the seizures occur. If you're driving your car or riding your bike or walking down stairs it could be very dangerous.

Lucy is devastated by the diagnosis.

DR. PANDYA (CONT'D)

I know it's a lot to deal with right now. But we can handle this.

63 EXT. STREET - DAY

63

Lucy is very upset. The diagnosis has thrown her into turmoil.

She hurries down the street. (Lucy rushes past a YOUNG MAN panhandling. This is HAL (20s). We'll meet up with him later)

Lucy crosses the street without looking. Car breaks SQUEAL and a HORN sounds as a car slams to a stop inches from Lucy.

64 EXT. PARK - DAY

64

Lucy sits on a park bench, lost in thought, sorting through all the conflicting emotions that the diagnosis has created. Her eyes well up with tears. It begins to rain. Lucy doesn't move.

65 INT. LUCY'S KITCHEN - NIGHT

65

Sara and Lucy are cooking. They're into their second bottle of wine. Lucy rapidly chops vegetables.

Lucy is in a manic state, wanting to tell Sara about the diagnosis, but feeling that to do so is to give up on the idea that God has chosen her.

SARA

Excuse me clumsy. Girls who run into doors should be careful with knives.

LUCY

Stand back. I'm a professional.

SARA

Tell that to the doorway.

66 LATER

66

Lucy and Sara and the remains of a meal. Lucy pulls the cork on their third bottle of wine.

SARA

I have to work tomorrow.

LUCY

Wimp.

Lucy pours them each a glass, spilling a bit.

LUCY (CONT'D)

Whoopsee.

SARA

Seriously Luce, ease up.

LUCY

Why?

SARA

What's going on?

LUCY

What am I like?

SARA

What kind of question is that?

(CONTINUED)

CONTINUED:

LUCY

Am I a good person?

SARA

Of course you are.

LUCY

But I'm not special right?

SARA

No, you're garden fucking variety. What are you doing? What's going on?

LUCY

My mother has prayed every day of her life. She goes to church every Sunday. Does charity work. And she's the unhappiest person I've ever known. How is that fair?

SARA

Why did you think life was fair?

LUCY

I don't measure up.

SARA

Has Nancy been laying on the guilt trip again?

Lucy shakes her head.

SARA (CONT'D)

Lucy, you're a lovely, lovely person. What's wrong?

LUCY

Why would God pick me? It doesn't make sense, right?

SARA

I can't...I don't understand what's going on, not really. What's happened? You were so happy.

LUCY

It feels like I get a glimpse, you know? I see things really clearly...and then ...Maybe I'm kidding myself.

(CONTINUED)

CONTINUED: (2)

SARA  
About what? God?

Lucy remains silent.

SARA (CONT'D)  
Lucy. Talk to me.

LUCY  
I feel like I don't know anything  
anymore.

67 INT. VAN - DAY 67

Lucy is on the highway en route to Lorbert.

68 EXT. GROCERY STORE - DAY 68

Lucy parks in front of the grocery store where Nancy works.

69 INT. GROCERY STORE - CONTINUOUS 69

Nancy is at work, carrying a stack of boxes down an aisle. Nancy glances out the window and sees Lucy standing on the sidewalk. Alarmed, Nancy drops the boxes and hurries out to the street.

70 EXT. GROCERY STORE - CONTINUOUS 70

NANCY  
Is every alright? What are you  
doing here?

LUCY  
I wanted to see you.

Lucy wraps Nancy in a tight hug.

71 INT. NANCY'S KITCHEN - DAY 71

Nancy is making tea. Lucy sits at the kitchen table.

LUCY  
Mom...

NANCY  
The house is a mess. If I'd known  
you were coming I'd have cleaned  
up.

Nancy turns and looks at Lucy.

(CONTINUED)

CONTINUED:

NANCY (CONT'D)

What?

Lucy realises she can't talk to Nancy about this.

NANCY (CONT'D)

What?

LUCY

Nothing. The house looks fine.

72 EXT. NANCY'S HOUSE - LATE AFTERNOON 72

Lucy is in Nancy's garden, staring over the fence at the field of flax shifting in the breeze.

73 EXT. SCHOOLYARD - SUNSET 73

Lucy walks past the elementary school she attended. Across the playground is St. Paul's, the church Lucy went to as a child.

On the playground a man is shooting a basketball. It's John Stanchuk. He's providing his own play-by-play.

JOHN STANCHUK

Stanchuk, top of the circle. Yes!

He retrieves the ball.

JOHN STANCHUK (CONT'D)

Game tied. They work the ball over to Stanchuk-

As he shoots, he realises Lucy is watching him. His shot misses. He grins with embarrassment and retrieves the ball.

JOHN STANCHUK

I was fouled. You saw that?

He walks over to her.

JOHN STANCHUK

It's Lucy right?

Lucy nods.

JOHN STANCHUK (CONT'D)

Can't stay away from the bright lights eh? Are you in town long?

(CONTINUED)

CONTINUED:

LUCY

I don't know.

JOHN STANCHUK

It's nice you make the effort to come visit your mother. Do you play hoops? I've scared off all the h-o-r-s-e competition in town.

Lucy shakes her head.

JOHN STANCHUK (CONT'D)

Ah well. Nice to see you again Lucy.

He turns to head back to the court.

LUCY

Father. Can I talk to you?

JOHN STANCHUK

Please, call me John.

74

LATER

74

Lucy and John sit on a bench at the side of the playground.

LUCY

My mother dragged me to church every Sunday, but there was never any joy in it. It was all about obligation. Keeping up appearances, especially after my dad left. Everybody was just going through the motions. I couldn't see the point.

JOHN STANCHUK

I think a lot of us wrestle with these things Lucy.

LUCY

Father Murphy talked about love and compassion, and then he'd give the altar boys a slap for not crossing themselves properly.

JOHN STANCHUK

The church is a human institution and human beings fail all the time. That's part of our charm.

(MORE)

(CONTINUED)

CONTINUED:

JOHN STANCHUK (CONT'D)

I think it's important though to distinguish between the surface of things, and the essence of things. There's a great deal about the surface of the Catholic church that I would never attempt to defend. But the essence, that's why I'm here. That's why your mother is here too. Her faith is very strong.

LUCY

What is the essence?

JOHN STANCHUK

Well, to me it's to serve God. And to do that, we help one another.

LUCY

I like that. I wish Father Murphy had thought that way. Have you always believed Father?

JOHN STANCHUK

I don't know if there's anybody who always believes Lucy. Faith can be an elusive thing. I guess you probably know that?

Lucy nods.

JOHN STANCHUK (CONT'D)

But I don't think we easily lose our desire for faith. Sometimes that desire is the thing you hang onto, until faith appears.

LUCY

It came for you?

JOHN STANCHUK

Well...yes. In the form of a ladybug.

He laughs.

JOHN STANCHUK (CONT'D)

I was still a seminarian. If you want to see doubt, go to a seminary. A whole bunch of men wondering what they're doing there. I was one of them, starting to think I'd made a mistake entering the priesthood.

(MORE)

(CONTINUED)

CONTINUED: (2)

JOHN STANCHUK (CONT'D)

One day I was out in the garden weeding a patch of potatoes and I came across this ladybug. I was going to brush it off, but, something said "wait a minute here, this is important". I mean I literally felt a chill run up my spine.

So I looked at this ladybug, I mean, really looked at it. On my hands and knees. I saw all the incredibly complex detail, the way the legs joined the torso, the precision of the black spots on the orange shell, the fine hairs on the antennae. It was climbing that potato plant with such purpose, it had a plan. And I was filled with awe, genuine awe at the scope and depth of creation. I understood, really for the first time, that there was a governing intelligence. That God was manifest. In that ladybug, and in everything around me. It sounds ridiculous I guess, but it sure didn't feel ridiculous.

Lucy smiles. She trusts this man.

LUCY

So the Ladybug restored your faith?

JOHN STANCHUK

It wasn't just an abstract idea anymore. I understood that there was a God to serve. A God I wanted to serve.

LUCY

Do you think there's only one way to God?

John makes a show of looking around to see if anyone else is listening.

JOHN STANCHUK

Don't let the bishop hear this, but I think there are probably many paths to God. This is the path I know. I have the map, I know where I'm going. But there are other paths and other maps.

(CONTINUED)

CONTINUED: (3)

LUCY

Does God talk to you?

JOHN STANCHUK

Well...I see his presence in the world. When I pray, I feel his attention. I suppose in a way that God is always talking to us, most of the time we're not listening.

Lucy pauses before taking the plunge.

LUCY

I think God has been speaking to me Father.

JOHN STANCHUK

How do you mean Lucy?

LUCY

I know how this sounds...But God visits me and shows me things. Miraculous things.

JOHN STANCHUK

What does God say?

LUCY

She shows me all the connections, what's beneath the surface of things.

John is uncertain of how to deal with this.

LUCY (CONT'D)

She fills me up. I feel so happy when she's with me. You don't mind that I call her, her?

JOHN STANCHUK

What? No.

LUCY

It just makes more sense to me that way.

JOHN STANCHUK

Have you told your mother about this?

(CONTINUED)

CONTINUED: (4)

LUCY

It's hard for us to talk sometimes.  
I told my friend Sara. I don't know  
if she can understand it.

JOHN STANCHUK

So, you actually see God?

LUCY

I see creation, the essence of it.  
It's hard to put into words really.  
It's overwhelming Father. When God  
is with me, all the questions are  
answered.

JOHN STANCHUK

I don't really know what to say  
Lucy, this is...I wish I knew you a  
little better. How long has this  
been going on?

LUCY

Not long. A month or so.

JOHN STANCHUK

Sometimes when we really want to  
believe, we push ourselves, we try  
and will it into being.

LUCY

Father, this is happening. I'm not  
making it up.

JOHN STANCHUK

I didn't mean to suggest that  
you're making it up. It's just  
sometimes we go down paths without  
meaning to.

LUCY

But you believe in God?

JOHN STANCHUK

Yes I do.

LUCY

And God spoke to Moses and Abraham  
and St. Paul?

JOHN STANCHUK

That's what scripture tells us.

(CONTINUED)

CONTINUED: (5)

LUCY

So maybe God could be speaking to me?

He hesitates.

JOHN STANCHUK

Lucy, please don't take this the wrong way, but...perhaps you should talk to a doctor about what you're experiencing.

LUCY

You don't believe me.

JOHN STANCHUK

I don't mean to offend you. I'm just concerned. I don't think that's the way God works in the world.

He sees Lucy's disappointment.

JOHN STANCHUK (CONT'D)

I'm sorry. If you like, I'll go the doctor with you. I really think you should talk to one.

Lucy jumps up and races across the playground. John calls after her.

JOHN STANCHUK (CONT'D)

Lucy.

75 INT. NANCY'S HOUSE - NIGHT

75

Lucy lies on her childhood bed, crying. She feels isolated and alone, no one believes her. She's lost hope.

76 INT. LUCY'S HOUSE - DAY

76

Lucy and Paul sit on the sofa. She's told Paul about the epilepsy diagnosis. Paul is devastated.

PAUL

I hate that you went through this on your own. How do you feel? I mean, now. Is everything...do you feel...I'm sorry I don't know anything about epilepsy...Can I get you anything?

(CONTINUED)

CONTINUED:

LUCY  
What if she's wrong?

PAUL  
Who? The doctor?

Lucy nods.

PAUL (CONT'D)  
Well, you should get another  
opinion. Absolutely.

He takes her hand.

PAUL (CONT'D)  
We'll get through this together.

77 INT. DR. PANDYA'S OFFICE - DAY

77

Lucy sits across from Dr. Pandya looking at the prescription.

DR. PANDYA  
Do you have any questions Lucy?

Lucy shakes her head.

DR. PANDYA (CONT'D)  
It may take some time to find the  
right medication, but I'm confident  
that once we do, you'll be able to  
lead a normal life.

Dr. Pandya slides a card across to Lucy.

DR. PANDYA (CONT'D)  
A patient of mine has offered to  
talk to anyone who's been diagnosed  
with this. Sometime it helps to  
talk to someone with the same  
experiences, see how they're  
managing. If you feel like it, call  
Robert up, he's a very nice man.  
He's been a big help to some  
people.

78 INT. LUCY'S BATHROOM - DAY

78

Lucy studies the label on the bottle of pills. She feels torn  
between the epilepsy diagnosis and her desire to hang onto  
the idea that God has chosen her.

(CONTINUED)

CONTINUED:

Finally, she unscrews the lid, pours herself a glass of water and takes the medication.

79 INT. PAUL'S OFFICE - NIGHT 79

Paul is at his computer, reading information on a epilepsy website. He looks tired and struggles to maintain his focus. He scans the page, making notes.

80 INT. SHOW HOME- DAY 80

Lucy lays out a tarp in an empty room and begins to mix a can of paint. She feels listless. Her movements are slow, her eyes blank.

81 EXT. STREET - DAY 81

Lucy walks along a busy street. The passing faces are the usual blur, the colours and sounds muted. The woman in the green coat Lucy had touched a few weeks ago passes Lucy. She notices Lucy and steers wide of her, but Lucy is oblivious.

82 INT. LUCY'S KITCHEN - DAY 82

Paul and Lucy are in the kitchen. Paul pulls out a thick sheaf of papers, information on epilepsy he's downloaded.

PAUL

There's some support groups in town. It might help to talk to people going through the same thing. I'll go with you if you want.

Lucy shakes her head and gets up and walks over to the window. She looks out at the backyard.

PAUL (CONT'D)

You're in good company you know? Dostoevsky, Joan of Arc, Vincent Van Gogh. You like Van Gogh right?

LUCY

What are you talking about?

PAUL

They think Van Gogh might have had temporal lobe epilepsy. You know that painting he made with all the swirling stars?

(CONTINUED)

CONTINUED:

LUCY  
Starry Night.

PAUL  
That's probably how they looked to him when he was having a seizure.

LUCY  
Did you say Joan of Arc?

PAUL  
St. Paul, Moses, Edgar Allan Poe, Mohammed. They all had traits that could be linked to epilepsy. It's interesting if you think about it. The ten commandments might be down to Moses having an epileptic episode.

LUCY  
How do they know they had epilepsy?

PAUL  
Well they don't, they can't, not really. It's speculation. It's kind of a game, trying to figure out what diseases historical figures might have suffered from based on the symptoms they seem to have had.

LUCY  
Why do they do that? Are they trying to discredit them?

PAUL  
No, I don't know, it's trivia. Sorry, I shouldn't have...

Paul trails off as Lucy opens the door to the backyard and walks out.

83 INT. LUCY'S HOUSE - NIGHT

83

Lucy flips through the folders of material that Dr. Pandya had given her. She comes across the card of Robert, the patient who has offered help. Lucy picks up the phone.

84 EXT. PARK - DAY

84

Lucy walks through a park, heading towards a bench underneath a spreading Oak. ROBERT, a neatly dressed man in his 50s, sits waiting, a newspaper folded over his knee.

(CONTINUED)

CONTINUED:

LUCY

Robert?

Robert stands and smiles.

ROBERT

Lucy. Nice to meet you.

They shake hands.

ROBERT (CONT'D)

I'm glad you called. Would you like to sit down?

They sit on the bench.

85

LATER

85

LUCY

It wasn't bad at all. I felt...euphoric.

ROBERT

Really? You're lucky. I thought maybe I was going nuts. The voices were unbearable. It was such a relief when I heard the word epilepsy.

LUCY

What were the voices like?

ROBERT

They were pretty scary. It's not unusual with this form of epilepsy. They were angry voices, very angry. They wanted me to hurt people-Don't worry Lucy, on my meds I wouldn't harm a fly.

Robert laughs.

ROBERT (CONT'D)

Boy oh boy those were dark days. I'd get these waves of nausea, and then this feeling of terror would just settle over me. And then the voices would come. Awful, it was just awful. I hope you haven't had those kind of days.

(CONTINUED)

CONTINUED:

LUCY

No, not at all. I've never felt that good before.

ROBERT

Really?

Lucy nods.

ROBERT (CONT'D)

I saw all kinds of doctors, they thought it might be schizophrenia, and they kept trying different therapies and drugs and nothing was happening, and then I found Dr. Pandya. She realised it was epilepsy. Thank God for Dr. Pandya, I don't think I'd be alive without her, I couldn't have gone on that way. You're in good hands Lucy.

86 LATER

86

Robert has left. Lucy sits on the bench thinking about how different Robert's experiences were from hers.

She watches a group of SENIOR CITIZENS practice Tai Chi. One of the Women notices Lucy watching and locks eyes with her for a moment. The Woman glances upwards.

Lucy follows her gaze and sees a vapour trail crossing the sky.

87 EXT. SHOW HOME - DAY

87

Lucy is unpacking her van. She moves slowly. The world around her is muted.

Jean Malone walks past pushing her cart. Jean stops.

JEAN

Hey.

Lucy looks over at Jean.

JEAN (CONT'D)

Any bottles?

LUCY

Sorry.

(CONTINUED)

CONTINUED:

JEAN  
That's okay. Just asking.

Lucy continues to unpack.

JEAN (CONT'D)  
Are you sick?

LUCY  
What?

JEAN  
You don't look so good.

Jean puts her hand on Lucy's forehead and looks her in the eye.

JEAN (CONT'D)  
Feels okay. But you don't look too good. Are you sick?

Lucy shakes her head. Jean shrugs and walks back to her cart. Lucy puts a hand on her forehead.

88 INT. SHOW HOME - DAY

88

Lucy and Judith are huddled over Lucy's laptop as Lucy shows Judith a range of possibilities for the bedrooms, images of a variety of painted and furnished rooms.

JUDITH  
Good, good.

The Vision image that Lucy had emailed Paul pops onto the screen.

JUDITH (CONT'D)  
What's that?

Lucy is confused, that file shouldn't have been in that folder.

LUCY  
I don't know how that got in there.

Lucy attempts to close the file but the screen freezes. She tries the escape key. The Vision image remains. Lucy stares at it.

JUDITH  
I hate computers.

(CONTINUED)

CONTINUED:

Lucy hits the re-boot button.

89 EXT. REP THEATRE - NIGHT 89

Lucy is walking past a Repertory Movie Theatre closing down for the night. The lights on the Marquee go off as Lucy passes. In the display window, a poster announces an upcoming screening of Carl Dreyer's film The Passion of Joan of Arc.

Lucy stops, staring at the image of Maria Falconetti as Joan, caught in a moment of rapture. We see Lucy's reflection in the window, mirroring Falconetti, transfixed.

90 INT. LUCY'S HOUSE - NIGHT 90

Lucy enters the house. She hears a high-pitched WHISTLING sound coming from the spare room.

91 INT. LUCY'S SPARE ROOM - CONTINUOUS 91

Lucy enters the spare room. A window is open and a strong wind gusts round the room. The wind flutters the drawings pinned to the wall. A dozen lie scattered on the floor, while another sails to Lucy's feet. Lucy shuts the window. She's puzzled, she doesn't remember opening it.

92 LATER 92

Lucy pins the final drawing back in place. She stands back, to look at the drawings which cover three walls of the room.

Individually, the drawings are a swirling mixture of organic shapes dissolving into one another. The camera pulls back from the details of an individual drawing until an entire wall of drawings is visible. The pattern of shifting shapes and colours of an individual drawing are repeated on a larger scale across the wall.

93 INT. LUCY'S BATHROOM - NIGHT 93

Lucy studies her reflection in the mirror. She runs her hand across the bandage on her forehead, probing the wound sustained during the grand mal seizure. She peels the bandage back. The cut has healed.

Lucy has arrived at a decision. She opens the cabinet, grabs the bottle of pills and throws it into the trash can.

94 EXT. LUCY'S GARDEN - NIGHT 94

Lucy wraps herself in a blanket and sits down on the grass. It's a stormy night.

(CONTINUED)

CONTINUED:

The tree branches sway wildly in the gusting winds and clouds race by overhead covering the moon and stars.

LUCY  
(whispering)  
I'm ready.

95 EXT. LUCY'S GARDEN - DAWN 95

The first rays of sunlight move across Lucy's face. Her eyes open, blinking in the bright light. She shivers.

Lucy receives a Vision. She lies on the grass, her hands twitching lightly, her lips whispering along with the voice she hears. Lucy emerges from the Vision and gasps.

The sound of an AIRPLANE overhead catches her attention, the white vapour trail moving across the dawn sky. Lucy is overwhelmed. She ROARS with joy.

96 EXT. STREETS - DAY TO NIGHT 96

Lucy moves through the city, absorbing everything. We move back and forth from Lucy's POV to seeing her interact with the people around her.

She watches as commuters race for a bus.

She sits in a Donut Shop listening to cab drivers talk to one another. She pulls out one of her drawings from her bag and leaves it on the table.

She watches as a couple argue loudly on their front porch.

She sits talking to the driver of a bus heading to the end of its route. She leaves a drawing on a bus seat.

She sits on a park bench, her hands tapping lightly, her lips moving along with the voice she hears in her head.

She peers in the windows of a store-front church in a rundown part of town. She pushes a drawing through the mail box.

She sits chatting with two teenage boys waiting for the bus.

She watches through the windows of a restaurant at animated diners enjoying their evening.

She stands on an expressway overpass and watches the stream of traffic pass underneath.

She sits in a hospital waiting room watching people anxious for news. She leaves a drawing on a pile of magazines.

(CONTINUED)

CONTINUED:

She sees people preparing their bedding underneath the shelter of a warehouse loading dock.

She comes across two men fighting outside a bar with a small crowd gathered round.

She gives a light to a woman working a street corner. She offers the woman a drawing.

She watches a man moving from cafe to bar, trying to sell roses.

She sits on the top level of a parkade watching as night settles over the city.

97 INT. SWIMMING POOL - DAY 97

Lucy floats in the water, staring at the overheads lights. As she squints, the lights fog into blurred discs. Lucy lets herself sink below the water.

98 LATER 98

Lucy sits on the edge of the pool. Her eyes stare straight ahead, her lips move along with the voice she hears in her head, her hands tap lightly against the damp tiles.

99 INT. SHOW HOME - DAY 99

Judith stands in the empty room staring at the partially painted wall. Judith pulls out her cell phone and dials. The phone rings through to Lucy's voice mail.

JUDITH

Lucy, it's Judith. It's 11:00 and  
I'm still waiting to hear from you.  
I hope everything is alright.  
Please call.

100 INT. PAUL'S OFFICE - DAY 100

Paul is working at his computer. Lucy comes bursting in.

LUCY

Hey!

PAUL

Shouldn't you be at work?

LUCY

I wanted to see you.

(CONTINUED)

CONTINUED:

PAUL

I'm sorry, I've been so busy trying to get this grant app finished. I meant to call. How are you?

Lucy laughs and leans down to kiss Paul. He kisses her back and they're at it: Lucy tugs at Paul's shirt, Paul's hand runs across Lucy's breasts. Lucy pulls him close.

101

LATER

101

Lucy and Paul are pulling their clothes back on.

PAUL

So Lu.

LUCY

So Paul.

They laugh. Lucy spots the Vision image that she'd emailed Paul. He's pinned it to the wall. He's pinned a photo beside it.

LUCY (CONT'D)

Where'd you get that?

PAUL

You sent it to me.

LUCY

Oh yeah.

PAUL

It's beautiful. It reminded me of the photos the Hubble telescope took of the Ring Nebula.

Paul points to the photo pinned next to Lucy's image. It resembles Lucy's drawing, or a detail of a human iris.

LUCY

Nebula. That's a nice word.

Lucy moves in close to Paul, her nose touching his. He kisses her.

LUCY (CONT'D)

Look.

PAUL

What?

(CONTINUED)

CONTINUED:

LUCY  
Can't you see it?

PAUL  
Lucy what?

Lucy moves in close again, eyeball to eyeball, iris to iris.

LUCY  
The Ring Nebula.

PAUL  
Okay, I got it. Very clever.

LUCY  
It's just opening your eyes and  
seeing what's there.

PAUL  
Well. I'm trying. Now, I don't want  
to seem ungrateful...but I should  
probably get back to work. I have  
this deadline.

LUCY  
It's right in front of you.

PAUL  
What is?

LUCY  
God.

PAUL  
Excuse me?

LUCY  
The way everything is connected, my  
eye, your eye, the Ring Nebula.  
It's God's design. Hasn't that ever  
occurred to you?

PAUL  
Are you joking?

Lucy taps him on the head.

LUCY  
You need to get outside that box of  
yours once a while. See the small  
picture, the details are where it's  
at.

(CONTINUED)

CONTINUED: (2)

PAUL  
Since when do you believe in God?

LUCY  
Always.

PAUL  
You never go to church.

LUCY  
That's religion. God's a whole  
other thing.

Paul is clearly unsettled by Lucy.

LUCY (CONT'D)  
What?

PAUL  
I didn't realise you thought that  
way.

LUCY  
Does it bother you?

PAUL  
It's just a surprise.

LUCY  
The world is full of surprises.  
Sink into it.

PAUL  
Listen, I really have to get back  
to work.

LUCY  
Are you okay?

PAUL  
Yeah. Sorry, I just have a lot to  
do.

Lucy kisses him.

LUCY  
Don't work too hard.

102 INT. SHOW HOME - DAY 102

Lucy sits on the floor, her hands tapping lightly against the floor, her lips mouthing along with the voice she hears in her head.

103 INT. SHOW HOME - LATER 103

Judith enters the Show Home with a YOUNG COUPLE.

JUDITH

You're getting a sneak preview,  
there's no furniture in yet, but  
it's starting to look fabulous.

They stare in confusion. A Vision Painting sprawls messily across the walls of the living room and heads around a corner. Paint pools on the floor.

JUDITH (CONT'D)

Can you wait here for a second?

Judith walks through to the next room. Lucy is working, her hands covered in paint.

JUDITH (CONT'D)

Lucy!

Lucy turns to Judith and smiles.

JUDITH (CONT'D)

What are you doing?

LUCY

I want to show you something.

JUDITH

I've got clients here. I told you  
we were coming.

LUCY

I'm trying to show you something  
Judith, can't you see? Just look.

JUDITH

What's wrong with you? Get this  
cleaned up.

Judith ushers the Couple out of the house.

(CONTINUED)

CONTINUED:

JUDITH

I'm so sorry, she's putting an undercoat on. Let's go back to the office and I can show you the designs on the website.

104 EXT. STREET - DAY

104

Sara and Lucy walk down a busy street. Sara has the usual filters on, ignoring the passing faces and noise.

Lucy is absorbing them all. Lucy's POV: Time slows down. Each passing face is seen in sharp detail. She hears their breaths and heartbeats and the rustle of their clothing.

SARA

How are you going to pay the bills?

LUCY

I'm not worried.

SARA

You were taking on extra work just to pay off your mortgage.

LUCY

God will take care of me.

SARA

Jesus Lucy. How can you say that?

LUCY

Calm down. She isn't going to pay the mortgage. But God will guide me. Things work out...I know what I'm doing.

SARA

I hope so.

Passersby give wide berth to MIKE (30s), who stands in the middle of the sidewalk cursing loudly. He drops a bottle of beer that smashes and spills across the sidewalk. Violence hangs about him like a cloud.

MIKE

Fuckers! Motherfuckers! Don't give me that shit! I've had it, I've had enough. Come on. Bring it on.

Lucy moves toward him.

(CONTINUED)

CONTINUED:

SARA

Lucy! Don't.

Lucy gazes calmly into Mike's eyes. Sara tries to tug Lucy away from Mike.

SARA (CONT'D)

Lucy, come on.

MIKE

What the fuck do you want?

LUCY

It's alright.

Lucy places her hands lightly on Mike's shoulders, all the while looking into his eyes. His voice drops to a whisper.

MIKE

Fuckers. Fuckers.

Lucy nods. Mike's eyes fill with tears.

105 INT. VAN - NIGHT

105

Lucy is riding shotgun in a Street Rescue van, driven by CHAD (40s) cruising through rundown city streets bringing food and blankets to the homeless.

CHAD

There's some long portages and some wild white water. It's paradise though, no cell phones, no TV, no internet.

Scanning the street, Lucy spots a shape huddled on the sidewalk and points. The van pulls over.

CHAD (CONT'D)

That looks like Hugh. How about you handle this Lucy?

106 EXT. STREET - CONTINUOUS

106

Lucy climbs out and moves over to the huddled shape, tucked against a wall.

LUCY

Hugh? Excuse me, is your name Hugh?

HUGH, (20s) pokes his head out.

(CONTINUED)

CONTINUED:

HUGH  
Who wants to know?

LUCY  
My name is Lucy. I'm with Street  
Rescue.

HUGH  
You're new.

LUCY  
First night.

HUGH  
What's your thing? Guilty  
conscious? A taste for squalor?  
Court ordered public service?

LUCY  
Ummm...there's some beds free at  
the shelter. Do you want a lift?

HUGH  
Christ no.

LUCY  
Oh.

HUGH  
Tell me Lulu, have you seen the  
shelter?

LUCY  
Yes.

HUGH  
Would you stay there?

LUCY  
I don't know.

HUGH  
No. You don't know.

LUCY  
I've got some Potato soup and some  
sandwiches.

HUGH  
Got any smokes Lulu?

(CONTINUED)

CONTINUED: (2)

LUCY  
Oh. No, sorry.

HUGH  
You're not much help are you?

LUCY  
Sorry.

HUGH  
That's a nice jacket you have  
there.

The statement hangs in the air. Lucy takes off her jacket and offers it to Hugh. Hugh takes it and tries it on.

HUGH (CONT'D)  
How does it look?

LUCY  
Would you like some soup?

HUGH  
Sure.

Lucy turns to go fetch the soup.

HUGH (CONT'D)  
Hey! You can't go giving your  
clothes away. You're going to wind  
up naked.

Hugh holds out the jacket. Lucy shakes her head.

LUCY  
It looks better on you.

She goes to get the soup.

107 INT. LUCY'S BEDROOM - MORNING

107

Lucy throws open her closet door. She begins to pull clothes off the hangers and pack them into a cardboard box. She hesitates over a favourite shirt. She runs her hands along the fabric and holds it up against herself, studying the reflection in the mirror. She puts the shirt in the box. She begins to pack away her shoes.

108 EXT. LUCY'S HOUSE - DAY

108

Lucy loads the van with boxes of her possessions.

109 EXT. STREET - DAY 109

Lucy pulls over beneath a railway bridge where a pile of bedding sits rolled up. Lucy climbs out of the van and studies the bedding for clues about its owner. She opens up the van door and pulls a couple of boxes out and leaves them beside the bedding. One of her drawings is taped to the top of a box.

110 EXT. LUCY'S HOUSE - EVENING 110

Paul stands on Lucy's doorstep. He RINGS the bell. And again. He tries the handle. It's not locked. Paul steps inside.

PAUL  
Lu? Hello?

111 INT. LUCY'S LIVING ROOM - CONTINUOUS 111

Paul is stunned by the sight of the living room. The shelves are empty, the TV and stereo gone. He hears a TAPPING SOUND coming from the kitchen. Cautiously, Paul walks towards the kitchen.

112 INT. LUCY'S KITCHEN - CONTINUOUS 112

Lucy sits on the floor, her hands covered in paint. She's started to paint directly onto the kitchen wall.

Lucy stares blankly, her lips mouth along with the voice in her head, her right hand repeatedly TAPS the floor, leaving a smear of paint.

PAUL  
Lucy?

He puts his hand on her shoulder and leans in close.

PAUL (CONT'D)  
Lu?

Lucy sighs. Her hand settles, her eyes regain their focus. She sees Paul and smiles.

PAUL (CONT'D)  
Are you alright?

LUCY  
You look beautiful.

She runs a hand across Paul's face, leaving a smear of paint.

(CONTINUED)

CONTINUED:

PAUL

Lu, what's going on?

LUCY

What are you doing here?

PAUL

Were you having a seizure? Are you alright?

LUCY

You have paint on your face.

Lucy goes to the sink to get a cloth to wash off the paint.

PAUL

Maybe your medication needs adjusting.

LUCY

I'm fine. Can't you see that, clever boy?

PAUL

Did you take your pills today?

Lucy ignores the question.

PAUL (CONT'D)

Lucy, you can't mess around with epilepsy.

LUCY

That was a test.

PAUL

A test of what?

LUCY

Who knows how God chooses to talk to us?

PAUL

What?

Lucy wipes the paint off Paul's face.

PAUL (CONT'D)

What are you talking about?

(CONTINUED)

CONTINUED: (2)

LUCY

This is going to be hard for you to understand if you go about it the wrong way. Don't resist this.

PAUL

What's happening?

LUCY

I've been given a gift. God wants me to share it.

PAUL

What are you talking about?

LUCY

God wants to use me.

PAUL

Lucy, maybe we should go see your doctor.

LUCY

You're not listening to me.

PAUL

I think we should talk to your doctor.

Lucy puts her hand across his mouth.

LUCY

Listen to me Paul, this is important. I want to share this with you.

113 EXT. STREET - DAY

113

Lucy walks along a street following a vapour trail as it begins to dissipate. Another jet cuts across the fraying trail, leaving a fresh white slash across the sky. Lucy changes direction to follow the new trail.

114 EXT. STREET - LATER

114

It's begun to rain. Lucy, under an umbrella wanders down a street, intently engaged with the world around her. LUCY'S POV: Time slows down. She sees the details of blades of grass as they bend beneath a rain drop, the spray of water as it spins off the tire of a passing bus, the sound of a WINDOW OPENING, the RUSTLE of plastic.

(CONTINUED)

CONTINUED:

Lucy turns and sees Jean Malone, pulling a plastic tarp over her shopping cart to protect it from the rain.

115 INT. LUCY'S HOUSE - MORNING 115

Lucy walks down a hallway carrying a mug of tea. She turns into the spare room.

116 INT. LUCY'S SPARE ROOM - CONTINUOUS 116

Jean lies snoozing on a futon. She hasn't taken off her clothes and has slept sitting up, with the blankets pulled around her. A battered radio sits beside Jean, TALK RADIO tuned slightly off the station plays quietly. Jean is instantly alert as Lucy enters with the tea.

LUCY  
Good morning Jean.

117 INT. LUCY'S KITCHEN - DAY 117

Lucy fills up a plate of eggs and places it in front of Jean. Jean begins to scarf them down. Lucy sits down with a piece of toast, bows her head and says a silent prayer. Jean puts down her fork until Lucy finishes praying.

JEAN  
Are you a artist?

LUCY  
An artist? No. Why?

JEAN  
All the paintings.

LUCY  
I used to want to be an artist.

JEAN  
I like them.

LUCY  
More tea?

JEAN  
I should be getting on my way.

LUCY  
Where are you going?

JEAN  
My rounds.

(CONTINUED)

CONTINUED:

LUCY  
Where do you go?

JEAN  
I can't tell you.

Lucy slides a key across the table to Jean.

JEAN (CONT'D)  
What's that for?

LUCY  
So you can get in.

JEAN  
How come?

LUCY  
You shouldn't be sleeping outside.

JEAN  
I like it outside. Fresh air.

LUCY  
You can stay here. Whenever you  
want to.

118 EXT. STREET - DAY 118

Lucy helps Jean wrestle the shopping cart out the front door. Lucy's neighbour who's out watering his lawn, does a double take.

119 INT. LUCY'S KITCHEN - DAY 119

Lucy pours Sara and Jean cups of tea. Sara is very frustrated.

She stands and walks out the back door. Lucy gives Jean an apologetic smile and follows Sara.

120 EXT. LUCY'S GARDEN - CONTINUOUS 120

LUCY  
That was really rude.

SARA  
How long is she staying with you?

LUCY  
As long as she wants to.

(CONTINUED)

CONTINUED:

SARA

I don't understand what you're doing.

LUCY

I need to do this.

SARA

Why?

Lucy doesn't answer.

SARA (CONT'D)

Lucy. Why?

LUCY

If you'd seen what I've seen, you'd do the same.

SARA

But's that it Lucy. I don't know what you're seeing.

LUCY

If I was on the street, would you take me in?

SARA

Of course I would. I would take you in.

LUCY

Well, there's no difference between me and Jean.

SARA

I don't know Jean.

LUCY

Yes you do. We're all part of the same thing. You, me, Jean, everybody. We're part of the whole. We can't keep living like we're not.

SARA

I'm starting to feel like I don't even know you anymore.

LUCY

Don't say that. I've never felt closer to you in my life.

(CONTINUED)

CONTINUED: (2)

SARA

How far are you going to take this?

LUCY

As far as I can. I need to try and make things whole.

Lucy chokes back a sob.

LUCY (CONT'D)

Jean hasn't had a roof over her head in ten years.

SARA

It's not your responsibility.

LUCY

Whose is it then?

SARA

I don't know. The government, social services.

LUCY

We can't ignore suffering. We can't pretend it's someone else's responsibility. Jean is our sister. We have a choice Sara. We can help, or we can standby and do nothing.

SARA

What? Are you judging me now? That's not fair. I'm worried about you.

LUCY

You don't need to worry about me.

SARA

You can't save the world Lucy.

LUCY

How do we know unless we try?

Lucy heads back to join Jean in the kitchen.

121

EXT. PARK BENCH - DAY

121

Paul and Sara sit on a park bench.

(CONTINUED)

CONTINUED:

They don't really like each other all that much. Sara has always thought Lucy could do better than Paul and finds him boring. He thinks she's irresponsible.

PAUL  
She won't listen to me.

SARA  
I couldn't do what she's doing, but I have to say I admire her. She's really brave. She's made a choice and she's acting on it.

PAUL  
Without her medication, I don't think it can be described as a choice.

SARA  
What are you talking about?

PAUL  
She's not taking her medication.

SARA  
What medication?

The penny drops for Paul.

PAUL  
She didn't tell you.

SARA  
What?

PAUL  
Lucy has epilepsy.

SARA  
What? No, she can't. She would have told me.

Paul just looks at her.

SARA (CONT'D)  
Oh my God.

PAUL  
She stopped taking her medication and she's hallucinating. She thinks God is talking to her.

(CONTINUED)

CONTINUED: (2)

Sara nods.

PAUL (CONT'D)  
What, you knew that?

SARA  
Yes.

PAUL  
You didn't think something was wrong?

SARA  
Well of course I was worried. But she seems so happy.

PAUL  
I don't believe it.

Paul gets up and paces around. He's very upset.

SARA  
I didn't know what to do.

PAUL  
I tried to talk to her Doctor about it but she says she can't discuss a patient with me. She told me to encourage Lucy to come see her though. Can you believe it? We need to do something.

SARA  
How long have you known?

122 INT. LUCY'S KITCHEN - DAY

122

Lucy is painting. Jean enters with KATIE, a thin, unhealthy looking woman. Katie has a black eye, and she's limping. Katie looks around warily.

LUCY  
Hi.

JEAN  
Katie's boyfriend got out of hand. She needs a place to stay for a bit. Sorry Lucy, I didn't know where to go, the shelters won't let Katie in.

123 INT. LUCY'S BEDROOM - NIGHT 123

Katie is sleeping in Lucy's bed. She's left the lights and RADIO on.

124 INT. LUCY'S SPARE ROOM - CONTINUOUS 124

Jean SNORES on the duvet, the TALK RADIO murmuring beside her.

125 INT. LUCY'S KITCHEN - CONTINUOUS 125

Lucy is painting. The kitchen wall is covered.

126 EXT. LUCY'S BACKYARD - DAY 126

Lucy and Sara sit in the sunshine. Sara is upset.

SARA  
You should have told me.

LUCY  
Doesn't the sun feel good?

SARA  
Lucy. You need to deal with this.

LUCY  
I'm alright, you don't have to worry.

SARA  
Paul said this is dangerous if you don't treat it.

LUCY  
I know what I'm doing. Trust me.

SARA  
Trust you? How can I?

Lucy looks hurt.

SARA (CONT'D)  
I did trust you. I didn't understand what was going on but I trusted you. And you weren't straight with me.

(CONTINUED)

CONTINUED:

LUCY

I didn't understand myself, I was...I should have told you, everything. I'm sorry. But I know now. I know.

SARA

What do you know?

LUCY

It's a doorway. It gives me access.

SARA

To God?

Lucy nods.

SARA (CONT'D)

No. I don't believe that. This is an illness. You need to treat it.

LUCY

This thing...what I'm experiencing, what I feel, what I know...it can't be explained by a medical diagnosis. It goes way beyond that. If you only knew.

SARA

All I know is my friend has an illness and she's not dealing with it and I'm really, really worried.

LUCY

I've made my decision. Please accept it.

Jean sticks her head out the back-door.

JEAN

Lucy, do you and your friend want some tea?

Sara jumps up and walks over to Jean.

SARA

Excuse me, did you know Lucy is ill?

LUCY

Don't.

(CONTINUED)

CONTINUED: (2)

SARA

That's why she lets you stay here.  
Did you know that? It would be  
better if you left, so Lucy can get  
treated.

LUCY

Sara stop!

Jean steps back inside the house and closes the door. Lucy is  
very angry.

LUCY (CONT'D)

I need you to accept my decision.

SARA

What decision? To pretend God is  
talking to you? That isn't a  
decision Lucy, it's a delusion.

Lucy slaps Sara.

127 INT. NANCY'S HOUSE - NIGHT

127

Nancy has the chain on the door. She peers out at Paul on the  
porch.

NANCY

How long have you known Lucy?

PAUL

A couple of years. She hasn't  
mentioned me?

NANCY

Are you her boyfriend?

Paul nods.

NANCY (CONT'D)

For two years?

PAUL

Close to it.

Nancy unlatches the chain.

128 EXT. LUCY'S GARDEN - DAY

128

Lucy is meditating in the backyard. The back door opens and  
Jean points at Lucy. Nancy comes through the door and Jean  
withdraws. Lucy opens her eyes.

(CONTINUED)

CONTINUED:

LUCY  
Mom. What are you doing here?

NANCY  
Paul told me what's going on.

LUCY  
Paul? You met Paul?

NANCY  
I know about the epilepsy.

Lucy frowns.

NANCY (CONT'D)  
Why didn't you tell me?

Lucy doesn't answer.

NANCY (CONT'D)  
Lucy.

LUCY  
Mom, I'm fine. Don't worry about Paul.

NANCY  
Why would he say you have epilepsy?

LUCY  
It has nothing to do with him. Mom, I'm fine. Look at me.

NANCY  
Who is that woman?

LUCY  
What woman?

NANCY  
She answered your door.

LUCY  
That's Jean. She's staying with me.

NANCY  
You mean she's living here?

Lucy nods.

NANCY (CONT'D)  
She looks like a vagrant.

(CONTINUED)

CONTINUED: (2)

LUCY

Mom!

NANCY

Paul thinks you need to be supervised.

LUCY

What does that mean?

NANCY

He thinks you're in danger. He thinks you should be in hospital.

LUCY

I'm okay. Can't you see that?

NANCY

Something's changed.

LUCY

I feel useful.

NANCY

Did you quit your job?

Lucy nods.

NANCY (CONT'D)

I thought things were going well?

LUCY

I needed to change.

NANCY

You think I want to go into IGA everyday? Sometimes we have to do things we don't like. How are you going to manage without a job?

LUCY

I want to serve God.

Nancy is confused.

NANCY

God?

Lucy nods.

NANCY (CONT'D)

What do you know about God?

(CONTINUED)

CONTINUED: (3)

LUCY

I'm starting to understand.

NANCY

You turned your back on God.

LUCY

No I didn't. I stopped going to Church. There are different ways to God.

NANCY

The Church has served God for two thousand years. You change your mind yesterday and you think you know better? That's nonsense.

LUCY

Not better, just another way.

NANCY

This isn't something you pick and choose, it's not a wardrobe.

LUCY

I can't talk to you when you're like this.

NANCY

You can't ever talk to me. Why didn't you tell me about Paul?

Lucy hangs her head.

NANCY (CONT'D)

He said you've been going out for two years!

LUCY

I'm sorry.

NANCY

You push me away Lucy. You're the most important person in my life and I don't know a thing about you. You treat me like a stranger.

LUCY

That's not true.

(CONTINUED)

CONTINUED: (4)

NANCY

Worse than a stranger, you let them live in your house.

LUCY

Mom, stop it. Please.

NANCY

I don't know what matters to you, I don't know if you're happy, I don't know if you're lonely, I don't know if you're ill. I don't know anything about you Lucy. Anything. Do you have any idea of how much I worry about you?

Lucy bursts into tears. Nancy reaches out to Lucy, pulling her in tight. Lucy doesn't resist.

NANCY (CONT'D)

Why don't you talk to me? That's all I want. I just want to know how my daughter is doing.

129 INT. LUCY'S KITCHEN - DAY

129

Jean pours Nancy and Lucy cups of tea.

JEAN

I could tell you were her mom the minute I saw you. You got the same eyes.

Nancy stares at the painting on the wall.

JEAN (CONT'D)

She's a real painter eh?

NANCY

I would have bought you canvas.

Jean pulls out a small drawing.

JEAN

Look. That's my favourite. She did it just for me.

NANCY

How long have you known Lucy, Jean?

(CONTINUED)

CONTINUED:

JEAN

It feels like we've always known each other. Right?

Lucy smiles and nods.

JEAN (CONT'D)

(to Nancy)

She's quite a gal. You must have done a good job with her.

130

LATER

130

Lucy has brought out a photo album and she and Nancy sit side by side flipping through it. They come across a photo of Lucy as a child. Her hands and smock are smeared with paint and she holds a paintbrush up to the camera, smiling brightly.

NANCY

I'd call you for supper and you wouldn't come. I'd find you, bent over a piece of paper, with your watercolours. You didn't even notice I was there.

LUCY

I knew.

NANCY

Look at that smile. You were always laughing.

LUCY

I don't really remember that. I remember giving you a hard time.

NANCY

Well, things changed. When your dad left, things really changed. I thought you might never smile again...Oh shoot.

Nancy starts to tear up. Lucy puts her arm around her mother.

NANCY (CONT'D)

I really let you down.

LUCY

No you didn't. You kept it going. When dad left, you always told me things were going to be okay. I believed you. And we made it.

(CONTINUED)

CONTINUED:

NANCY

Sometimes it was moment by moment...make sure you got out of bed, get you fed and off to school, wait for you to come home and get supper ready, help you with your homework, tuck you in...then wait until morning.

LUCY

That must have been so hard for you.

NANCY

You kept me going. You and God.

Lucy squeezes Nancy's hand.

LUCY

You knew God was with you?

NANCY

Every time I looked at you I knew.

Lucy starts to cry.

LUCY

Sometimes I don't feel strong enough, mom.

NANCY

I know, I know. But you are. You're a Thibedeau and Thibedeaus don't quit. Right?

Lucy nods.

NANCY (CONT'D)

Just remember that God has a plan for us. We're never alone.

131 EXT. BUS STATION - DAY 131

Lucy waves to Nancy as her bus pulls away.

132 INT. ART GALLERY - NIGHT 132

Sara stands with gallery owner TONI (40s). A SMALL CROWD mills about looking at Sara's paintings. Toni indicates CYRIL (50s), a well dressed man studying a painting.

(CONTINUED)

CONTINUED:

TONI

He wants Gogol. I'm going to make him sweat a bit, let him realise how much he wants it. With him behind you it's wine and roses. Major collector.

Toni frowns. Sara turns to see what's caused it.

Lucy and Hugh stand in the doorway. Hugh has a grubby blanket draped over his shoulders. The gallery goers give them a wide berth. Hugh goes over to the table of food and starts filling his pockets.

Sara rushes up to Lucy and hugs her.

SARA

You came.

LUCY

I wouldn't have missed this. How are you?

SARA

I'm freaked out. Who are all these people?

LUCY

I want you to meet my friend Hugh. Hugh, this is my friend Sara. She made the paintings.

Hugh crams a pastry into his mouth and gives her a thumbs up.

SARA

Hi.

Lucy pulls out a small package and hands it to Sara.

LUCY

I brought you something.

It's a densely layered rendering of a vision that Lucy has done with felt pens on the inside of an old cigarette pack.

SARA

It's beautiful.

Toni barges in. Cyril hovers a few feet away.

TONI

Sara, Cyril would like to meet you.

(CONTINUED)

CONTINUED: (2)

SARA  
Toni this is my friend Lucy. And...

LUCY  
Hugh.

Toni gives Lucy the professional smile and hands her a glass of wine.

TONI  
Hello. Welcome.

HUGH  
Spare some change?

Toni assumes he's joking. Hugh shrugs.

TONI  
Will you excuse us for a second? I need Sara.

Toni pulls Sara over to meet Cyril.

TONI (CONT'D)  
Sara Woodbury-Cyril Rasmussen.

SARA  
Nice to meet you.

CYRIL  
Love, love, love your work.  
Congratulations. I was telling Toni-

They're interrupted by the sound of BREAKING GLASS. Lucy has dropped her wine glass and it shatters on the floor.

Lucy's hands tremble lightly, and her lips mouth along to the voice she hears in her head.

SARA  
Lucy are you okay?

The room falls silent. Everyone is looking at Lucy.

SARA (CONT'D)  
Luce?

Lucy comes out of the trance and LAUGHS VERY LOUDLY.

SARA (CONT'D)  
Are you okay?

(CONTINUED)

CONTINUED: (3)

Lucy looks at Sara and smiles.

SARA (CONT'D)  
What's going on?

Lucy runs her hand across Sara's cheek.

LUCY  
Your paintings are so beautiful.

Lucy begins to cry.

133 EXT. ART GALLERY - NIGHT

133

Lucy and Sara are outside the gallery. Through the windows, we can see Toni trying to convince Cyril to stay.

SARA  
I don't know what to do anymore.  
You can't go on like this. I mean,  
it's eating me up inside watching  
my friend fall apart.

Lucy shakes her head.

LUCY  
I didn't do anything wrong.

SARA  
Lucy, can't you see what's  
happening?

LUCY  
You don't understand.

Toni sticks her head out the door.

TONI  
Sara, you really need to come talk  
to Cyril.

Sara is torn. She looks at Lucy.

LUCY  
I'm okay. I'm okay. Go on.

Sara takes a long look at Lucy. Lucy holds her gaze and nods. Sara goes back into the gallery.

134 INT. LUCY'S HOUSE - NIGHT

134

Lucy is painting. The doorbell RINGS. Lucy ignores it. It RINGS again. Lucy goes to the door. It's raining. On the steps is HAL, a skinny young man. He's soaked to the skin and shivering.

HAL  
Are you Lucy?

LUCY  
Come in.

135 INT. LUCY'S KITCHEN - LATER

135

Lucy has gotten Hal a towel and a dry shirt. Her hand shakes as she holds the kettle under the tap.

HAL  
I didn't know where else to go.  
Word on the street is that Lucy  
will help.

LUCY  
You want something to eat?

Hal shakes his head.

HAL  
Tea's good.

LUCY  
It's really coming down out there.

HAL  
It's brutal. Did you do that?

Lucy nods. Hal stands up and walks over to the wall painting.

HAL (CONT'D)  
Wild. I heard you're really out  
there. You're into God right?

Lucy nods.

HAL (CONT'D)  
I don't really understand all that  
stuff. I mean, if there's a God, he  
sure don't give a fuck about me.

LUCY  
God cares about you.

(CONTINUED)

CONTINUED:

                  HAL  
You figure?

                  LUCY  
Yeah.

                  HAL  
He's got a pretty fucked way of  
showing it.

Hal wanders over and peers into the living room.

                  HAL (CONT'D)  
You don't have much stuff.

                  LUCY  
It was in the way.

                  HAL  
Cool. Minimal. That's the way to  
go. But you must still have some  
things. Right?

                  LUCY  
Well, the house. For now.

                  HAL  
How about money?

                  LUCY  
A bit.

                  HAL  
I need some money Lucy. Can you  
help me out?

                  LUCY  
Oh. Let me see.

Lucy grabs her bag and pulls out her wallet. She's got a five  
dollar bill. She offers it to Hal.

                  HAL  
You're kidding, right? I need more  
than that.

                  LUCY  
Sorry, that's all I have on me.

                  HAL  
Bullshit.

(CONTINUED)

CONTINUED: (2)

Hal grabs Lucy's handbag and begins to rifle through it.

LUCY

Hey.

Hal dumps the contents of Lucy's bag onto the table. It's a stack of her small drawings.

HAL

What the fuck?

Hal pokes through the drawings. Lucy reaches for them. Hal pushes her away. She slips and falls. Hal panics. He grabs a sharp kitchen knife. Lucy scrambles to her feet, backing up against the painted wall.

HAL (CONT'D)

I just need some money Lucy.

LUCY

I don't have anymore.

HAL

You must have.

LUCY

I'm sorry.

HAL

Why don't you ask God for some money?

LUCY

Please don't.

HAL

I thought God was your friend. He cares about me, right? Call him.

Lucy remains silent.

HAL (CONT'D)

Tell God you want some money.

Hal pushes her hard against the wall. Lucy hits her head and gasps. Her eyes roll back and her arms and legs begin to twitch. Lucy falls to the floor in the grip of a grand mal seizure. Hal stands over her, confused and frightened.

Lucy's POV: *A blurred shape moves in front of a flickering light. Darkness. Silence.*

136 LATER 136

Lucy regains consciousness. She sits up, panicked.

The kitchen has been trashed. Plates smashed on the floor. Tea and flour and sugar spilled about. Lucy's drawings have been torn to shreds. On the painted wall, in large letters, Hal has scrawled "BITCH" in black paint.

137 INT. GEOLOGY BUILDING HALLWAY - DAY 137

Paul is walking towards his office carrying a stack of exams. Lucy sits huddled in front of the door. Paul kneels beside her.

PAUL  
Lucy. Are you alright?

Lucy wraps him in a tight hug and starts to cry.

138 INT. PAUL'S OFFICE - DAY 138

Paul and Lucy sit in Paul's office. Lucy has stopped crying.

PAUL  
You look tired.

LUCY  
Why is it so hard?

PAUL  
What?

Lucy doesn't answer.

PAUL (CONT'D)  
You don't have to do this on your own. I know you're scared, but I'm with you.

Lucy hugs Paul tightly.

PAUL (CONT'D)  
Did your mother talk to you?

LUCY  
You shouldn't have bothered her.

PAUL  
I'm worried about you. What did she say?

(CONTINUED)

CONTINUED:

Lucy doesn't respond.

PAUL (CONT'D)  
Did you talk about the epilepsy?

LUCY  
She thought you had kind eyes.

PAUL  
Lucy.

LUCY  
I don't want to talk about that.

Paul is frustrated but he doesn't know what to do.

LUCY (CONT'D)  
I miss you.

PAUL  
I'm here. I haven't gone anywhere.

He brushes some hair back off her forehead.

LUCY  
You smell good.

PAUL  
Treating the epilepsy doesn't mean  
you're denying God.

LUCY  
You have no idea how astounding the  
world is. It's beyond anything we  
could have imagined. Remember you  
told me about that mountain in  
Alberta with all the fossils?  
You said you could read it like a  
book, it showed how the world had  
been. But you don't need to go to a  
mountain to see that. It's here.  
The entire universe is in this  
room. Everything. Do you  
understand? Everything that ever  
was and everything that ever will  
be is here right now. It's part of  
us.

(CONTINUED)

CONTINUED: (2)

PAUL

What you're talking about...it's beautiful, but...I need...I need something I can hang on to, something I can measure.

LUCY

I love you.

PAUL

I love you.

LUCY

But how do you know I love you? Can you measure it?

PAUL

That's different.

LUCY

I can feel your love running through my veins.

PAUL

Yeah. Me too.

LUCY

That's our proof. Right? We feel it. Trust that.

PAUL

Lu...

LUCY

Why can't you believe?

PAUL

We have each other, isn't that enough?

LUCY

Why can't you believe?

PAUL

I believe in you.

LUCY

But you don't believe me.

Lucy pulls herself away from Paul.

(CONTINUED)

CONTINUED: (3)

PAUL

I'm here. I'm with you all the way.

Lucy is overwhelmed with sorrow.

LUCY

I wish you could be.

Lucy walks out the door.

139 INT. LUCY'S KITCHEN- DAY 139

Jean has cleaned up the kitchen, and is covering the graffiti with another coat of blue paint when Lucy enters.

140 LATER 140

Lucy pours cups of tea. Her hands shake, the tea spills. Jean gently takes the tea pot from Lucy and pours.

141 EXT. STREET - DAY 141

Lucy and Jean are crossing a street. A late model BMW approaches them. It shows no sign of stopping. Lucy's gaze is fixed on a vapour trail overhead, oblivious. Jean notices the car, and lunges to pull Lucy back from the path of the car.

JEAN

Lucy!

They fall on the road, the car missing them by inches. There appears to be no driver.

It rolls down the street, angling towards the curb. It bounces up onto the sidewalk, hits a parking meter and stops.

Lucy and Jean sprint towards the car.

Lucy throws open the driver door. The air bags have deployed. Sprawled across the front seats is GORDON (50s). He's pale, his eyes wide open, gasping for air.

LUCY

Call 911.

Jean runs off to look for a pay-phone. Lucy struggles to push the air bag away from Gordon.

142 LATER 142

An EMS CREW have Gordon on a stretcher. Lucy holds his limp hand as they load him into the ambulance.

143 INT. DONUT SHOP - DAY

143

Lucy and Jean enter a rundown Donut Shop. They look around, then walk towards a figure with his back to them. It's Hal.

Jean stands blocking Hal's escape. Lucy moves around in front of Hal and sits down. It takes him a moment to realise who Lucy is. He covers up his nervousness with some bluster.

HAL  
Well look who it is.

Lucy pulls out a thick wad of money and places it on the table.

LUCY  
This is all I have. I don't think it's what you need, but it's yours if you want it.

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

JEAN  
Lucy, don't be stupid.

LUCY  
If this will make you happy, I want you to have it.

Hal grabs the money and stuffs it in his pocket.

HAL  
Okay, if you insist.

JEAN  
Give it back.

LUCY  
No Jean, that's okay. If this is what he needs, then I want him to have it.

Hal rises, pushing past Jean.

HAL  
You're one fucked up bitch.

Lucy grabs his wrist as he turns to walk away. Her grip is very firm, Hal can't shake her off.

(CONTINUED)

CONTINUED:

LUCY

When you've spent the money, come  
see me. You are loved. You need to  
know that.

Hal's bluster fails him for a moment and he looks lost, like  
a little child.

Lucy releases him. Hal tries to saunter away.

144 INT. HOSPITAL CORRIDOR - DAY 144

Lucy walks down a hospital corridor. As she approaches a  
room, the door opens, and a DOCTOR, and a WOMAN (50s) exit.  
The Woman is crying. The doctor escorts her down the hallway  
past Lucy. Lucy overhears a fragment of the conversation as  
they pass.

DOCTOR

I don't think we can expect any  
change. I'm sorry. We need to  
decide on the next stage.

Lucy peers into the hospital room where Gordon, the accident  
victim lies. He's hooked up to machines.

145 INT. HOSPITAL ROOM - CONTINUOUS 145

Lucy enters the dimly lit room. Gordon's eyes are closed,  
machines are breathing for him and pumping his blood. Lucy  
moves beside Gordon. She reaches out and brushes the hair  
back from his forehead. She whispers a prayer.

146 INT. SWIMMING POOL - DAY 146

The water is like glass. Lucy stands on the edge, staring at  
the reflection of the overhead lights. Her toes curl around  
the tiled edge, she takes a deep breath and dives. The  
reflections shatter into a mosaic of sparkling lights.

147 LATER 147

Lucy is alone in the pool. She floats on her back, staring at  
the lights overhead, her arms outspread, hands lightly  
stirring the water. LUCY'S POV: *The lights gets brighter and  
brighter until everything is pulsing light. The Voice murmurs  
in her ear.*

148 INT. PAUL'S OFFICE - DAY 148

Paul is preparing some notes on his computer. The screen  
freezes. Paul tries a number of keys to no effect.

(CONTINUED)

CONTINUED:

PAUL

Shit.

Paul hits the re-boot button.

149 INT. SARA'S STUDIO - DAY

149

Sara sits on the sofa staring at a blank canvas. She hears a KNOCK ON THE DOOR. It startles her.

SARA

Who's there?

There's no response.

SARA (CONT'D)

Who is it?

Sara goes to the door. The hallway is empty.

Lucy's drawing that had been pinned to the wall, has come loose and fallen to the floor. Sara stoops to pick it up.

150 INT. NANCY'S HOUSE - DAY

150

Nancy stands at the kitchen sink washing dishes. There is a loud bang at the kitchen window. Nancy is startled and drops a glass. It shatters on the floor.

151 EXT. NANCY'S BACK YARD - CONTINUOUS

151

Nancy rushes out onto the back yard. She finds a sparrow, stunned by the collision. Nancy gently takes the bird in her hands. The bird twitches, then flies away. Nancy watches as it disappears across the flax field.

152 INT. HOSPITAL ROOM - DAY

152

The Doctor and a NURSE stand beside Gordon. The doctor nods and the nurse approaches the banks of machines. She begins to remove the intravenous feed. The nurse notices one of Lucy's small drawings tucked into Gordon's blanket. She pulls it out.

Gordon stirs. The heart monitor picks up speed. The Nurse is startled. The Doctor rushes to Gordon's side. Gordon opens his eyes.

153 INT. SWIMMING POOL - DAY 153

A MAN pulls Lucy's body from the pool and attempts mouth to mouth resuscitation. Lucy's lifeless eyes stare at the lights on the ceiling.

FADE TO WHITE:

154 EXT. STREET - DAY 154

Gordon sits in his car, waiting for the light to change. Hal walks across the street in front of Gordon's car.

155 EXT. CEMETERY - DAY 155

Hugh tidies up around Lucy's grave. Around the headstone is a cluster of objects: Notes tucked under stones, photographs, ribbons, drawings scrawled on bits of paper, candles, a bunch of wildflowers in a wine bottle.

156 EXT. ESCARPMENT - DAY 156

Paul chips a sample off a rock face. The striations on the rock spread out in bands of colour like the Ring Nebula. Paul looks at the rock, trying to remember what it reminds him of. He puts it into a labelled plastic bag.

157 EXT. STREET - DAY 157

Sara is walking along a downtown street. A billboard seen through the windows of a passing bus catches her eye. For an instant the diffracted, distorted image of the billboard resembles one of Lucy's drawings. Sara gasps. The bus passes, the entire billboard is revealed. Sara starts to cry.

158 INT. NANCY'S HOUSE - DAY 158

Nancy and Jean are in Nancy's kitchen. Nancy has a stack of Lucy's childhood drawings spread out on the table, Lucy's name scrawled in uneven letters at the bottom of the page. The drawings are a swirling mass of blues and greens and golds.

Jean is at the sink filling the kettle. The noise of an AIRPLANE catches her attention. Through the window, Jean watches as a vapour trail races across the sky.

FADE TO WHITE:  
THE END