

Richard

By

Vaughan Douglas Capstick

vaughanapstick@gmail.com

Music: overture

PAN UPWARDS OUTSIDE OF TENEMENT BLOCK

Household sounds of radio, TV, etc, people arguing

DISSOLVE TO:

INT/DAY-STAIRWELL

The sound of a medieval battle, galloping horses, the clashing of swords and shields and the screams of men fighting and dying.

C/U RICHARD

Richard appears feverish and has strange visions inside his head. He awakes abruptly and begins to talk into a SMALL voice recorder.

RICHARD

I have been studying how I may

compare

This prison where I live unto the

world

And for because the world is

populous

And here is not a creature but

myself, I cannot do it.

CALUM - an apparition from RICHARD'S mind but we only see his lower torso and legs.

CALUM

Yet, you'll hammer it out.

RICHARD fails to see or hear CALUM.

CALUM sits down besides RICHARD

RICHARD (CONT)

My brain I'll prove the female to

my soul,

CALUM
My soul its father.

RICHARD
And these two beget,

CALUM
A generation of still-breeding
thoughts

RICHARD FINALLY SEES CALUM

RICHARD (CONT)
And these same thoughts?

CALUM
People this little world. In humours

RICHARD
Like?

CALUM
The people of this world.

PULL OUT FROM CLOSE UP TO MEDIUM WIDE

CALUM moves towards the edge of the stone landing and stares down into the stairwell. RICHARD observes him then follows the same action.

The source of light coming from the window diminishes and the stairwell looks cold and grey.

DISSOLVE TO

Two large doors are pulled open. RICHARD appears with CALUM. They step outside and the doors close behind them.

EXT/DAY- HARBOUR AT LOW TIDE

RICHARD peers out across the muddy waters of an estuary. Moves warily across the mud followed by CALUM and gazes out across the estuary to the silhouette of a medieval tower on the horizon. RICHARD bends down and pushes one of his hands through the surface of a muddy pool of water and raises his hand to stare at the mixture of wet gravel and mud. He raises his head as he hears a lullaby being sung. Standing up he sees the figure of a maiden moving across a wooden bridge spanning the moat of the medieval tower. She moves onto a narrow path between trees outside a medieval castle wall.

RICHARD traverses the bridge with CALUM. RICHARD continues to hear a soft voice singing a lullaby. RICHARD and CALUM move along the path between the trees following the footsteps of the maiden. Peering from behind the flinty wall of a turret RICHARD sees the maiden sat on some stone steps by a wooden door cradling a wrap of blankets. She is singing the lullaby.

ISABELLA

(Sung) For no thought is contented. The
better sort, as thoughts of things
divine, are intermix'd....

RICHARD moves from his place of concealment and moves towards the maiden.

RICHARD

Anne?

ISABELLA

Ti's not the name that I was given.

RICHARD reflects for a moment.

RICHARD

Isabella?

ISABELLA

As thus!

RICHARD draws closer until he stood looking over her. ISABELLA looks up at RICHARD.

RICHARD leans forward to look at the face of the babe that Isabella is cradling and sees his own image where the head should be.

V/O

Come little ones! Come!

There is a strange image of a Minotaur type figure that RICHARD first saw in his feverish state in scene 1.

The image suddenly dissolves.

EXT/DAY - ARCADIA AND THE WITCH

RICHARD finds himself in a dank gothic dungeon peering out through the rusted bars of an arched window. Outside sits a woman knitting what appears to be a net. RICHARD looks out

at the scene.

RICHARD

And then again, old woman?

The woman continues with her work but replies to RICHARD'S request.

WITCH

Full well you know, Richard. It is as hard to come as for a camel to thread the postern of a small needle's eye.

The WITCH temporarily stops knitting and looks at RICHARD.

WITCH CONT'D

Beware, Richard. Life is there for the losing before thy crown is anointed by another's hand. Some things you do not govern.

The WITCH turns her attention back to knitting.

WITCH CONT'D

Thoughts tending to ambition, ah, they do plot unlikely wonders.

WITCH CONT'D

The witch looks up and sees Calum walking towards her. She places a veil across her mouth.

By the prick of my thumb, something wicked this way comes.

Calum draws close but stops to observe the action and focuses his attention on Richard.

RICHARD has been listening intently to the WITCH but now sees ISABELLA walking towards him. She arrives at the arched window and raises herself onto its ledge so that she stands above RICHARD. RICHARD becomes distressed. ISABELLA lowers herself down to RICHARD and places her hand through the rusted grill of the arched window. She reaches through the rusted bars and removes RICHARD'S hat and coat before tracing the outline of the scar on RICHARD'S face with her finger.

ISABELLA

My love. No thought is ever contented.

RICHARD bows his head in his continued state of distress

ISABELLA (CONT)

My love. No love is contented.

ISABELLA waits for a reaction from RICHARD and continues to try and comfort him until RICHARD eventually raises his head and repeats her words.

RICHARD

No love is contented. No love is contented.

RICHARD reaches through the rusted bars to touch ISABELLA.

ISABELLA still has her hand on RICHARD'S face.

RICHARD (CONT)

No love is contented...

POV ISABELLA. RICHARD HAS DISAPPEARED AND SHE IS LEFT WITH HER HAND IN MID AIR WHERE RICHARD'S FACE HAD BEEN

EXT/DAY - THE SLOPE OF A HILL

SUPER WIDE SHOT

RICHARD and CALUM can be seen moving on the lower part of the hill's slope.

ABOVE THEM IN THE SKY IS THE IMAGE OF ISABELLA STILL LOCKED IN HER POSITION AT THE ARCHED WINDOW. THE SHOT SLOWLY FADES.

EXT/DAY - THE LOWER SLOPE OF THE HILL

There is music. A loud rhythmic beat of a carnival or market place. CALUM appears in shot followed by RICHARD. They both stop and stare out across an unknown vista. CALUM exits followed by RICHARD.

EXT/DAY - BRIDGE

Music is continuous. CALUM walks out onto a long wooden bridge across water. RICHARD appears behind him then stops.

RICHARD

Wait!

CALUM stops and turns to face RICHARD

RICHARD (CONT)

Beware of butterflies that float before your eyes.
 A thing so light in its appearance,
 Can make a sharp mind idle.
 When tricksters pose as prophets,
 And ply their trade to separate us from wealth.
 Our senses, scattered like seeds on winter's land,
 The palest of blooms,
 Flowering out of season.
 And all the while death waits in line,
 Patiently biding his time.

RICHARD draws a flick knife and flicks it open. Approaches CALUM.

RICHARD (CONT)

A dagger is a simple thing.
 From its hilt to its tip,
 It has but one purpose.

RICHARD draws closer to CALUM in a threatening manner. When he is close to CALUM he closes the knife and passes it to CALUM before moving off along the bridge. CALUM accepts the knife and stare after RICHARD as he leaves.

EXT/DAY - OVERLOOKING A THEME PARK

Music is continuous from previous two scenes

THERE IS A FERRIS WHEEL. STATIC AGAINST THE SKYLINE.

WIDE LOW LEVEL SHOT RISING AS CHARACTER MOVES FORWARDS.

RICHARD moves into frame and walks toward a low parapet wall which he climbs on to and stands to stare at the Ferris wheel.

EXT/DAY - ENTRANCE TO THEME PARK

The CONMAN is looking over his shoulder and halts at the entrance to a theme park. He carries a suitcase and blanket roll in the tradition of an American bagman. He looks back towards the two figures in the distance walking towards him. Fearful of being confronted by the figures the CONMAN hurriedly moves inside the theme park to look for shelter.

CONMAN
 Cut from the crowns of kings! Forged
 then hammered into place! Nails,
 ladies and gentlemen. Nails!

RICHARD and CALUM appear.

CONMAN (CONT)
 Watch the vain
 weak nails...

RICHARD and CALUM circle the CONMAN before settling into
 place.

CONMAN (CONT)
 Watch how these vain weak nails may
 tear a passage through the flinty ribs
 of this hard world!
 And for they cannot?

CALUM
 (to Richard)
 Die, in their own pride.

RICHARD
 (Gazing about the amusement park)
 My ragged prison walls.

CONMAN hurls the nails high into the air. There is a pause.
 The nails do not materialize. CONMAN removes his hat and
 offers it to Richard and Calum for a reward for his trick.
 Richard and Calum are unmoved. Calum walks away. Richard
 still searching the sky for the nails turns his attention to
 Calum. Gazes after him before following him.

CONMAN looks relieved and replaces his hat on his head. The
 nails begin falling from the sky. CONMAN protects himself
 against the nails before gathering up his things and
 hurriedly moving out of shot.

EXT/DAY - HILL WITH STEPS

RICHARD and CALUM appear at the top of steps and pause. Below
 them is a church.

PRIEST
 Beggars, ladies and gentlemen!

RICHARD reacts to the voice and heads towards it followed by CALUM.

EXT/EARLY EVENING - GARRISON CHURCH

A man, PRIEST, is practicing his sermon. He is blind and carries a cane. He is accompanied by his assistant, PRIESTESS, who acts as his eyes

RICHARD and CALUM APPROACH

PRIEST (CONT'D)
Fools, ladies and gentlemen! Sat in
stocks! The last refuge of shame!

PRIESTESS
(to the priest)
Someone's coming.

The PRIEST stops his rehearsal.

RICHARD
(to Calum) (referring to the Priest)
Thoughts tending to content do flatter
themselves that they are not the first
of fortune's slaves.

Priest has been listening and moves closer to Richard's voice and slaps his cane against Richard's shoulder. Then moves closer by working himself along the cane as a guide.

PRIEST
(to Richard)
Nor shall they not be the last,
brother!

Priest moves away from Richard and back to his original setting near the Priestess.

PRIEST (CONT)
(Looks to the heavens)
Hear me Lord,
that these are of the many.
Yea! And though there are others

touched by the shadow that moves
 towards the valley of the meek!
 And in their weakest hour so must
 they sit there, awaiting judgment!

CAMERA PUSHES UP TO THE SKY

EXT/NIGHT - TUNNEL ENTRANCE

CAMERA PULLS DOWN FROM THE SKY

A man, DEVIL, is leaning against an old fashioned lamp post which is the only visible source of light. He produces a pocket watch from his pocket

DEVIL

And in this thought, brethren, in
 this very thought, they find a
 kind of ease with me.

Richard and Calum come into view descending a slope that leads to the tunnel entrance.

Calum leads Richard past the Devil and into the tunnel. The Devil follows before placing himself by a gate at the tunnels' entrance.

DEVIL (CONT)

Bearing their own misfortunes on
 the back of such as have before
 endured the like.

The DEVIL continues to stare for a short while as Richard and Calum descend through the tunnel.

INT/LABYRINTH - ARCHES OPPOSITE THE ROUND TOWER IN OLD PORTSMOUTH

Richard and Calum find themselves moving through a strange ancient labyrinth full of shadows and echoes of the voices of previous characters from earlier scenes.

EXT/NIGHT - ROUND TOWER PORTSMOUTH

High up on the parapet of the round tower stands the figure who appeared to Richard in the opening scene and Isabella's mirror.

MONSTER

Sometimes am I king!

Richard and Calum enter a courtyard below the Tower.

RICHARD

Then treasons make him wish himself a beggar!

MONSTER

And so I am...And so I am.

RICHARD

(to Calum) Then crushing penury persuades him he was better as a king.

CALUM

(to Richard) then he is king'd again?

Monster appears the doorway of the Tower. Then leaves the Tower to stand in the courtyard opposite Richard.

MONSTER

And by and by think that I am unking'd by such ill luck. And straight, am nothing.

The shadowy figures and voices that have been disturbed from the Labyrinth begin to descend into the courtyard and move in to destroy Monster who is powerless to stop them.

RICHARD

(to Calum) Thus play I one person in many people and none contented.

Richard moves close to Calum and places his hand on Calum's shoulder.

But whate'er I be. Nor I nor any man that but man is, with nothing

shall be pleased...

CALUM
...till he be eased with being
nothing, Father?

Richard half attempts to withdraw as Calum stabs him with the flick knife he gave him on the bridge. Richard recoils and staggers until he is sat slumped against a wall in the same position as he was in his opening shot in the hallway. As the life drains from him Calum calmly stalks his prey and sits down alongside Richard so they assumed their first positions together from their opening scene.

Calum reaches inside of Richard's coat pocket and takes out the voice recorder Richard had used in the opening scene and begins to record.

CALUM
I have been studying, how I may
compare this prison that my father
built for himself unto his world.
And now that world is less populous
by one, I think, I have it figured
out.

CALUM stares straight into the camera as it slowly zooms in.
Calum holds this stare and clicks the recorder off.

CUT TO BLACK

THE END