

Feather Fall

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Campfire Tales Productions

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ACT I

1

A1.S1 - Tombstone

1

spotlight on tombstone.

Lights fade up on KENDRICK

KENDRICK enters and approaches a tombstone and stands behind it, facing the audience.

KENDRICK

I wish things could have been different.

KENDRICK kneels and places a hand atop the stone.

After a beat, KENDRICK lifts his hand, leaving a feather behind.

KENDRICK stands.

BLACKOUT.

2

A1.S2 - A New Charge

2

LIGHTS UP on the Gazette. Evening.

LUCY enters and knocks on the door of the shop.

A sleepy KENDRICK answers.

KENDRICK

Who could it be at this hour?

KENDRICK opens the door to LUCY.

KENDRICK

Do you have any idea what time it is?

(CONTINUED)

LUCY

Kendrael, I am here to complete my training by order of the-

KENDRICK

Shh... Get inside, quickly.

LUCY enters the shop. KENDRICK closes and locks the door.

KENDRICK

So the Synod has sent you to be my newest charge...

KENDRICK evaluates her.

KENDRICK

By what are you called?

LUCY

I am Lusarel.

(Beat)

KENDRICK

All right. If I am to train you, the first thing you must learn is that we must always remain secretive. Do you understand, Lucy?

LUCY

Lucy?

KENDRICK

Yes, I am Kendrick. From now on that is how we are to refer to each other. These are our 'names'. It is very important that we use them, for 'they' may be listening.

LUCY

They? Do you mean-

KENDRICK

The humans. They fear that which they do not understand and would kill us if we were found out.

LUCY

Have they always been this way?

KENDRICK

We have tried to reason with them in the past, but every attempt to intercede was met with destruction... and death. They value their affections and opinions over logic.

LUCY

Then why are we here?

KENDRICK

Are you aware of the Nabria Treaty?

LUCY

Yes, it ensures peace between the Heavens and the Hells by agreeing to leave the humans to fend for themselves.

KENDRICK

The Hells are notoriously deceptive. We cannot trust them. We are here to observe and report. To ensure that the enemy isn't planning to manipulate these creatures, by posing as humans ourselves. I run the Upper Canada Gazette. A newspaper here, and you will be my newest reporter.

LUCY

How long have you been stationed here?

KENDRICK

A long, long, long time. You'll need to know that the date is 1814. War has broken out between the Americans and the British across the ocean, to whom you and I - as Canadians - are loyal.

LUCY

They are warring among themselves?

KENDRICK

Yes, it's nothing new. However, it's still worth monitoring.

LUCY

In case Demons are involved.

KENDRICK

It's late, I'll show you to your room.

LUCY

My room?

KENDRICK

To sleep. You have much to learn about what it means to be human. You've had a long journey and need rest. Your training will continue in the morning.

KENDRICK and LUCY exit.

BLACKOUT.

3

A1.S3 - Meeting Ryan

3

LIGHTS UP on the shop. Afternoon in Winter.

MADAM SMITH is standing at the counter signing papers with KENDRICK.

LUCY is cleaning.

MADAM SMITH

I'm glad to see that you're still open during the holidays, Mr. Hackett.

KENDRICK

Well, Madam Smith, I have no real reason to close. Lucy is the closest thing to family I have here.

MADAM SMITH

Yes, and thank goodness it's a milder winter. YOU THERE!

MADAM SMITH tries to get LUCY's attention.

MADAM SMITH

Yes, you. Why don't you go fetch me this week's papers for the inn? My order was late last week, and I hope it doesn't happen again.

KENDRICK looks at LUCY and nods.

LUCY exits through the back.

RYAN enters through the front door and walks to the desk.

(CONTINUED)

RYAN

Mr. Hackett?

KENDRICK

Yes, can I help you?

RYAN

Ryan Watkins, delivering your weekly reports, Sir.

RYAN salutes.

MADAM SMITH looks at RYAN and seems impressed.

KENDRICK

What happened to Jefferson?

RYAN hands KENDRICK the reports.

RYAN

He... I'm afraid Jefferson is no longer with us.

KENDRICK

I understand. Well, thank you and good luck, Watkins.

RYAN

Thank you, Sir.

KENDRICK begins to walk RYAN towards the door.

KENDRICK

Now, when you bring me reports each week, you can just leave them on the counter. Understood? We are very busy here and the less of a disturbance you cause to the flow of our work, the better.

RYAN

Yes, Sir. I understand.

KENDRICK

Very good.

LUCY returns and hands MADAM SMITH a bundle of papers.

RYAN

Mr. Hackett, Sir, who is that?

KENDRICK

She is my employee.

RYAN

An employee?

KENDRICK

A reporter, if you must know. Now if that is all,
goodbye, Watkins.

*KENDRICK leaves RYAN at the door and walks back to
the desk.*

RYAN stands aside to let MADAM SMITH exit.

*KENDRICK picks up the papers from RYAN and MADAM
SMITH and exits out the back.*

*RYAN notices that LUCY is alone and approaches her
as she is writing.*

RYAN

Good afternoon, Miss.

LUCY

Good afternoon, Sir.

RYAN

I'm Ryan, Ryan Watkins. The new-

LUCY

The new soldier who's to deliver us our reports.

RYAN

So you heard all of that, huh?

LUCY

I saw Kendrick handling the reports and simply reasoned
that you, being the only soldier present in the amount
of time I was gone, were the source.

RYAN

Ah, but you're wrong about one thing. I'm not a
soldier.

LUCY looks up at RYAN.

LUCY

No? You wear the uniform of a soldier.

RYAN

You're right, but I haven't seen battle yet. I'm just an errand boy, but I hope one day to prove myself on the battlefield.

LUCY

You want to fight?

RYAN

Yes, for our country.

LUCY

You mean Britain?

RYAN

This war means more than British and American rivalries. To me, it's an opportunity for Canadians to prove themselves.

LUCY

To prove what?

RYAN

That we are strong and self sufficient. Perhaps one day we can govern ourselves and make our own choices.

LUCY

Make our own choices...

KENDRICK yells from offstage.

KENDRICK

Lucy.

LUCY

I must get back to work. Good day, Mr. Watkins.

RYAN

Please, call me Ryan. I'll see you next week.

RYAN makes his way to the door while LUCY gathers her things.

RYAN

That's a lovely name. Goodbye Lucy.

LUCY stops and watches RYAN EXIT.

LUCY

Goodbye... Ryan.

LUCY continues to watch the door.

KENDRICK calls again.

KENDRICK

LUCY!

LUCY composes herself and exits.

BLACKOUT.

4

A1.S4 - The Blossoming

4

LIGHTS UP on the shop. It is afternoon in spring.

RYAN enters and knocks on the door.

KENDRICK yells from offstage.

KENDRICK

Lucy!

After a moment, LUCY enters from the rear of the shop and answers the door.

RYAN is happy to see her but LUCY drops her gaze and walks to the back of the counter.

RYAN enters after her, confused.

LUCY

Good afternoon, Mr. Watkins.

RYAN

Good afternoon, Lucy. The first reports of spring are here.

RYAN places the reports on the counter, a flower sits atop the papers.

(CONTINUED)

LUCY picks up the flower, still not looking at RYAN.

LUCY

What is this?

RYAN

It's a flower from my mother's garden.

LUCY continues to examine the flower.

LUCY

It's very pretty.

RYAN

She doesn't live too far from here. I think seeing something beautiful helps me endure this war. Even if it's only once a week. So I tried to find a blossom that could match.

LUCY realizes what RYAN is saying and finally looks up at him.

LUCY smiles.

BLACKOUT.

DEMON enters the audience with house lights.

5

A1.S5 - Bending the Rules

5

LIGHTS UP on the shop. It is late July.

RYAN enters and knocks on the door.

KENDRICK answers from offstage.

KENDRICK

Come in. We're open.

RYAN knocks again.

KENDRICK

Yes come in, COME IN!

RYAN knocks again.

(CONTINUED)

KENDRICK enters and heads to the door.

KENDRICK

I can't believe this.

RYAN is excited but as KENDRICK opens the door, he becomes nervous.

RYAN salutes him.

RYAN

Oh... um, afternoon, Sir.

KENDRICK

Watkins. You know to leave the reports on the counter. You don't need to knock.

RYAN

Oh, of course, Sir.

RYAN takes out his papers and attempts to enter the shop but KENDRICK will not move.

KENDRICK

Ryan... just hand them to me.

RYAN

Yessir. Thank you Mr. Hackett.

RYAN hands KENDRICK the reports.

RYAN

It's a beautiful day isn't it?

KENDRICK

Yes, it sure is. A nice day for a walk, maybe?

(RYAN is stalling.)

RYAN

Oh I suppose so. But then again-

KENDRICK closes the door on RYAN and walks to the desk.

RYAN sheepishly opens the door.

(CONTINUED)

KENDRICK

Ahem - is there anything else I can do for you,
Watkins?

RYAN

Oh no, Sir. It's just, (beat) is Miss George in today?

KENDRICK

I'm afraid you've missed her, she just-

LUCY yells from offstage:

LUCY

Ken, Who's at the door? Is it Ryan?

LUCY enters.

KENDRICK

-entered.

Simultaneously:

RYAN

Good afternoon, Miss George. It's nice to see you.

LUCY

Hello, Ryan. It's a pleasure to see you.

An awkward moment of silence.

KENDRICK

... Right, well Lucy, Ryan just came to bring us the
reports and now he's off. Isn't that right?

LUCY

Oh, excellent. Thank you. The public appreciate staying
informed and these are a big help.

LUCY walks RYAN to the door.

RYAN

You're very welcome, Miss.

KENDRICK

I expect you back at your desk soon.

KENDRICK exits.

LUCY

I'm sorry about him.

RYAN

Lucy, I don't wish to get you in trouble.

MADAM SMITH enters and waits behind RYAN who is standing in the doorway.

LUCY

I'll be fine.

RYAN

I have something to tell you.

LUCY

That's wonderful, but I can't talk now, perhaps we can meet later tonight at the park?

RYAN

Of course, I'll see you then.

RYAN turns around to see an annoyed MADAM SMITH standing behind him.

LUCY

Oh, Madam Smith, have you been here this whole time?

RYAN

Forgive me, Madam!

MADAM SMITH

Oh, no. Nothing to apologize for, it's not YOUR fault.

MADAM SMITH gives LUCY a disapproving look then enters the shop and walks to the counter.

RYAN

Well... I better be going.

LUCY

I'll see you later.

MADAM SMITH

Ahem...

RYAN

(Clears throat) Goodbye, Miss George.

LUCY

Goodbye Mr. Watkins.

LUCY walks behind the counter to assist MADAM SMITH.

LUCY

Madam Smith, what can I do for you?

MADAM SMITH

What is today's date?

LUCY

Today is the - uh - 23rd of July, 1814.

MADAM SMITH

And when should my order have been ready?

From offstage:

KENDRICK

Last week. I'm sorry for the delay, Madam.

KENDRICK reenters from the back of the shop.

KENDRICK hands MADAM SMITH her package and she begins to sign for it.

MADAM SMITH

Thank you. Mr. Hackett, you better do something about that girl. She may write nice articles but she has no work ethic.

MADAM SMITH and KENDRICK look at LUCY who is staring longingly out the window.

LUCY sighs.

MADAM SMITH clicks her tongue disapprovingly.

KENDRICK

I'll see to Lucy. Thank you for your concerns.

(CONTINUED)

MADAM SMITH

Now remember, I'll see you in three days to drop off some items for next week's newsletter.

KENDRICK

Yes, we will see you then.

MADAM SMITH

Goodbye.

MADAM SMITH exits.

KENDRICK

Lucy, what are you doing?

LUCY steps away from the window.

LUCY

Oh, nothing. It's just a very nice day out.

KENDRICK

You seem to blend in more and more with these people every day.

LUCY

Thank you, Kendrick.

KENDRICK

Just don't forget who you really are.

LUCY

Yes, Sir.

BLACKOUT.

LIGHTS UP on a park scene. Evening.

RYAN is sitting along on a park bench.

LUCY yells from offstage:

LUCY

Ryan?

RYAN

Over here!

RYAN stands up.

LUCY

I left as quickly as I could after we closed.

RYAN

I've been here since we said goodbye.

LUCY

You've waited here all this time?

RYAN

I'm just too excited.

(beat)

RYAN

You are looking at the newest recruit of the Glengarry Light Infantry Fencibles!

LUCY

Oh, Ryan! Congratulations!

LUCY is excited and awkwardly tries to hug RYAN.

RYAN

I've been in camp for a few days with some other recruits. They're shipping us out to Lundy's Lane the day after tomorrow.

LUCY

Lundy's Lane?

RYAN

Over by Niagara Falls. We expect to have the Americans surrounded. They won't know what hit 'em.

LUCY

But Ryan, what if you get hurt?

(CONTINUED)

RYAN

Oh I'll be fine. You should see some of these soldiers. They crack jokes that one day we'll burn down The White House and I believe them!

LUCY stares longingly into RYAN's eyes.

RYAN is nervous.

RYAN

Lucy, you and I have spent many months together, and the mere thought of seeing your smile gives me the hope press on. I'm leaving tomorrow for camp, and I don't know how long I'll be gone for. If everything goes well, they'll ship us to the front lines on more campaigns.

LUCY

What are you trying to say?

RYAN gets on one knee.

RYAN

I don't have a ring, so I can't ask for your hand, but I can ask for a promise. A promise that you will wait for me to return when this war is over, to be wed.

LUCY turns and steps away from RYAN and begins to rummage through her bag.

RYAN stands up and appears at first defeated but then confused as LUCY returns holding a book and a feather quill.

RYAN

I'm sorry, I shouldn't have-

LUCY

A promise for a promise. I expect you to return and I want to read all about it.

RYAN

I promise.

They embrace and share a first kiss.

FADE TO BLACKOUT.

(CONTINUED)

7

A1.S7 - Demons Among Us

7

LIGHTS OUT ONSTAGE.

A voice is heard in the middle of the audience during the blackout.

HOUSELIGHTS on the DEMON.

He stands up and makes his way arrogantly through the audience to the stage.

DEMON

That's it? A man goes off to war and all he gets is a kiss? You pathetic mortals cling so much to this illusion of innocence and respect. Especially in wartime. You think you'd be used to it by now with how long it's been going on. Oh not *this* war. But of course, you don't know about the *real* war do you? Well, are you ready to be enlightened?

Since the beginning of our time, the Heavens and Hells have been relentlessly at war with one another. An Ageless War. It's what we do! Celestials killing Demons and Demons destroying Celestials. But from that, a *miracle* happened. This universe was birthed from our fighting, and with it came you.

When you were discovered, the Heavens and Hells agreed to leave you be. To fend for yourselves without influence from either camp. But there are some of us who just couldn't help ourselves. For aeons, Celestials and Demons have infiltrated your world, for one reason or another, and meddled in your affairs. Some went so far as to become legends or myths like gods or monsters. Amateurs.

As for me, I've been in this realm for a few of your years and it's been so much fun! I mean, humans have potential for such evil that it's almost too easy to exploit. Take this war for example: all I did was give these people a little push, and they just start killing each other! I don't even have to get my hands dirty! But what's even more fun is breaking these people down. Watching their souls being ripped apart by their own

(MORE)

(CONTINUED)

(cont'd)

actions before they die. It's just so much more...
delicious.

In fact, I'm glad you are all here to witness this.
I've set a few things in motion which will culminate in
a grand- well why don't you just sit tight and see. I'm
going to slip into something more comfortable and when
I get back, you'll be in for one heck of a show.

BLACKOUT.

8

A1.S8 - The Battle Of Lundy's
Lane

8

LIGHTS UP on an empty stage.

LUCY and RYAN are standing alone.

*They silently give their goodbyes moments before a
white curtain rises and LUCY exits.*

*The DEMON enters the stage and stands with his
back to the audience, he taps an invisible music
stand.*

A voice offstage yells:

VOICE

FORWARD, MARCH!

An unseen orchestra begins tuning.

The DEMON raises his baton.

READY!

The orchestra tunes to a single note.

*A strobe light shows 2 soldiers in silhouette on
either side of the stage facing each other.*

AIM!

The DEMON motions his orchestra to be silent.

*A strobe light shows the soldiers now kneeling
down aiming at each other.*

(MORE)

(CONTINUED)

(cont'd)

FIRE!

Music begins to play conducted by the DEMON.

The DEMON imitates turning pages on his invisible music stand.

When the DEMON stabs his baton at the screen, the strobe light flashes to illuminate a dying soldier.

This continues as the music builds with intensity and the DEMON kills soldiers faster.

He turns to face the audience, dramatically waves the music to stop, and bows as the white sheet is dropped revealing all the dead bodies on the ground.

BLACKOUT when DEMON bows.

END OF ACT 1ACT 2

9

A2.S1 - An Old Habit

9

LIGHTS UP on battlefield of bodies.

The DEMON surveys the battlefield, walking across the stage of dead bodies.

DEMON

Wasn't that so artsy? The spectacle of it all. It reminds me of the battles back home.

The DEMON kicks over a random body.

DEMON

Death is such a binding thing. It comes for all of us and when it does it's irrefutable. These people would have died anyway and wasted their worthless,

(MORE)

(CONTINUED)

DEMON (cont'd)

undeserving lives. You were never meant to be, so I'm just doing my part in clearing up the infestation.

The DEMON finds RYAN's body and sits him up.

DEMON

Well, look who it is. Lover boy. Shame you won't be able to keep your promise.

The DEMON scans the battlefield again.

DEMON

I suppose I had better get out of here before the next assault comes. Don't you think so...

He sees the feather in RYAN's breast pocket.

DEMON

... Ryan. Oh the feather... isn't that precious? Isn't that just...

He takes the feather out and examines it.

DEMON

Well, Ryan, it seems there is more to your little girlfriend than meets the eye.

He pulls RYAN's body closer.

DEMON

Do you know what it was like to kill you?

The DEMON uses RYAN like a puppet in a morbid ventriloquist act.

DEMON (AS RYAN)

Delicious?

DEMON

Oh you, get out of my head. Now do you think I should kill your sweet, sweet love?

DEMON (AS RYAN)

No, please don't kill her!

(CONTINUED)

DEMON

Oh, and why not? Doesn't she deserve to die like the rest of you?

DEMON (AS RYAN)

No, she's an innocent girl...

DEMON reads the front of the journal.

DEMON (AS RYAN)

...A reporter of the Upper Canada Gazette.

DEMON

But that's where you are wrong Ryan. She's more stupid than innocent, Oh I can't wait to break her.

DEMON (AS RYAN)

No, you can't! I won't let you, you monster!

The DEMON gives RYAN a sassy look, then regards the audience before he lets go of RYAN's head and stands up.

RYAN's body lies dead again.

DEMON

That's enough out of you. But I will give your sweetie your best.

The DEMON laughs as he exits.

BLACKOUT.

10

A2.S2 - The Truth Hurts

10

LIGHTS UP on the Gazette.

LUCY and KENDRICK are sparring with swords.

KENDRICK

Again.

KENDRICK and LUCY begin sparring.

(CONTINUED)

KENDRICK

Understand that distractions are everywhere.

LUCY

Yes, Ken.

KENDRICK

You must be mindful of everything but don't lose focus.

LUCY

I understand.

KENDRICK

Good, Again. (beat) How is that last report coming?

LUCY

I've got the final draft ready for your edits.

KENDRICK

Are we giving credit to that soldier?

LUCY

Yes, Ryan is...

KENDRICK

Just an informant, nothing more. A mere means to an end. Correct?

LUCY loses focus and gets hit in the arm.

LUCY

Ah! This is why I should have my armour when we spar.

KENDRICK

The armour is not meant to be a crutch for your lack of skill with the blade. It won't even be forged until I feel you've completed your training. Come here; let me bandage you up.

KENDRICK takes LUCY to the counter and tends to her wounds.

LUCY

Ouch.

KENDRICK

How long has it been?

LUCY

Since I've felt pain?

KENDRICK

No. Your feelings for the soldier.

LUCY

What ever do you mean, Ken?

KENDRICK and LUCY walk back to their sparring positions.

KENDRICK

I've seen the way you two look at each other. The time you spend away from home. I can see what is happening, Lucy.

LUCY

I don't see the a problem. What harm can come from getting comfortable with these people, gaining their trust and cultivating relationships? If I'm going to be here living among these people, I should get to know them.

KENDRICK

Lucy, we are here to spy. Observe and report. Do you understand?

LUCY

But Ken-

KENDRICK

Believe me when I tell you this. Do not get attached. You're going to be around far longer than any of these people will be. It will destroy you.

LUCY

I- let me assure you Master, that I have everything under control.

KENDRICK

For your sake, Lucy, I hope so.

A Canadian soldier (the DEMON in disguise) enters with his back to the audience and knocks on the door.

KENDRICK and LUCY jump and look at the door.

They share a panicked look before KENDRICK gathers the sparring equipment and exits through the back

(CONTINUED)

of the shop.

LUCY

Just a moment!

LUCY straightens her dress and composes herself before opening the door.

LUCY

Hello. I'm sorry, we're currently closed.

DEMON

I apologize miss. I'm looking for a Miss Lucy George?

LUCY

Yes, that's me. What can I do for you?

DEMON

I'm here to inform you that the Battle of Lundy's Lane was a success, but we found this on one of our fallen.

The DEMON hands LUCY her book and feather that she left with RYAN.

DEMON

I am sorry, miss.

LUCY stares at the feather and the book in her hands.

LUCY

No. Thank you.

LUCY closes the door.

The DEMON turns around and looks at the audience while holding a finger to his lips. Laughing silently, he strips off the soldiers costume and walks off the front of the stage into the audience to watch his plan unfold.

LUCY continues to stare blankly at her hands. KENDRICK reenters the scene and notices the book in LUCY's hand.

KENDRICK

Was that Madam Smith? Did she drop that off?

LUCY drops the book and feather to the floor and begins to silently weep as she drops to her knees.

KENDRICK

Lucy?

LUCY

He's dead.

KENDRICK

Ryan?

KENDRICK walks over to LUCY and places his hand on her shoulder and immediately removes it in an awkward attempt at compassion.

KENDRICK

Lucy, I know that it's difficult, but understand that this is best for us.

LUCY looks up at him.

LUCY

Best for us? How could his death, the death of an innocent man be the best for us?

KENDRICK

People die in war. It is inevitable. You should know better. This is not our fight.

LUCY

I know it's not, but I- but he-

KENDRICK

But what, Lucy? I thought you didn't care.

LUCY

But he loved me, don't you understand? Doesn't that mean anything?

KENDRICK

How could it mean anything? These people can only promise you pain and suffering. You said you had everything under control.

(CONTINUED)

LUCY

I know what I said BUT IT'S NOT WHAT I FEEL!

LUCY gets up and opens the door, but is stopped by KENDRICK's next outburst.

KENDRICK

LUSAREL! CONTROL YOUR EMOTIONS! You are becoming consumed by your grief. You cannot run off and meddle any more than we already have! Remember that no matter how you feel, we cannot disobey our orders.

LUCY drops her hand from the door and with tears down her face, she turns to look at KENDRICK.

LUCY closes the door behind her.

LUCY

What must I do?

KENDRICK

Isolation. Immediate isolation. We will contact the Synod and request for your return. They will know what to do.

LUCY

Is that necessary?

KENDRICK

We have no choice.

LUCY wipes the tears from her eyes.

KENDRICK exits.

LUCY is left alone on stage.

LUCY looks down at the floor and walks to the door and picks up the book and feather.

After a moment, LUCY looks behind her to see if all is clear then sneaks out and closes the door behind her leaving the feather behind.

The DEMON in the audience laughs softly.

KENDRICK enters the room with a crystal in hand and sees the feather on the floor.

(CONTINUED)

KENDRICK picks up the feather.

BLACKOUT when KENDRICK stands up.

11

A2.S3 - Judge, Jury, and
Executioner

11

LIGHTS UP on an empty Canadian tent.

CANADIAN SOLDIERS drag an American Prisoner, CLARENCE, onstage into the tent. They struggle with CLARENCE and as one attempts to blindfold him, another punches him in the head and briefly knocks him out.

THE CANADIAN SOLDIERS tie CLARENCE to a stake in the ground.

The CANADIAN SOLDIERS exit.

A moment passes as CLARENCE regains consciousness.

The DEMON walks on stage from the audience.

DEMON

Rise and shine, Private. You're a prisoner of war.

CLARENCE

What are you going to do with me? Are you the executioner?

DEMON

In a manner of speaking. I will have a very intimate part in deciding your fate.

CLARENCE

Please, I'll tell you anything! I'll do anything! Just let me live.

DEMON

I don't want secrets-

The DEMON knocks CLARENCE unconscious again using the butt of his sword.

(CONTINUED)

DEMON

I want to see how long you last.

BLACKOUT.

12

A2.S4 - Twisted Arms

12

LIGHTS UP on a Canadian camp. SOLDIER and C-COMMANDER are talking.

LUCY enters and waits to speak to C-COMANNDER.

C-COMMANDER notices her and tries to leave.

LUCY

Excuse me, I'm looking for-

C-COMMANDER

Are you lost? The medical tents are to the West.

LUCY

No, I'm not a nurse, I'm looking for someone who died last night. I want to say goodbye.

C-COMMANDER

Are you family?

LUCY

No.

C-COMMANDER

Are you his wife?

LUCY

No, but-

C-COMMANDER

Then you're nobody. You'd best be on your way. Civilians can't be here.

LUCY

I must insist, Commander. At least let me see-

C-COMMANDER

Listen, Miss-

(CONTINUED)

LUCY

No, you listen! I'm Lucy George, reporter for the Upper Canada Gazette, and I demand to see the body of Ryan Watkins.

C-COMMANDER

Sure, whatever you say. It's not going to happen. I just can't let you enter the battlefield, let alone see any of the bodies. Only soldiers can be here.

LUCY

Then I'll just enlist!

C-COMMANDER

(Laughs)

Who ever heard of a woman soldier? Listen, it's not going to happen. That's my final word. Goodbye, Miss George.

The C-COMMANDER exits, leaving LUCY alone with another soldier.

SOLDIER 2

Excuse me miss, I couldn't help but overhear you were looking for Ryan?

LUCY

That's true. We were engaged.

SOLDIER 2

He and I were in the same unit. I can't believe he's gone.

LUCY

I'm sorry. I'm just looking for closure.

SOLDIER 2

I know what you mean. The only thing that gives me rest is knowing that we caught the son of a bitch who killed him.

LUCY looks up sharply.

LUCY

You captured Ryan's murderer?

SOLDIER 2

We have him tied up in the Prisoners' Tent awaiting an exchange. Although if it were up to me-

LUCY

Do you think I could have a few moments alone with him?

SOLDIER 2

Oh I don't know miss. I-

LUCY

Please, just a few moments.

SOLDIER 2

No, I couldn't possibly. The risks involved, and what if we get caught?

LUCY

I may never be able to say goodbye to Ryan, but I can let his murderer know the pain he's put me through.

SOLDIER 2

That may be, but I can't simply break regulations!

LUCY

I will be leaving Canada soon and this may be my only chance.

SOLDIER 2

Well... I could... we could... we would need somewhere private to move him to. No one could find out about this.

LUCY

There is a forest about a half-mile west of here, do you know it?

The SOLDIER nods.

LUCY

There's a small clearing near the northern edge where we won't be disturbed.

SOLDIER 2

All right. Meet me there just after sunset.

SOLDIER EXITS leaving LUCY alone.

BLACKOUT.

13

A2.S5 - The Cold Track

13

LIGHTS UP on the print shop.

KENDRICK is polishing LUCY'S ARMOUR. He packages it up and begins to make his way offstage

MADAM SMITH enters and opens the door as KENDRICK exits, she closes the door loudly.

From offstage:

KENDRICK

Lucy, is that you?

KENDRICK enters, still carrying the armour box.

MADAM SMITH

No, I'm afraid not.

KENDRICK

Oh, Madam Smith. You're here to drop off your packages.

KENDRICK puts down the box on the desk as he shakes MADAM SMITH's hand. She leaves the package on the desk.

MADAM SMITH

Something wrong with Lucy, Mr. Hackett?

KENDRICK pulls out a paper slip and pencil for MADAM SMITH.

KENDRICK

I'm afraid so. I haven't seen her all morning.

MADAM SMITH

Ah, well don't be worried.

MADAM SMITH is signing the papers.

MADAM SMITH

I saw her in town heading to the Canadian base at Lundy's Lane. Perhaps she's finally developing that

(MORE)

(CONTINUED)

MADAM SMITH (cont'd)
work ethic she needs so badly. Have a good day, Mr. Hackett.

KENDRICK walks MADAM SMITH to the door and waves goodbye.

KENDRICK leaves the package and runs out of the shop and exits.

BLACKOUT.

14

A2.S6 - The Shock and Awe

14

LIGHTS UP on a forest clearing.

LUCY is alone onstage.

The SOLDIER enters.

SOLDIER 2

We should hurry this up. I could get in so much trouble if we are discovered.

LUCY

Don't worry, our secret is safe.

SOLDIER 2

All right. I hope you know what you're doing.

The SOLDIER drags CLARENCE with him.

CLARENCE is bound and blindfolded.

SOLDIER 2

He wasn't easy to get out. We won't have long.

CLARENCE drops to his knees.

LUCY kneels in front of CLARENCE, staring at his covered eyes.

SOLDIER 2

What are you going to do? You're not going to kill him, are you? I know how you must be feeling. He killed Ryan, your fiancé, with his own hands, but this is-

(CONTINUED)

LUCY

I'm sorry. I have no choice.

LUCY removes the blindfold.

CLARENCE looks terrified and tries to speak, but is unable, out of fear.

CLARENCE tries to get away only to be grabbed by LUCY and thrown on the ground.

CLARENCE tries to crawl away but LUCY kicks him in the stomach.

The SOLDIER hands LUCY a dagger and picks CLARENCE up.

CLARENCE

Please don't! I'm sorry, I didn't mean to, I had no choice.

LUCY

ENOUGH! Every breath you draw is a lie. I have ways of finding out the truth.

LUCY touches CLARENCE's forehead as the lights on the left side fade to black and the lights display a flashback scene where CLARENCE's wife, MARY, is standing at a table about to eat dinner.

CLARENCE yells from the darkness:

CLARENCE

Sweetheart, I'm home!

MARY

Clarence! Oh I've missed you my darling.

CLARENCE enters.

MARY and CLARENCE kiss.

CLARENCE

And I missed you.

LUCY enters the light and walks among the scene unnoticed by anyone.

(CONTINUED)

MARY

You're always gone for so long. I'll have you know that I had to mend a hole in the chicken coop myself!

CLARENCE

Oh I'm sorry dear, but I wouldn't have been much help anyway. I'm a doctor, not a carpenter.

MARY

The best doctor.

She kisses his cheek.

CLARENCE

How are the chickens doing? God, it's been so long since I've had fresh eggs. You never realize the things you're gonna miss until they're gone.

MARY

I'm sorry dear. They haven't been laying much, they seem to be spooked or something.

CLARENCE

They probably hear the cannon fire.

MARY

Oh, I can't wait for this war to end so I can finally have my husband back. Thank goodness you're nowhere near the danger.

Beat.

MARY

Clarence? I know when you're keeping something from me.

CLARENCE

I'm sorry. You're right. I'm afraid I'm reporting for duty tonight. The Commander is ordering the presence of all of us, including medical personnel.

MARY is visibly affected.

LUCY is saddened at the similarity to her and RYAN's relationship.

(CONTINUED)

MARY

Darling, no. You can't!

CLARENCE

I'm sorry, I have no choice.

MARY

Yes you do, you can NOT go!

CLARENCE

Love, it's not that simple.

MARY

You're going to stay here, where it's safe!

CLARENCE

I can't! Soldiers... people will get hurt and I must help them. They need me.

MARY

And what about me? Don't I need you?

CLARENCE takes MARY's hand.

CLARENCE

I promise, I will be back.

MARY moves CLARENCE's other hand onto her belly.

MARY

We will be waiting.

The lights dim, save for a spotlight on LUCY and CLARENCE.

MARY exits and CLARENCE is alone. A-COMMANDER talks to him from off stage.

A-COMMANDER

Doctor Robert.

CLARENCE

Yes, Commander?

A-COMMANDER

I am ordering all medical staff to report for duty on the front lines. We need all the men we can spare for this battle.

(CONTINUED)

CLARENCE

But, sir. I'm not a fighter, I'm a-

A-COMMANDER

Soldier, you're enlisted in this man's army and will follow orders without question!

The sound of war can be heard.

The lights dim and return showing The battle of Lundy's Lane.

CLARENCE is terrified as a voice offstage yells:

A-COMMANDER

CHARGE!

CLARENCE yells in agony.

Sound stops. Spot on CLARENCE.

CLARENCE is crying. LUCY Steps into the light just before it fades to BLACKOUT.

Lights up on the original scene where LUCY is interrogating a bound up CLARENCE.

LUCY

You're not a monster.

CLARENCE

No, please don't... please... my wife... my child...

CLARENCE continues to incoherently beg.

LUCY

Your name is Clarence. You've risked so much. I believe I'm beginning to understand.

Long pause.

LUCY

You had no choice. I forgive you.

A moment of calm washes over the scene just before the DEMON outbursts.

DEMON

Oh you celestials never DO anything! You're all so high and mighty.

The DEMON enters the scene from the audience.

DEMON

And I thought my little puppet was doing such a good job.

He motions to the SOLDIER who is unfazed by his entrance.

DEMON

You, go kill yourself.

The mind-controlled SOLDIER exits.

LUCY

No! It can't be!

DEMON

That's right. I'm just going to have enjoy killing the both of you myself.

CLARENCE

What the hell is going on?

LUCY

I'm getting you out of here!

LUCY strikes at the DEMON who manages to block her hit and counter with a punch to LUCY's stomach. The DEMON grabs LUCY and tosses her across the stage into the darkness away from CLARENCE.

DEMON turns towards CLARENCE maliciously.

DEMON

I'll deal with you first!

The DEMON tries to grab and strike at CLARENCE who's training kicks in as he manages to evade his blows.

DEMON

HOLD STILL!

*CLARENCE lunges at the DEMON, knocking him back.
The DEMON yells in his frustration.*

LUCY

STAND DOWN!

LUCY runs back into the fray. They clash at centre stage. LUCY slashes across the DEMON's chest. While the DEMON recoils, LUCY rushes to CLARENCE and frees him.

LUCY

Quickly, I know somewhere safe.

CLARENCE and LUCY exit.

BLACKOUT.

15

A2.S7 - The Capture

15

Two CANADIAN SOLDIERS enter in a lightly forested area.

SOLDIER 1

I saw them heading this direction. It sounds like there's a big commotion happening-

LUCY and CLARENCE enter and stop when they see the soldiers.

SOLDIER 1

You there, halt! You're under arrest!

LUCY

No, you must leave! Turn and run back to your camp!

SOLDIER 2

Not without you!

The SOLDIERS walk toward LUCY and CLARENCE and attempt to arrest them, but LUCY resists and the four of them begin a small hand to hand fight.

(CONTINUED)

LUCY and CLARENCE nearly win, when THE C-COMMANDER enters with his rifle raised ready to fire.

C-COMMANDER

STOP OR I WILL FIRE!

BLACKOUT.

16

A2.S8 - The Plan

16

LIGHTS UP on The Canadian prisoners' tent. LUCY and CLARENCE are tied down to a stake in the ground.

LUCY

I'm sorry you were dragged into this. Are you hurt? Are you scared?

CLARENCE

Am I going to die?

LUCY

No, no not at-

CLARENCE

How can you say that when we are both tied up? I've already been captured once, and they weren't too nice to me then. I don't think they'll be as lenient the second time.

LUCY

No, they can't kill you. You're a prisoner! They have to use you for an exchange!

CLARENCE

An exchange. That was the plan before that other soldier dragged me out of here. You know, the one who killed himself on command? And who the hell was that other guy?

LUCY

The man I fought was a Demon. He deceived me. The soldier who brought you to me was his puppet.

(CONTINUED)

CLARENCE

A DEMON?

LUCY

Yes.

CLARENCE

And what does that make you?

LUCY

I am a Celestial.

CLARENCE

A Celestial? You mean, like, an Angel? Is God on our side?

LUCY

I don't know this *god* of yours.

CLARENCE

But I thought you were an angel.

LUCY

You said angel. Celestials are on no one's side. Right now we need to get out of here and stop that Demon. We must inform my master and contact the Synod-

CLARENCE

The Synod?

LUCY

The governing body of Celestials. With their aid we can stop this Demon from killing more innocents.

CLARENCE

Killing more innocents!?! Just an hour ago, you said you were going to kill *me*. Now there's a Demon who can control people's minds and you're going to *protect* me from him somehow? How can I trust you?

LUCY

You're right, again I'm sorry. I've been stationed here on Earth for about half a year. In that time I met a man.

(beat)

So when I learned of his death, and that it was you who did it - I'm sorry I dragged you into this. But right

(MORE)

(CONTINUED)

(cont'd)

now I-

C-COMMANDER

(From off stage)

-She will be tried as an American spy.

The C-COMMANDER enters the stage with KENDRICK behind him.

C-COMMANDER

Here she is Mr. Hackett. I have no control over what's going to happen to her tomorrow, but I'll give you both a few moments alone.

KENDRICK

Thank you.

The C-COMMANDER exits.

LUCY

Ken! We need to-

KENDRICK

You need to shut up! Do you have any idea what you've done? You promised me you had everything under control-

LUCY

Ken, you don't und-

KENDRICK

And you run off to find the boy's killer for revenge? Breaking into this base and revealing your true nature-

LUCY

WE FOUGHT A DEMON!

At these words, KENDRICK freezes.

LUCY

The Demon was the one who stole this man away and brought him to me.

KENDRICK

... a Demon?

(CONTINUED)

LUCY

Yes.

KENDRICK

There is nothing we can do about that now. To battle with him so openly could cause more irreparable damage to our secrecy. No one was to know we were here, not these humans, and especially not the enemy.

LUCY

But Ken, we must do something.

KENDRICK

We will.

KENDRICK draws a knife and cuts LUCY's binds.

KENDRICK

We are leaving.

KENDRICK steps towards CLARENCE brandishing his dagger.

CLARENCE

W-what are you doing?

KENDRICK

It's nothing personal.

LUCY

No, STOP!

KENDRICK

Lucy-

LUCY

If we escape at this hour, we'll be noticed. They'll assume you also a spy and will capture us both, delaying us even more. Leave now, alone. Make preparations for our departure. I will meet you back at the shop in the morning.

KENDRICK

And this man? He cannot be allowed to survive knowing our secret.

(CONTINUED)

LUCY

I'll take care of him.

KENDRICK

Be sure that you do. We can't afford to have any loose ends.

BLACKOUT.

17

A2.S9 - The End Game

17

LIGHTS UP on the set of the print shop.

KENDRICK opens the door into the shop and sees MADAM SMITH staring at a painting.

KENDRICK

Madam Smith? How did you... What can I do for you? I'm afraid we're not open.

MADAM SMITH

I am curious, who is this woman?

KENDRICK stands beside MADAM SMITH as they both admire the painting.

KENDRICK seems uncomfortable sharing this information.

KENDRICK

She... her name was Michelle, she cleaned pelts at a trading post in Montréal during the Seven Years War.

MADAM SMITH runs her hand across the face in the painting.

MADAM SMITH

She sure was exquisite. You must have loved her very much.

KENDRICK

What? No, you must be mistaken. She died over 60 years ago. I couldn't have possibly known her.

MADAM SMITH takes the painting off the wall.

(CONTINUED)

MADAM SMITH

Then why have the painting in the first place? If she's no one, then you won't mind if I-

MADAM SMITH smashes the painting across her knee.

KENDRICK

MADAM SMITH!

MADAM SMITH begins throwing things at KENDRICK.

MADAM SMITH

Tell me Ken, were you really in love or were you just exploring your lust?!

KENDRICK

MADAM SMITH PLEASE CALM DOWN! What has come over you?

KENDRICK restrains MADAM SMITH.

MADAM SMITH

Answer me Ken, how are you Celestials supposed to keep it together if you can't even keep it in your pants?!

MADAM SMITH falls limp in KENDRICK's arms.

KENDRICK

(frustrated and angry)

What is going on?

KENDRICK seats MADAM SMITH's body in a chair. The DEMON enters from the back of the shop.

DEMON

I'm surprised you haven't figured it out yet, Ken.

KENDRICK

It's you.

DEMON

It sure is.

MADAM SMITH wakes up and exits.

KENDRICK

Where is she going?

DEMON

Off the nearest bridge. I know it's a little dramatic but I can't help myself. Now, the place looks much better. Especially the painting of your French tart!

The DEMON takes off his jacket to reveal the sword at his hip.

DEMON

You really had everyone fooled including me until Lucy gave one of her feathers to that soldier!

KENDRICK

What are you doing in this realm?

DEMON

I SHOULD ASK YOU THE SAME QUESTION, KEN! Why are you two here meddling?

KENDRICK

We are not KILLING ANYONE!

KENDRICK slowly makes his way to a sword in the umbrella bin.

DEMON

Death. Love. It all affects people's lives drastically. My way is just a little more fun.

KENDRICK

I've had enough of this.

DEMON

And here we go.

KENDRICK draws the sword.

KENDRICK

Demon, you have broken the accords of the treaty that govern this world. I am appointing myself to capture you to await trial by the Synod.

DEMON

You can try.

The DEMON draws his sword and they begin to fight.

(CONTINUED)

DEMON

What are you going to do Ken? Kill me? Now that Lucy has exposed herself to the humans, there's no going back. I've watched you, you care for her more than you let on. Your star pupil hasn't even finished her training!

KENDRICK

If you've been watching, then you should know that she can easily deal with the likes of you!

DEMON

Oh but I won't kill her, oh no, not at first. I will BREAK her! Corruption will look good on her. THEN I'll destroy her!

KENDRICK

YOU WILL NOT HURT HER!

The DEMON and KENDRICK continue to fight.

The DEMON kills KENDRICK.

DEMON

Good, Ken. Now... play this game of existence to the end.

KENDRICK falls to his knees.

The DEMON laughs manically as he wildly slashes at KENDRICK's dead body as the lights quickly fade to BLACKOUT.

LIGHTS UP at the shop. The inside of the shop is dark as the door is slightly open.

LUCY arrives from outside and notices the door is open but the lights are out.

She cautiously approaches the door and as she opens it, the shop lights up revealing a strung up KENDRICK.

KENDRICK's wings are outstretched, red with blood

as feathers line the floor. A bloody message is carved on KENDRICK's chest reads, "COME PLAY".

LUCY unties KENDRICK's limp body and holds him in her arms.

LIGHTS slowly fade.

END OF ACT 2

ACT 3

19

A3.S1 - Deranged

19

Blackout onstage.

The DEMON stands alone in the dark as he speaks, facing the audience.

DEMON

Imagine if you will... a pet bird. It's locked up in a cage its whole life. Sure, it gets food and water but when opportunity presents itself, it will take that chance and fly away! Flying after being restrained for so long would feel amazing wouldn't it?

The DEMON is slowly lit from this moment on, brighter and brighter.

DEMON

That is what killing Ken was like. I spent so much time making humans kill each other that I forgot how it felt to drain the life out of something, but I love corrupting so much more. Pushing people to their unnatural states and watching them rip themselves apart. You may think I failed with Lucy... but you forget.

Now imagine that bird did escape. It would continue to flutter along the thread of its life until it reaches the end. A blink in the existence of this universe. Forgotten by everything and everyone. But you forget that (DEEP YELLING) I am immortal! Death is an

(MORE)

(CONTINUED)

(cont'd)

unnatural escape for the likes of Celestials and Demons.

That is why ending Ken felt so good. To cause such unnatural chaos is what I live for. What more permanent way to corrupt a Celestial, than to kill it? I will still have my cake... and it will taste... delicious.

BLACKOUT.

20

A3.S2 - The Synod

20

LIGHTS on the shop.

KENDRICK's body is covered in a blanket.

LUCY is speaking to a glowing crystal on the counter.

HIGH ANGEL #1

Lusarel. Contacting the Synod before the completion of your mission is highly unorthodox.

LUCY

I understand but this is important.

HIGH ANGEL #1

What do you have to report?

LUCY

Kendrael is dead.

HIGH ANGEL #1

Dead?

LUCY

We encountered a Demon residing on Earth and he has killed Kendrael. If something isn't done quickly, the Demon will go on killing more humans.

HIGH ANGEL #1

The information you have provided will be taken under consideration. Please stand by and await further orders. We will contact you in time.

(CONTINUED)

LUCY

Wait, no. This is urgent. We must act now!

HIGH ANGEL #1

Remember your place, Lusarel, and await further orders.

LUCY

No, it's time I take charge. I'm bringing him in myself, and you can try and stop me... if you're allowed to.

HIGH ANGEL #1

LUSAREL, DO NOT RISK-

Enraged, LUCY picks up the crystal, "ending the call" and is about to throw it. She sees KENDRICK's body and changes her mind. She removes the blanket on the top of the box to cover KENDRICK with when she notices the armour inside.

LUCY

Thank you, Ken.

BLACKOUT.

21

A3.S3 - The Game of Risk

21

LIGHTS up on the Shop.

The place is a mess and noises can be heard from offstage.

HIGH ANGEL #2 is kneeling over KENDRICK's body.

Enter HIGH ANGEL #1 from the back of the shop.

HIGH ANGEL #1

Lusarel is not here. She must have left hours ago.

HIGH ANGEL #2 stands up.

HIGH ANGEL #2

Kendrael is gone, the body is dead.

(CONTINUED)

HIGH ANGEL #1

He was one of our longest serving Observers.

HIGH ANGEL #2

This Demon must be strong. What should we do?

HIGH ANGEL #1

We must follow procedure. Secure the defiant and return to the Heavens.

HIGH ANGEL #2

But what of this Demon?

HIGH ANGEL #1

It cannot be known to the enemy that we were ever here. If the treaty fails due to the actions of the Heavens, then all the realms are at risk.

HIGH ANGEL #2

So we eliminate the Demon.

HIGH ANGEL #1

And any witnesses. I believe she's on her way to capture him right now.

HIGH ANGEL #2

Kendrael spoke highly of her. She could succeed.

HIGH ANGEL #1

She lacks focus and discipline. A result of her becoming more and more... Human.

HIGH ANGEL #2

Appalling.

HIGH ANGEL #1

We must leave now and find her.

HIGH ANGEL #2

Before she risks everything.

A low harmonious rumble dies into a high pitched noise as blinding white light signals the departure of the CELESTIALS then BLACKOUT.

LIGHTS UP in the forest clearing. LUCY is alone on stage in her armour and wings, armed with her sword. She faces the audience.

LUCY

I am Lusarel of the Celestial Realm. By the authority of the Synod, I appoint myself to arrest-

DEMON

(From offstage)

-and capture, blah blah blah. It was boring when Ken said it and it's bullshit now. You have no authority. If I know anything about the Synod, you're acting against them.

LUCY walks around the stage, 'looking' for the DEMON.

LUCY

You're right, I've turned my back on them. Those consequences I'll have to endure.

DEMON

Falling in love with humans, letting emotions weaken you enough to expose yourself and now turning your back on your own kind? What would your mentor think if he were alive to see you now?

LUCY freezes and the DEMON enters the scene.

LUCY

No. I've had enough of this. Right now it's just you and me.

DEMON

Right now...

LUCY turns around at the DEMON's words.

The DEMON and LUCY stand on opposite ends of the stage ready to fight.

DEMON

It's just you...

LUCY raises her sword.

DEMON

...and me...

The DEMON raises his sword.

DEMON

...and Clarence!

The DEMON steps back, allowing a mind-controlled CLARENCE to enter the stage.

The DEMON hands CLARENCE the sword.

LUCY

Clarence, what are you doing?

DEMON

Exactly what I tell him to do.

LUCY

You won't get away with this!

DEMON

How cliché. GET HER!

CLARENCE charges after LUCY.

LUCY tries not to harm CLARENCE but the mind-controlled CLARENCE is fighting to the death.

CLARENCE manages to overpower LUCY by locking blades.

LUCY

Clarence. Don't do this. Remember who you are!

DEMON

It's no use, he's deep under my control! You're wasting my time.

LUCY

Think of your wife! Think of your child! Remember it's all your choice!

(CONTINUED)

DEMON

Shut up! KILL HER!

LUCY

Deep down, I know you can hear me!

CLARENCE

AAAAHHHHHHH!!!!

CLARENCE wins the blade lock, knocking LUCY down on her knees, but CLARENCE swings wide and around to attack the DEMON behind him.

The DEMON catches CLARENCE's swinging arm, stopping his attack.

DEMON

Wrong choice.

The DEMON subdues CLARENCE and spins him around to face LUCY.

DEMON

I said you would be first.

The DEMON slits CLARENCE's throat with his own sword.

LUCY

NOOOOOO!

The DEMON throws CLARENCE's body down and away but keeps the sword.

DEMON

Clarence, Ken... Ryan. You're all alone now! How does it feel, to have all this blood on your hands?

The DEMON and LUCY fight.

DEMON

COME ON LUCY! Play this game of existence to the end.

LUCY

I'm done playing.

LUCY overpowers the DEMON and kills him.

DEMON

NOOOOooo!

LUCY runs over to the dying CLARENCE.

LUCY

Clarence, I'm sorry, I thought you would be safe-

CLARENCE attempts to speak through his last breaths.

CLARENCE

Lucy, you brought me back...

LUCY

And I will bring you back to your family. Just hold on.

CLARENCE

No. It's too late for me, but not for you, not for my family.

LUCY

No, you will see them again soon, we just need to get you-

CLARENCE grabs LUCY by the top of her armour and pulls her in.

CLARENCE

My wife, Mary... My child...

LUCY

I promise.

CLARENCE dies in LUCY's arms. A high-pitched noise begins to grow into a harmonious low rumble. A glorious display of light announces the arrival of two High Angels.

HIGH ANGEL #1

We found her.

HIGH ANGEL #2

She has a human in her arms.

(CONTINUED)

LUCY

This was one of the bravest men I've ever known. He tried to help me.

HIGH ANGEL #1

-and managed to get himself killed in the process.

HIGH ANGEL #2

What an irrational response to danger.

HIGH ANGEL #1

Regardless, it is dead.

HIGH ANGEL #2

As is the Demon.

LUCY

Don't forget about Kendrael.

HIGH ANGEL #1

Yes. The passing of Kendrael is a heavy loss.

HIGH ANGEL #2

Such sacrifices are made in the fight against chaos.

HIGH ANGEL #1

Lusarel, you managed to eliminate all witnesses to our presence here.

HIGH ANGEL #2

The enemy will never miss the Demon you killed.

HIGH ANGEL #1

Likely he was acting on his own. Either way, the enemy will deny ever ordering him here.

HIGH ANGEL #2

And the only humans who knew of your existence are deceased.

HIGH ANGEL #1

Kendrael notified us that you completed your training. However, with his death, your current mission is not a complete success.

(CONTINUED)

HIGH ANGEL #2

Therefore, it was decided by the Synod that you will be reintegrated before your reassignment.

HIGH ANGEL #1

Now stand and make ready for our departure.

LUCY

I'm not leaving.

HIGH ANGEL #1

What?

HIGH ANGEL #2

She said no.

HIGH ANGEL #1

She can't say no.

LUCY

I'm not going with you. I have a promise to keep.

HIGH ANGEL #1

Lusarel, disobeying the direct order of your mentor is exactly what led to his death.

HIGH ANGEL #2

Do you really want to make the same error in judgement again?

HIGH ANGEL #1

What could you possibly have left to do in this world?

HIGH ANGEL #2

There are no witnesses remaining.

LUCY

I have to ensure the safety of this man's family.

HIGH ANGEL #2

His family? To what end? This war will consume them all and if it doesn't, then the next one will.

HIGH ANGEL #1

They are a destructive people, doomed to end themselves.

LUCY

That may be. But they know it too, and in that lies the beauty of these people. Their mortality breeds this... love. It's difficult to explain, but they struggle in their lives through countless obstacles and challenges, and through sheer force of will and love, they survive. I think that's why we fear them. We envy them on some level.

HIGH ANGEL #1

Lusarel, the laws clearly state-

LUCY

Our laws state that we are to abstain from contacting this realm -- to protect it from our war -- and yet countless Celestials, including Kendrael and myself, constantly meddle in their affairs.

HIGH ANGEL #1

If we do not plant our spies, we will have no idea if the enemy is upholding their end of the treaty.

LUCY

Oh we are no better than the *Demons* who sneak around here. We use these people as pawns and they deserve better.

HIGH ANGEL #2

LUSAREL, you are not authorized to engage with the family of this creature.

LUCY

His name is Clarence, and I can do whatever I want.

HIGH ANGEL #1

You wish to stay?

HIGH ANGEL #2

You choose exile?

HIGH ANGEL #1

Remember, Lucy...

HIGH ANGEL #2

There is no going back.

(CONTINUED)

After a few tense moments, The CELESTIALS look at each other. A low harmonious rumble dies into a high pitched noise as a blinding white light announces their departure, leaving LUCY alone onstage.

LUCY drops to her knees, tired and exhausted.

FADE TO BLACKOUT.

23

A3.S5 - The Promise

23

SPOTLIGHT on LUCY standing alone on stage wearing KENDRICK's jacket.

She is holding CLARENCE's jacket in her hands.

She pauses for a moment as she composes herself before walking to a door and knocking.

MARY enters, visibly pregnant and opens the door. She is confused but realizes what is happening when LUCY hands her the jacket. She holds the jacket close, shares a look with LUCY and then cries.

BLACKOUT.

24

A3.S6 - The End

24

SPOTLIGHT on a tombstone.

LUCY enters and approaches it and stands behind it facing the audience.

LUCY kneels down and places a feather on the tombstone which reads RYAN WATKINS.

She rises and the lights fade.

BLACKOUT

END OF ACT 3 - THE END