

THE JOURNEY

Based on "The Journey" by Jimmy Smyth

EXT. HARPER'S HOUSE - EVENING

OPEN on . . .

The sun setting, it casts a glow on the green hills with flowers that threaten to bloom.

Howling winds VIOLENTLY shake the clothing line that hangs from an oak tree and the HARPER PROPERTY.

A tiny SHED is assembled in the back. Two chickens, a goat and a couple pigs fill the lot. They wander haphazardly through the cage, fighting the treacherous winds.

INSERT CLOSE UP:

A pair of dirty, unkempt feet stand on the tips of their toes wrestling the cold weather.

BACK TO SCENE.

TILT UP -- from body to face -- to reveal a women's long and tattered dress. ANNIE HARPER'S tired BLUE eyes shine with determination.

Her hair dances in the wind as she struggles to collect the dry rags. They WHIP against her, yet she pulls through.

She wraps the dry clothes against her body, hoping to keep in the warmth. She walks to the back door.

Annie pulls at the handle, but the door is jammed shut. With rags in hand she runs to the front door. She pushes, hard. Annie steps inside.

INT. HARPER'S HOUSE - CONTINUOUS

She shudders from the cold but is welcomed by the warm fire in the fireplace. She smiles a tired smile as she looks upon her youngest children, SHEILA HARPER (9) and MICHAEL HARPER (11).

She drops the laundry on top of one of the THREE BEDS. Annie lets out a SIGH of relief, as she attempts to catch her breath.

Her eyes scan the room.

ANNIE
And Mary? Seamus?

SHEILA AND MICHAEL
Not here.

ANNIE

Hmm.

Inside the house is not much different from the dilapidated exterior. The walls that were once covered in plaster appear as if they are days from falling apart.

The space is confined to one room that holds the bedroom, kitchen and living room.

A pot of boiling potatoes hangs from a bar above the modest fireplace; where the bread bakes below over a bed of hot coals.

Much like the rest of the Harper house, the roof is in desperate need of repairs -- ridden with holes and faulty beams.

Along the rafters hang a vast array of meats and sausages as well as salted herrings and rabbits.

In the eating area sits a PLANK TABLE where the youngest of the Harper's sets the table. Sheila with RED BRAIDED HAIR and worried BLUE EYES carefully arranges a fork beside one of the plates.

Annie places a few ruthless strands of hair behind her ears.

Sheila quickly glances at Michael, with RED HAIR and BLUE EYES to match, who mirrors her look of worry. He subtly shakes his head as if anticipating her questions.

SHEILA

(softy)

Any sign of Da?

Annie glances at Sheila and sits on one of the beds beside Michael.

As she folds the clothing, she CLEARS her throat and forces herself to smile. A ball of energy, his foot tapping on the floor and fast-moving hands, Michael helps his mother fold.

ANNIE

(cheery)

Mary and Seamus should be home any minute.

Sheila stares back at her mother, concern etched all over her little, young face.

ANNIE (CONT'D)

That's a right pretty table you've set my girl.

Sheila, with shaking hands doesn't look up to her face her mother.

SHEILA
Do you think Da will . . .

Annie stands and cautiously removes the bread from the coals and onto the table.

ANNIE
(reassuringly)
No, of course not.

Michael walks over to pour water into a chipped mug.

ANNIE (CONT'D)
Not now anyway . . . You're much too young to be sent away from home.

He takes a long drink and grins wide.

MICHAEL
(smug)
I work, and I'm only eleven!

Annie CHUCKLES.

ANNIE
And what would I do without my little man?

She rolls up her sleeves and stores away the clothing.

ANNIE (CONT'D)
(to Michael)
I wish you'd attend classes, as you should --

MICHAEL
Ma!

ANNIE
Every time I bump into Father Kennedy in the village, he always complains about you.

Michael's brow furrows in annoyance.

MICHAEL
Ah, that nosy Father Kennedy should mind his own bloody business!

Annie wipes her hands on her dress and places her hands on her hips.

ANNIE
MICHAEL! I'll not have such
disrespectful talk spoken under
this roof!

Uncomfortable with confrontation, Sheila makes herself small and shrinks beside a corner.

MICHAEL
But Ma -- I can already read and
write. Why should I waste my time?

Annie takes a couple steps closer to her son. She looks at him, dead on. She lifts her arms and hands in a grand gesture to encompass the cottage in its entirety.

ANNIE
Because education will lift you out
of all this.

Beat.

Her faced pained with all the desperation she kept hidden. Michael stands still, sadness painting his delicate features.

The front door bursts open, and MARY HARPER (17) and SEAMUS HARPER (16) walk in.

Mary is BEAUTIFUL despite her haggard appearance from the long day's work. She like her siblings has RED HAIR and BLUE EYES. Seamus's weary countenance, along with his DISHEVELED HAIR makes him and Mary a matching set of overworked kids.

The freezing air rushes in. Sheila hugs herself, shielding her tiny frame from the cold.

SHEILA
Oh shut the door quickly!

Mary and Seamus set their weight against the door to keep the icy air from slipping in, Michael joins them and the door closes shut.

MARY
Jesus, I'm frozen stiff!

SEAMUS
It's fierce out there!

Annie steals a glance at the old clock on the shelf.

ANNIE

You're late.

The siblings greet each other. Seamus pats Michael and on the back and pinches Sheila's cheek. Mary gives Michael a hug and playfully tugs on Sheila's braid.

She gives Sheila a basket to place on the table. Seamus and Mary remove their coats and hang them on a hook.

MARY

That nasty old hag, Mrs. Keller
kept me going Ma.

Mary walks over to give her mother a kiss on the cheek.

MARY (CONT'D)

You know how she is every Saturday.

Seamus does the same -- a quick peck on his mother's cheek. They hand their wages to her and she holds on their hands a little longer, a kind and loving gesture.

ANNIE

Go on, get warm you two.

Mary and Seamus walk over to the fire.

SEAMUS

Da not in yet?

Annie places their earnings in a jar. She stares longingly at her husband's chair by the fire. It's empty.

ANNIE

Da should be in any moment.

Mary rubs her hands together, keeping them close to her body.

MARY

Da won't be home as long as he as a
penny in his pocket Ma. He'll be
paid today and you can be sure all
of his wages will be spent in the
boozer.

ANNIE

Hush Mary. Don't talk about your Da
like that! He works hard for his
family, he does.

(pause)

It's not your place to criticize
your parents.

Mary SCOFFS and walks over to the table and lifts open the basket, revealing a PORK PIE, a LOAF OF BREAD and some SUGAR. Skeptical, Annie arches her brow.

MARY

The Missus let me have them. Made this week they were.

ANNIE

That was kind of her, Mary.
(to Sheila)
Cut the apples and let's put in a couple spoons of sugar and stew them after dinner.

INT. HARPER'S HOUSE - LATER

The children lie sound asleep in their beds, while Annie and Mary clear the table. Seamus sits by the window.

SEAMUS POV: He looks out at the dark sky as the clouds roll in, not a star in sight. He scans the front yard. His father is no where to be seen.

BACK TO SCENE.

Annie follows Seamus's gaze out the window. She fidgets with her hands, nervous.

ANNIE

Perhaps I should take a lamp to the end of the lane and look out for your father.

SEAMUS

It's blowing so hard out, Ma. Anyway, Da can see the light in the window and the lighthouse will help.

She SIGHS, giving in. While clearing the table, Mary perks up.

MARY

I heard the new shoe shop in the village has jobs available. I'd love to work there.

ANNIE

Oh, Mary dear. Y'know how hard it was for your Da to get you the job. If Father Kennedy hadn't put in a good word for you--

BAM! Mary slams her hand on the table. Seamus turns to attention.

MARY
I'm sick of being bullied by that
old bitch!

ANNIE
Hush, now. You'll wake the
children.

LOUD SNORING fills the room. Mary lowers her voice down to a WHISPER.

MARY
I'm nothing but a slave! I'll never
amount to anything, Ma.
(sighs)
There's a big world out there and I
want to be a part of it.
(pause)
Not spend my life here.

Annie's face falls, but she quickly recovers.

ANNIE
Really, Mary. I don't know what's
come over you girl.

Looking at her daughter, her stare hardens. Seamus walks over to sit down and pats her shoulder.

ANNIE (CONT'D)
This kind of talk will lead you to
a sorry end, you can be sure of
that.

MARY
Is it a crime to want to be better?
To have more?

SEAMUS
There are jobs at the harbor. I
could put in a good word for you,
if you like.

MARY
You must be joking?

She stands and ruffles his hair.

MARY (CONT'D)

(scoffs)

I'll not be gutting any herring,
that's for sure. Tomorrow I just
wanna spend the day

(pause)

(lying)

With Jen and Shirl.

Annie crosses her arms.

ANNIE

Uh-huh.

SEAMUS

(snickering)

Right, with Jen and Shirl?

Mary pinches Seamus on the arm.

MARY

Haven't seen them in ages, Ma.
Shirl's a waitress now, said she
could get me fixed up if I want.

Annie isn't convinced.

ANNIE

I expect dinner to be ready when I
get home.

Mary mumbles an "Mhmm" as she walks off to bed. Seamus
LAUGHS, but soon his laughter turns into a LONG YAWN.

SEAMUS

I gotta get enough sleep for work
tomorrow.

ANNIE

Work? We attend church tomorrow, or
did you forget?

Seamus rubs his tired eyes.

SEAMUS

After mass, Ma. Mr. Chambers said I
could pick up some overtime.

ANNIE

Well, good on ya' my boy.

EXT. KILBARRA - NIGHT

The wind WHOOSHES by every little cottage, terribly shaking its weak walls.

Up high on the cliffs, the only light that is seen is that of the LIGHTHOUSE in the middle of the Lough.

DEAFENING AND AMPLIFIED the waves CRASH against the rocky shoreline.

CUT TO:

EXT. HARPER'S HOUSE - MORNING

Annie tightens the shawl around her shoulders. She walks to the shed and opens the door, letting the animals roam free. Her hand gripping the pail, she tosses the scraps of last night's food to the ground and the animals scurry to eat.

She takes a slice of stale bread, tears it and feeds it to the chickens. Frantically they peck at the bread.

She tosses the remaining scraps and bread to the goat and pigs which they both devour. Annie eyes the goat's udder and her now empty pail, eager to get to work.

INT. HARPER'S HOUSE - CONTINUOUS

Pail full of goat's milk, she sets it on the table. She begins her morning routine.

SERIES OF SHOTS:

- Annie lights a fire.
- She puts fat on the hot skillet.
- Masterfully, she fries a few slices of bread.
- She pours water in a large rusted teapot.
- The water BOILS, as she sprinkles in the last of the tea leaves.

BACK TO SCENE.

Sleepily, Mary wanders around the room.

ANNIE

On our way to mass be sure to give this to Mrs. Finnegan at the shop and make sure she writes it in her book.

Annie hands her daughter a note with money inside.

ANNIE (CONT'D)

And while you're at it, get us a packet of tea on tick, Mary.

MARY

(groggy)

Will do, Ma. The old bat will be thrilled to get her bill paid.

Mary YAWNS as she stretches her arms above her head.

MARY (CONT'D)

She'll be begging me to take more stuff so that we remain indebted to her.

ANNIE

Now, now, my girl, it's the Sabbath. Let's think nothing but good thoughts today.

EXT. KILBARRA - WALKWAY - MOMENTS LATER

The Harper family are dressed in their Sunday best. The hair on their heads was perfectly quaffed. Donning their warmest winter wear, they trek on. Mary looks rosy, her lips slightly redder than usual.

They walk the two mile stretch along the other village folk who are attending church. Mary deviates a little from the path and walks to Mrs. Finnegan's shop.

INT. MRS. FINNEGAN'S SHOP - CONTINUOUS

The door opens with a LOUD CREAK, as Mary walks in. Standing behind the counter, MRS. FINNEGAN, glares at Mary, her head held high. The CIGARETTE dangles from her lips, which form a thin line.

MRS. FINNEGAN

You planning on buying something?

Inside the store, VARIOUS PRODUCTS and KNICKKNACKS line the shelves that fill the walls.

MARY

And a good morning to you, Mrs. Finnegan! Just here to clear our account as we always do.

Mary smiles so wide, her cheeks hurt. Mrs. Finnegan snatches the note from Mary's hands.

MRS. FINNEGAN

(nonchalantly)

We have some nice hair pins, just in.

Mary leans over just a bit to write in the ledger.

INSERT CLOSE UP:

Mary writes in a delicate scrawl "PAID IN FULL" and signs her name.

BACK TO SCENE.

MARY

Can't. Beauty needs no adornment, Ma always says.

MRS. FINNEGAN

Then she has no doubt overlooked the rouge on your lips and cheeks. We have quite a demand for cosmetics, are you interested in anything?

MARY

I-I'm not. I don't.

The shopkeeper looks at her knowingly, as Mary shifts her weight on her feet. Mrs. Finnegan takes a few sweets and places them in a bag.

MRS. FINNEGAN

For the children.

MARY

And a small packet of tea, if you please?

As Mrs. Finnegan turns her back to look for the tea, Mary signs the debt book once again. The sale-savvy businesswoman turns to face her again and hands Mary the tea. Mary places the tea and sweets into her bag.

MRS. FINNEGAN

I must say I'm sorry to hear about Mr. Harper's stroke of bad luck.

MARY

Bad luck?

Mrs. Finnegan shuts the debt book and leans over the counter, her head propped up by her arm.

MRS. FINNEGAN

'Tis a whale of time your old man had -- you know how he loves to use those fists of his.

Mary looks at Mrs. Finnegan -- her face full of unanswered questions.

MRS. FINNEGAN (CONT'D)

Had a drunken brawl last night over that strumpet, Gertie. Did the other fella quite a bit of damage, I hear. Thirty days in lock up for assault and disturbing the peace, I believe.

(sighs)

That man is a cross to bear, to be sure--

Mary BOLTS out the door.

INT. CHURCH - CONTINUOUS

Mary hurries in, making her way through the droves of churchgoers trickling in. She finds Sheila sitting in a pew. She bites her lip, hesitating she goes off and sits with her.

EXT. CHURCH - CONTINUOUS

Seamus and Michael run up to a row of vehicles parked in front of the church. Michael WHISTLES in appreciation.

A GUARD eyes them suspiciously as a puff of SMOKE leaves his lips -- a cigarette in hand.

MICHAEL

Just wanna have a look, Mister.

GUARD

Look, but keep your mitts off, you rascals.

Seamus SCOWLS, at the sound of the offensive nickname. The church BELLS go off. **RING! RING!**

GUARD (CONT'D)
Off you go lads!

The guard leans against one of the cars and continues to smoke his cigarette. The boys walk toward the church.

MICHAEL
(to Seamus)
Is he some kind of heathen?

A straggler, later to church and over hearing their conversation, responds.

CHURCH STRAGGLER
He's a sinner, and we know where
he'll end up. We should give him a
good thrashing, deserves it.
(chuckles)
Too bad yer old man, Paddy is in
the lock up for the brawling.

Both Seamus and Michael stop in their tracks.

CHURCH STRAGGLER (CONT'D)
He would be the right one to teach
that uppity bastard a lesson.

Seamus clutches onto Michael's arm, guiding him inside.

SEAMUS
Don't tell Ma yet.

Michael nods in agreement.

INT. CHURCH - CONTINUOUS

The Harper children sit in the pew surrounded by dozens of people, glancing and INDISTINGUISHABLY WHISPERING in their direction.

HARPER CHILDREN POV:

They catch their mother talking to FATHER KENNEDY, a scraggly old man as she places her hand on her chest, head down.

BACK TO SCENE.

Annie looks up and catches their stare, they quickly look away. She makes her way to the children and is ambushed by a lot of eyes ogling her.

With her head held high, Annie sits with her children. Her back is as stiff as a board. Sheila takes her mother's hand in hers and grips it, tight.

One by one, the Harpers' heads are downcast, weighed down by the embarrassment.

EXT. CHURCH - LATER

The Harpers each go their separate way. Michael tags along with Seamus, who walks hand in hand with his girl LINDA (16).

The Harper women walk away from wandering eyes and open ears. Annie sucks in a breath to keep her lips from quivering.

ANNIE

I spoke to Constable Brice, he said the best thing will be to carry on as usual since there's nothing we can do about your Da.

She stops ABRUPTLY her breath shaking.

ANNIE (CONT'D)

I-I don't know what to do.

Nauseous, Annie clutches her stomach.

SHEILA

You okay, Ma?

ANNIE

The matron will be expecting me at the hospital. I ne--

MARY

Let them find someone else to do their damn laundry!

(softer)

You should go home, Ma. You need rest.

Annie straightens up and dusts off her dress.

ANNIE

I'll carry on Mary.

MARY

STOP BEING A BLOODY MARTYR!

Sheila clutches onto Annie's arm as Mary storms off in the opposite direction.

EXT. KILBARRA - WALKWAY - MOMENTS LATER

Mary angrily STOMPS through the worn pathway. GERALD FEGAN, Mary's cousin (20) slows his BICYCLE as a smile creeps on his face. He hops off and walks the bicycle, alongside her.

GERALD
Going my way, Mary?

Her rage dissipates at the sight of the SHINY bicycle.

MARY
Depends which way you're going.

She gingerly touches the handlebars.

MARY (CONT'D)
When did you get this contraption?

GERALD
Since I've been working full time,
helping Da with deliveries.

He eyes her and smiles wide.

GERALD (CONT'D)
Want a ride?

She smiles back.

MARY
(teasingly)
I don't know . . . If your bicycle
is anything like you, it's bound to
draw my blood.

GERALD
C'mon Mary, we were kids then! I'm
so sorry!

An mockingly apologetic expression crosses his faces, causing them both to LAUGH.

GERALD (CONT'D)
Hop on!
(pause)
Where to, Mary?

MARY
To Jen's.

GERALD
To that slut's house?

Shocked by his vulgarity, Mary looks at him, mouth agape.

MARY

Don't you dare talk about my friend
like that! You have no right.

She walks a little faster creating distance between them, but he catches up to cut her off.

GERALD

Look, I'm sorry Mary -- just tryin'
to protect ya that's all.

He places a loose strand behind her ear, she stands stiff clearly uncomfortable.

GERALD (CONT'D)

You're too bloody innocent.

She smiles a small smile as he helps her get on the back of the bicycle. The KELLER'S, wealthy family and Mary's employers are seen stepping out of a BRAND NEW CAR. Gerald and Mary ZIP PASS by them on the bike as the Keller's walk out not even acknowledging them.

MARY

(yelling)
Snooty sods!

GERALD

Bugger them!

He looks down to his waist, smiling a little too wide and a little too smug as Mary holds on tight.

INT. KELLER HOUSE - MORNING

Frilly white curtains are opened by Mary's calloused hands to reveal a BRIGHT LUMINESCENT SUN.

The Keller's residence is bigger and much more furnished than the Harper's meager home. It's a proper home with enough rooms to home a tiny squadron. Mary works tirelessly from morning to night, cleaning every nook and cranny within the house.

SERIES OF SHOTS fast and successive -- one after the other. REPEATED over various days --- show Mary in DIFFERENT CLOTHING.

- She sweeps and scrubs.

- Mary dusts and polishes the floor.

- She washes the clothing. She irons the clothing.
 - Mary steals a bite to eat with house chef, BLOTCHY and PUDGY, BIG LUCY.
 - Mary clears the table and washes the dishes.
 - She polishes a row of shoes that are left for her.
- END SERIES OF SHOTS.

INT. HARPER'S HOUSE - NIGHT

Mary collapses on a bed and YAWNS, her family already joined at the dinner table.

MARY
I can't stand it Ma, I'm telling
you; I just can't work for the
Keller's anymore.

Annie stands and prepares tea.

ANNIE
Now, now, Mary. I was almost half
your age when I joined the herring
girls.

All attention is on Annie.

ANNIE (CONT'D)
I had nowhere to go after Ma died
and not a penny in my pocket.
(pause)
Real hard it was, but I was
grateful for the work, still am.

She takes a moment to look at her hands, scarred and roughened by years of work. Seamus glimpse at her hands and his stare hardens.

SEAMUS
I don't know why you don't leave
that place, Ma. We work now and we
can manage, even if Da doesn't pull
his weight.

The children nod in agreement.

ANNIE
Your Da's had a bit of bad luck,
that's all. It's not his fault . .
. He does his best.

MICHAEL
He's in jail.

ANNIE
He just happened to be in the wrong
place and got blamed for something
he didn't do.

Mary sits up.

MARY
There's a police report with
witnesses testifying, all pointing
their fingers at Da!

SHEILA
(timidly)
How was Da?

ANNIE
Breaks my heart to see him behind
bars, with all those criminals; my
poor Paddy.

Mary SCOFFS LOUDLY as she lies back down and wraps herself
under the covers.

EXT. HARPER'S HOUSE - MORNING

A set up of a lit fire, a TUB of brine, EMPTY BUCKETS,
KNIVES, WATER and a SACK OF SALT sit in the backyard.

The Harper children attempt to separate the pigs from the
piglets.

Gerald strides in on his bike.

GERALD
That time of year, huh?

Michael's and Sheila's eyes widen at the sight of the bike
and run over.

SEAMUS
Yep.

MICHAEL
Can we ride it?

SHEILA
Can we?

He glances over at Mary and back to Seamus.

GERALD
How 'bout after we finish?

The children grin at the prospect.

GERALD (CONT'D)
Need a hand?

SEAMUS
Sure, thanks.

The men stun the pigs and slit their throats, while the girls set the buckets to catch the blood. Entrails are removed as the liver and kidneys are set aside. The intestines are rinsed and stuffed and placed on a tray.

The boys split the pigs right down the middle, setting them flat. All together they rub in salt in both the flesh and skin.

Linda walks on over to see the gang practically finished. She smiles at Seamus and bats her lashes.

LINDA
Hard work, Seamus?

At the sound of his name from her lips he perks up and returns the smile.

SEAMUS
Hardly.

Mary shoves Seamus on the shoulder and rolls her eyes. Michael chases Sheila, bloody hands and all.

Everyone makes a run for it.

EXT. KILBARRA - CLIFF - MOMENTS LATER

Despite the chilly air they race down the cliff and follow the path down to the beach.

LAUGHTER is heard in the distance.

EXT. KILBARRA - BEACH - CONTINUOUS

The children SPLASH in the water, ridding themselves of the blood but having fun all the same. As Linda and Seamus steal a kiss, Michael jumps on them. They fall and everyone GIGGLES.

EXT. HARPER'S HOUSE - LATER

The gang is all dry. Linda, Seamus and Michael watch on as Mary, Gerald and Sheila whiz by on the bike. They're not too close, but not too far from the house.

SHEILA

Woohoo!

Sheila sits on the back, while Mary's on the bar in front. She feels his body against her back, too close as Gerald leans forward. Clutching the handle bars, his arms stretch out on either side of her body, closing in on her. He peddles faster. Faster.

MARY

Get off, Gerald!

She struggles beneath his grasp and merely moves in closer planting a kiss on her cheek.

MARY (CONT'D)

Stop that.

She pushes him, and jumps off the bike.

GERALD

Christ, Mary you take everything so seriously!

He stops and Sheila still holding on -- her eyes bright and cheeks flushed.

SHEILA

That was grand, Gerald!

GERALD

(mutters)

At least someone knows how to have fun.

Mary begins to walk back towards the house, Gerald and Sheila follow her on the bike.

GERALD (CONT'D)

C'mon, Mary!

He gets off the bike, leaving Sheila on her own to figure out how the contraption works. He takes out a pack of cigarettes and offers one to Mary who slips it between her lips. He lights both the cigarettes. Sheila looks at them, wearily.

SHEILA

Da will knock your block off if he see you smoking.

MARY

Well he's no here, is he?

Mary lets out a drag.

MARY (CONT'D)

Besides, I'm grown up now; I can do what I want.

GERALD

Is that a fact, Mary? And what is it you'll be wanting to do now?

Mary puts her cigarette down and looks out in the distance.

Beat.

MARY

I'm going to give in my notice first thing tomorrow!

Sheila GASPS.

GERALD

Is that so?

MARY

And then, I'm finding myself a proper job; maybe waiting tables like Shirl.

GERALD

I know a guy, owner of the Royal Hotel in Kilbarra, he is. I could have a word with old Reg if you like, he owes me one.

Mary's eyes widen in delight.

MARY

Would you, Gerald? I'd be ever so grateful.

GERALD

And how grateful would that be?

MARY

As grateful as a cousin can be.

Michael is soon running towards them.

MICHAEL
MY TURN!

Linda and Seamus follow not too far behind.

GERALD
(to Mary)
Come to the hotel tomorrow morning
and you'll have a job before you
give in your notice, I promise!

Mary clasps her hands together and dances happily. Sheila fiddles with the hem of her dress, cautiously eyeing Mary's joyous fit.

EXT. HARPER'S HOUSE - NIGHT

Annie walks up to the house's entrance from a long day's work. She lets out a breath, exhausted. SUDDENLY, she is overcome with nausea.

She dashes off and vomits by the side of a tree. She closes her eyes shut and gently touches her stomach.

INT. HARPER'S HOUSE - NIGHT

She walks in and finds that the pigs have been butchered and everything is clean and in its place. A rich stew sat in a pot alongside a baked bread.

Annie, with earnings in hands places them in an ALMOST-FULL JAR where they keep all their wages. She SIGHS. The children, also exhausted lay asleep in their beds.

ANNIE
My angels.

She smiles down at them and kisses each and every one.

ANNIE (CONT'D)
What would I do without you?

EXT. ROYAL HOTEL - MORNING

Gerald parks his bike near the hotel side entrance. Mary dressed in her best clothes with her hair perfectly set, as if ready to enter the hotel. She takes in her surroundings of the bustling little town -- people walking, people on their bikes, mostly dressed in fine clothing.

MARY

(nervous)

This is a real swanky place,
Gerald.

(pause)

Are you sure I can get a job here?

MONTAGE - VARIOUS

A) INT. HOTEL - DAY - Along with Gerald, Mary meets REGGIE CALHOUN, the hotel owner, he's an older man in a sharp suit with a kind smile. Mary and Reggie shake hands, happily -- she's got the job.

B) INT. KELLER HOUSE - LATER - Mary notifies the Keller's that she quits. Mrs. Keller, FURIOUS yells at Mary as she walks out.

C) INT. HARPER HOUSE - EVENING - Mary and Annie argue, their YELLING INDISTINGUISHABLE as the rest of the family looks on in horror.

D) INT. JAIL - DAY - PADDY HARPER, a ROBUST, STOCKY man is seen with a grim expression BEHIND BARS.

E) INT. KELLER HOUSE - DAY - Annie PLEADS with Mrs. Keller. She hands Annie an apron, she is hired for a second job.

F) EXT. KILBARRA - CLIFF SIDE - EVENING - Seamus is down on one knee and PROPOSES to Linda. Ecstatic, she agrees.

G) INT. HARPER HOUSE - NIGHT - Annie watches her growing family in peace as the boys, Gerald included, TALK ANIMATEDLY about cars and whatnot, while the girls, Linda included -- peruse a magazine. Linda braids Sheila's hair.

H) INT. ROYAL HOTEL - DAY - Reggie watches as Mary fits right in, she handles the customers with care and waits their tables quickly. An OLD WOMAN, hands Mary a handsome TIP. Mary thanks her.

I) EXT. HARPER HOUSE - DAY - Mary rides her own bike. She teaches the children how to ride, they enjoy a day in the sun.

END OF MONTAGE.

INT. HARPER'S HOUSE - NIGHT

A PILE OF STONES, all varying in size and color sit near the entrance. Mary walks in and places her wages in the now OVERFLOWING JAR.

The Harpers along with Gerald and Linda sit around the dinner table. Mary sits beside Sheila and begins to fill her plate with food.

SEAMUS

With all the stones we've collected
so far, we'll have enough material
for the extension in no time.

Seamus grins proud and glances at Linda.

SEAMUS (CONT'D)

As promised. Isn't that right, Ma?

Annie steals a glimpse at Linda's GROWING WAISTLINE, a stiff smile on her face. She nods lovingly towards her son. The door OPENS ABRUPTLY and in walks Paddy Harper. Annie bursts with joy and runs over to embrace him.

ANNIE

Oh, Paddy, dear!

The kids sit in silence, stunned. He returns the embrace only to catch a peek at the jar of earnings. He slips out of her embrace and takes a fistful of change, stuffing it into his pocket. Annie deflates.

PADDY

I think I'll have a round in the
pub; see what's happening while
I've been away; see about getting a
job.

He turns to walk out.

ANNIE

There's a good pot of stew. Why
don't you stop in and get some
nutrition.

He pivots and affectionately pinches Annie's cheek causing her to blush.

PADDY

I'll be back in a while, Annie
love.

Paddy walks out.

FLIP TO:

EXT. GERTIE'S HOUSE - MOMENTS LATER

ESTABLISHING SHOT - THROUGH THE WINDOW Paddy and his lover GERTIE, a voluptuous woman are passionately kissing.

INT. PUB - LATER

A couple of BAR MEN LAUGH as Paddy interrupts their discussion and soon a fight ensues. Paddy throws the first PUNCH.

One after the other, fists fly in the air, the pub is destroyed -- shattered glass and broken chairs.

The POLICE arrive attempting to restrain Paddy. Stronger, he tackles them down and pummels his fists into their jaws.

CUT TO:

INT. HARPER'S HOUSE - LATER

A police officer is seen leaving as Annie shuts the door, her eyes watery.

SHEILA

What's wrong, Ma?

ANNIE

I just got him back and he's gone.

MICHAEL

Where's Da?

ANNIE

Locked up in a high security prison.

MARY

What?

ANNIE

For three months.

EXT. HIGH SECURITY PRISON - DAY - ANNIE

Annie's feet hit the dirt pavement, hard. She looks through the gate to see an ENORMOUS PENAL COMPLEX, it's dark and unforgiving.

INT. HIGH SECURITY PRISON - DAY - PADDY

Paddy SCREAMS in frustration, as he PUNCHES A HOLE IN THE WALL.

INTERCUT BETWEEN ANNIE AND PADDY

Annie says a silent prayer and crosses herself with the sign of the cross.

Paddy's unchained and is put to work. He washes laundry, pumps water.

Annie clutches onto a ROSARY in her hands.

Paddy continues his hard labor -- he digs trenches and breaks rocks for brick making.

Paddy fights with inmates and TUMBLES down to the floor. He throws punches as the face of the inmates CHANGE -- SIGNIFYING MULTIPLE FIGHTS. WITH EACH PUNCH, DIFFERENT FACE.

A guard pats Annie down, groping her more than he should.

ANNIE

Stop that!

GUARD

Can't be too careful, Mam!

She quickly walks away and enters the prison.

Paddy's BLOODIED wrists and ankles are chained together as he walks through the prison, followed by a guard into the visiting area. His face is riddled with old AND fresh cuts and bruises.

INT. HIGH SECURITY PRISON - VISITING AREA - DAY

Annie slowly walks through the narrow hallway and into the visiting room. Paddy sits chained to a table, his bloody face and his eyes burning with anger. Annie sits across from. She reaches for his hands but he moves away.

PADDY

Food a dog wouldn't eat, they give us! They aim to kill me one way or another. Scumbags, the lot of them!

She manages to grab his hand into her tiny one and caresses him. He quickly scans the room.

PADDY (CONT'D)
 These buggers are out to get me!

ANNIE
 I know it's hard for you, love--

PADDY
 And what the fuck do you know?

Annie jumps back startled by his temperament. She looks down at her gradually growing stomach but remains silent.

EXT. ROYAL HOTEL - DAY

Mary donning her uniform stands outside with twins MAIREAD and MAUREEN, who work in housekeeping. They each take a drag from their respective cigarettes.

KELLY RYAN, fellow workmate BEAUTIFUL and SOPHISTICATED walks by without a care in world. She spots Mary WAVES and smiles only to continue walking. Mairead and Maureen glare at Kelly.

MAIREAD
 Right snooty bitch she is, that one!

MAUREEN
 Thinks no end of herself, she does!

MARY
 Oh, she's alright.

The twins SCOFF in disbelief.

MARY (CONT'D)
 Give her a chance, will you!

MAUREEN AND MAIREAD
 It's her that doesn't give us a chance, uppity cow!

Mary rolls her eyes.

EXT. KILBARRA - MAIN STREET - DAY

Mary strolls down Main Street looking at multiple shops with different clothing and styles. She's eyes each with a hopeful yearning. She walks into a thrift store.

INT. THRIFT STORE - CONTINUOUS

The store is cluttered with clothing and little keepsakes. With her fingertips Mary, shuffles through the items on the racks.

She spots a framed mirror and glass shelf and carefully picks them up -- only to see a BEAUTIFUL, LACE GOWN on the other wall. Frantically she retrieves it. She walks out of the store with all purchases in hand.

INT. HARPER'S HOUSE - DAY

Mary hands Linda the white dress and Linda bursts into tears. Seamus looks at his sister, grateful.

SEAMUS

Thank you Mary, I'll pay for it.

She playfully hits her brother's shoulder.

MARY

Just fix the mirror on the wall when you build it.

SEAMUS

I will, sis, that I will.

As Seamus hugs Mary, she notices that he is now a foot taller than him. She hugs him back, tight.

INT. ROYAL HOTEL - SERVICE QUARTERS - EVENING

Mary transforms before our eyes -- she is now a put-together, elegant young lady. Gone are her long locks, her hair is cut into a SHORT BOB that accentuates her features. She like the other girls -- Kelly, Mairead and Maureen wear makeup in an appropriate fashion.

Mary's new clothing fit her to a "T". Kelly gestures her to do a full spin, and she does.

KELLY

Become quite the fashion queen, you have Mary. Bet the boys think you're all the rage, huh?

Kelly WINKS at her.

MARY

Oh, hush, Kelly!

MAUREEN

When are you gonna go on a date?
You have your pick Mary.

MAIREAD

She just loves it when they flirt
with her.

MARY

Everyone needs a hobby.

The girls GIGGLE. Reggie stands near the doorway, watching Mary, feeling protective over her.

REGGIE

You alright, Mary?

She smiles nervously at him.

MARY

I'm grand, Reg, thank you.

REGGIE

Have a good night.

She opens the door to outside.

MARY

The same to you, Reg.

Mary steps out into the cold night.

EXT. ROYAL HOTEL - CONTINUOUS

Gerald leans against the wall hidden by the shadows as Mary comes into view. With a cautious and quiet gate he walks up behind her.

GERALD

(whisper)

Hiya, Mary.

Mary stiffens at the sound of his voice, she pales with fright.

GERALD (CONT'D)

Y'know, the other day Reg was asking me if I was happy with you working here, Mary.

MARY

A-And what did you tell him?

GERALD

Oh I don't know; I'm not sure if it's the right place for you, all these fellas trying to get you into bed.

MARY

You know that's not true, Gerald! I do my work and don't fool around!

He circles around her like a snake.

GERALD

Seems to me you have lots of time to fool around with your fancy new friends. Every time I come around the house you're never there. And when I do see you, you make a load of excuses when I ask you out.

She distance herself from him and walks off.

MARY

Listen, Gerald. I really have to go. Ma's waitin' for me.

He calls after her.

GERALD

Mary girl, if your Da's not lookin' after ye, someone has to!

A shiver crawls down her spine as she continues her way home.

INT. HARPER'S HOUSE - MORNING

TRACK THROUGH THE HARPER HOUSE. Changes have been made. The house is larger with the EXTENSION complete.

The NEW ROOM houses Seamus and his bride, along with his sisters. The MIRROR and a GLASS SHELF hang on the wall. There are NEW DOORS and BEDS -- the rooms are FRESHLY PAINTED. A restored CUPBOARD is stocked with FOOD.

What was once a bedroom for all is now, a LIVING ROOM -- Annie's bed to the side; the chair around the fire place and the table against one wall.

OUTSIDE THROUGH A WINDOW - a tiny shed, a FULL-FUNCTIONING OUTHOUSE is seen. Michael steps out with a relieved expression on his face, a rolled up newspaper in his hands.

INT. HARPER'S HOUSE - AFTERNOON

The Harpers along with Linda and Gerald sit around the fire together everyone is enjoying each other's company -- EXCEPT for Mary.

Sitting in PADDY'S SEAT, Gerald smacks Seamus's back LAUGHING at something he said. Annie walks over and kisses Gerald on the forehead. He smiles at everyone in room, but briefly steals a peak at Mary who sits twiddling her thumbs.

She catches him looking at her and a POLITE SMILE slips on her face. Annie PROUDLY looks on at her family.

ANNIE

Never even thought to change our lives; now you children have actually changed everything.

MARY

It's called modernization; we have to move on or we perish.

Everyone HOLLERS, mocking her. She playfully rolls her eyes.

EXT. HIGH SECURITY PRISON

Paddy waits outside with two guards. In pulls up Gerald in her FATHER'S VAN with Annie safely seated beside him. She leaps out of the car and into Paddy's arms. He returns her embrace, glad to be out of prison.

INT. VAN - CONTINUOUS

Gerald drives the van along the bumpy road to the Harper's home.

GERALD

Bet you won't recognize your old home, Uncle Paddy!

PADDY

A lot of nonsense been going on then, lad?

GERALD

That's for sure, Uncle. But, it's a home that befits the likes of you! Real solid character it has, just like you!

PADDY
You'll get nothing out of me by
flattery.

Annie caresses Paddy's hair.

PADDY (CONT'D)
It's a long drive back to Kilbarra;
worked up a mighty thirst I have
these last months.

Her hand freezes.

PADDY (CONT'D)
Let's stop for a nip, what do you
say, Gerald?

GERALD
I'll stop for a bottle, gotta get
this van back to Da by nine sharp
so drink it on the way.

EXT. PUB - MOMENTS LATER

Annie and Paddy wait in the van. She wraps her arms around
his neck.

ANNIE
Please, Paddy, the children are so
excited to see you again. Please
don't spoil it -- I can't see you
back in jail again.

He pats her back, reassuringly.

PADDY
I'll not be going back, Annie love.
Just a wee drink, that's all.

Gerald returns with a half pint bottle and hands it to Paddy,
who excitedly takes a couple drinks.

PADDY (CONT'D)
Been offered some real work, I
have.

ANNIE
(suspiciously)
And when do you start?

PADDY
No need to be worrying your head
none, lass. I'm home now.

Annie's face fills with doubt. Gerald SNICKERS.

GERALD
Women! What do they know?

Paddy takes a swig.

PADDY
What the feck do they know, eh,
lad?

The men burst into LAUGHTER, as Annie silently bites her tongue.

GERALD
And what's to be your line of
business, Uncle?

PADDY
Export and import, lad; that's
where the money is. I have to meet
with this man tomorrow. Promise of
good money there is, for sure. Time
for my Annie to take it easy.

He glimpses at her growing belly.

PADDY (CONT'D)
(to Annie)
I see you have a bun in the oven
lass, when were you going to tell
me!

Annie blushes, putting her hands on her face.

ANNIE
Paddy!

He pats her stomach and LAUGHS.

PADDY
Don't you be going all shy on me
lass; did you think could hide
anything from me?

INT. HARPER'S HOUSE - LATER

Gerald, Annie and Paddy step into the newly remolded house. He's extra cheery with the alcohol in his system. Annie guides him through the additions, he's momentarily stunned.

The children stand there hesitant if their father's good mood is going to last.

INT. HARPER'S HOUSE - NIGHT - SUPERIMPOSE TITLE "DAYS LATER"

Seamus returns home, dragging himself through the door, exhausted.

ANNIE

You've been workin' long hours my boy. You need to slow down.

He takes off his coat and sits down with his siblings and Linda at the dinner table. Linda serves him a plate of food.

SEAMUS

Working for my wedding. Trying for a good start for Linda and me, I am. Gotta keep going while I can.

She hands the plate to Seamus.

SEAMUS (CONT'D)

(to Linda)

Thanks, love.

Linda nods, smiling.

ANNIE

Good start? What foolishness is that? Never thought of such things in my time; we made the best of what we had or didn't have.

MARY

Going to bed cold and hungry isn't a childhood memory I cherish, Ma. It's all very well to have love and work yer fingers to the bone, but a bit of planning goes a long way. I think Seamus is a smart lad.

SEAMUS

Want my wife and children to have more than I did, no offense, Ma.

ANNIE

That's a good thing to want to care of your own. But it seems to me a mighty greed had sickened my children and I'm afraid for you all. Trying to be something you're not, trying to change this and that; getting above yourselves you are.

The children didn't give much weight to her comment and continued eating.

EXT. LOUGH - CONTINUOUS

The LOUGH separates the north and south country, through which the sea water flows in. The waters are dangerous, no light in sight.

On the water floats a small rowboat the two men on board. ZOOM IN TO REVEAL: Paddy and his partner in crime, CARRICK, for inmate, swiftly and carefully navigating through the water.

The TREACHEROUS WINDS almost tilt the boat, as well as the contents inside -- ALCOHOL and TOBACCO. Paddy paddles faster, eager to get ashore.

CARRICK

Slow down, Paddy. You'll get your share soon enough.

PADDY

I'll get us there even faster if you up me 20%.

CARRICK

Now why would I do that when I already have 70% of the profit? Picture me a fool do ya?

PADDY

Not much less than I. Yer a very clever man, Carrick.

CARRICK

Don't forget I spent three months with you, can't charm me the way you do everyone else.

PADDY

Whatever do you mean?

Carrick takes a swig of an open bottle of alcohol.

CARRICK

I mean if I was yer wife I woulda left you, gotten meself some other chap.

PADDY

SHUT THE FECK UP, YER ARSEHOLE!

Paddy lunges for Carrick, placing all his weight on top of Carrack with his hand on his throat. Carrick loses his footing and THUMP, he hits his head against the tiller which snapped, a DEEP GASH on his neck and head.

BLOOD SPEWS OUT of his multiple injuries as Carrick's lifeless body lays on the boat. Paddy checks for a pulse.

Beat.

Carrick's gone. Paddy checks Carrick's pockets, strips him of his money and pocket watch. He quickly rows to shore and pushes the boat to sea. He makes his way up the cliff side.

INT. HARPER'S HOUSE - LATER THAT NIGHT

Paddy walks in clothes DRENCHED. The children lie asleep, Annie's awakened by his heavy footsteps.

ANNIE

What happened, love?

He begins to remove his wet clothing and shudders.

PADDY

T-terrible storm!

She looks at him, worried.

INT. MRS. FINNEGAN'S SHOP - MORNING

Annie checks out a bottle of alcohol. Mrs. Finnegan is barely seen through her cloud of smoke behind the counter.

MRS. FINNEGAN

Celebrating the return of your husband, Mrs. Harper?

ANNIE

Seems to have a chill, my Paddy does.

A tight smile appears on her face.

ANNIE (CONT'D)

Was a fierce storm last night, wasn't it?

MRS. FINNEGAN

Indeed it was. Did some mighty damage to many a home in the village, I hear.

(MORE)

MRS. FINNEGAN (CONT'D)

Sheila tells me there's quite a bit of work you've done to your place, Missus? Lucky that, or else you could have lost your roof like some of the unfortunate ones who can't afford the fixin'.

ANNIE

Mary and Seamus work really hard they do, want all sorts of improvements.

MRS. FINNEGAN

Right. Anything else?

ANNIE

No, thank you.

With a polite nod Annie retreats.

INT. HARPER'S HOUSE - CONTINUOUS

The kids are out at work and school respectively, so the house is empty except for Paddy, still laying asleep on the bed.

Annie walks in. Paddy's eyes flutter open. He directs his gaze to Annie then to the bottle in her hands. He slowly rises and she meets him on the bed. She sits on his lap and they share a PASSIONATE KISS.

INT. HARPER'S HOUSE - MOMENTS LATER

Paddy and Annie lie in between the sheets. He takes a sip of his whiskey. The calm and love-fest ends when Paddy is struck with panic.

PADDY

Where did you put my jacket, love?

Annie sits up and leans over, handing him a pile of dry clothing.

ANNIE

Here you are.

He hand dives straight to the pocket -- he SIGHS, the cash is still there.

EXT. HARPER'S HOUSE - MOMENTS LATER

BACKYARD - Paddy sneaks out to the shed and hides the CASH in a box. He stashes the box in the shed and heads out.

INT. HARPER'S HOUSE - AFTERNOON

Michael and Sheila burst in through the door. Annie prepares dinner as Paddy sits in his chair smoking a cigarette.

Moments later, Mary and Seamus walk in.

SEAMUS

Policemen all over the place,
asking questions.

MARY

Wonder what happened. It's all over
the papers it is.

She takes out a newspaper from her coat pocket. The children run to grab and have a look. "OOHS" and "AHHS" leave their lips as they flip through the pages.

PADDY

Let me have a look at that.

They sit around their father as he reads aloud.

PADDY (CONT'D)

*"The body of Mr. William D.
Carrick, suspected involvement in
smuggling . . ."*

MARY

Met Officer Brice on the way home--

PADDY

And?

MARY

And he asked me if I noticed any
unusual activity on Monday. I said
No, couldn't see further than my
nose so fierce the storm was.

(pause)

He asked if you were in all night,
Da?

(hesitant)

And I said, Yea for sure, all
night.

ANNIE

That's right, yer Da was in all night; now enough of all this talk about dead bodies and let's eat.

INT. HARPER'S HOUSE - DAY

SERIES OF SHOTS:

- A WEEK passes by as various copies of newspaper lie all over the house; along with EMPTY BOTTLES strewn about.

- Paranoid, Paddy looks out the window. His hair is DISHEVELED, clothing dirty, it's been rough.

- ANOTHER DAY - The house is clean organized. Paddy's a mess. He looks around for his newspaper and FREAKS OUT. He begins yelling at poor Sheila. She tentatively shows him where she placed his GROWING STACK OF NEWSPAPERS.

- AND ANOTHER DAY - He JUMPS at the sound of a KNOCK on the door.

BACK TO SCENE.

Paddy cautiously opens the door.

Childhood friend and police officer, ARTHUR BRICE walks in. Paddy visibly relaxes.

OFFICER BRICE

Sorry to disturb you, Paddy. Just need to ask you a few questions if you don't mind.

PADDY

Ask away, Arthur.

OFFICER BRICE

Heard the story, have you? Body washed up on shore.

PADDY

That I have, Arthur. In fact, I met the bloke while we were both in; a real tragedy it is.

OFFICER BRICE

Did yer old cell mate come to say hello then Paddy?

PADDY

You're the first person to come over to visit me Arthur, seeing as I just got out.

(coughs)

Been nursing a cold, I have.

OFFICER BRICE

You saying you were in on Monday night then, Paddy?

PADDY

That's right, ask the family, ain't got out since I came home.

OFFICER BRICE

Already did. I kinda believe you though; you haven't been to your usual haunts and you ain't visited Gertie; she's asking all over for you.

PADDY

That's all over and done with. I'm a new man and this man ain't going to see the insides of prison ever again.

Arthur raises a brow in disbelief.

OFFICER BRICE

That I don't believe so much, boyo!

Paddy shrugs.

OFFICER BRICE (CONT'D)

If it's a man that did Carrick in, he's going to swing for it, no doubt about that! Going to put a stop to this smuggling lark once and for all!

JUMP CUT TO:

EXT. HARPER'S HOUSE - MORNING

A FRESH NEWSPAPER is thrown at the Harper's door.

INSERT CLOSE UP:

NEWSPAPER - reads "Accidental Death - Body on the Beach.

BACK TO SCENE.

EXT. HARPER'S HOUSE - EVENING

Annie hangs wet clothing on the clothing line, she's out of breath. Paddy smokes outside.

PADDY
The Keller's are working you to
bone, are they?

She wipes cold sweat from her forehead.

ANNIE
All in day's work, dear -- no need
to worry.

PADDY
You quit right away love.

ANNIE
Have to bring in money to keep us
going.

PADDY
I'm going to get me a job, you stay
home!

ANNIE
Jobs are real scarce to come by
these days.

PADDY
Going to ask about, I am.

EXT. KILBARRA - EVENING

Taking a break, Seamus smokes a cigarette and leans against a stone wall, when Paddy walks up to him.

PADDY
What's the job situation at the
harbor?

SEAMUS
Business is slow, lots of good men
being laid off.

PADDY
Is that so? I hear a man can make a
pretty penny or two shifting crates
if you know what I mean.

SEAMUS

Place is crawling with coppers and narks because of the clampdown on the smuggling.

(pause)

You had a lucky man to have escaped the last time, so leave it at that.

Paddy turns to face his son, slightly wavering.

PADDY

Seems to me there's a lot you know, lad.

Seamus stares at him, cold and challenging.

PADDY (CONT'D)

Care to share your knowledge with yer Da, then?

SEAMUS

I know that booze muddles up a man's thinking. Messes with his logic when his on the job; puts him at risk of being caught.

Beat. Paddy stiffens, on HIGH ALERT.

SEAMUS (CONT'D)

I saw you that night, Da.

PADDY

Stop talking bloody rubbish lad.

SEAMUS

I drove the truck that supplied you and your cell mate with the booze, Da. I was the man in the mask and hood. If you were sober, you would have noticed who you were dealing with; if it was another driver, he would have identified you and Carrick's mates would have put a knife in your back by now.

The men size each other up. Seamus is stronger and taller than Paddy.

PADDY

You've got balls of steel, talking to me like this, lad.

SEAMUS
(flatly)
You asked me. Just giving you an honest answer, Da.

PADDY
Shut yer gub; not in the mood for none of your lip.

SEAMUS
Carrick! I mean are you serious Da? What were you thinking?

PADDY
Just shut the fuck up, you little shit!

SEAMUS
(nonchalantly)
Just saying you need to choose yer partner carefully.

PADDY
I suppose that person would be yourself then.

SEAMUS
All depends.

PADDY
Depends on what?

SEAMUS
On yourself control, Da. Need to be able to trust you at all times.

PADDY
Okay.

SEAMUS
Means no drinking on the job and I need to know you won't be shouting yer mouth off in the boozier and throwing yer cash about, making a show of yourself every chance you get.

PADDY
Right fine opinion you have of yer father, I must say!

Seamus places a hand on Paddy's shoulder.

SEAMUS
I'm talking about our lives, here.
I must know I can depend on you
completely.

Paddy nods.

SEAMUS (CONT'D)
Expenses and profits split right
down the middle, no argument.

They see Annie and the children approaching as the men shake hands.

PADDY
You got a deal.

SEAMUS
I hope so.

PADDY
Shut the fuck up!

SEAMUS
It's for my future, I need the
money Da.
(whispers)
I'll go straight once I've enough,
I swear!

CUT TO:

INT. CHURCH - DAY

The church is modestly decorated with flowers, guests crowded in on both sides of the chapel. The Harper's and Brogan's (Linda's family) look down the aisle smiling, as Linda makes her descent.

Delicately dressed in white with the dress that Mary gifted to her, along with gloves and shoes to match.

The Harper's are dressed elegantly, displaying their newfound place in middle-class, while the Brogan's did the best they could with clean rags. Mary stands beside Linda as Maid of Honor, where Gerald stands beside Seamus as his best man.

The ceremony is well underway as Seamus and Linda gaze into each other's eyes, lovingly.

FATHER KENNEDY
You may now kiss yer bride, boyo!

Linda and Seamus kiss; the crowd goes wild --ERUPTING IN CHEERS AND WHISTLES.

INT. BARN - RECEPTION - MOMENTS LATER

Guests and family gather around in the barn where the reception is held.

Seamus and Linda make their rounds as they greeted the guests. While most have a swell time -- eating and drinking. Tables are filled with food --- BREAD, MEAT, VEGETABLES; while the drinks of WHISKEY and POTEEN flow freely.

Conversation and dancing takes place sporadically throughout. Father Kennedy introduces Paddy to DR. MALLON -- a WELL, PUT-TOGETHER man.

PADDY

Just looking for an opportunity to spend my time in gainful employment.

DR. MALLON

Why don't you come and see me at the hospital. I think I may have something for you there.

PADDY

That's good of you, sir. I'll be seeing you first thing tomorrow morning and you'll not be sorry you gave me a helping hand.

FATHER KENNEDY

(to Paddy)

You make sure you stick to your promise. It's not easy for a man to get a job these days; specially one who has fallen foul of the law.

(to Dr. Mallon)

I hope you don't regret your kindness, trusting our Paddy here is a consideration bordering on foolhardiness.

DR. MALLON

I think Paddy would benefit from working in a supervised environment; a man must be useful or else he will find undesirable ways to dissipate his energies. I'm willing to give Paddy a chance.

Sheila pops in to join the conversation.

SHEILA

I'm going to be a nun. I'm going to give my life to the Lord.

FATHER KENNEDY

'Tis a night of miracles, it is!
(hesitant)
There are other considerations in becoming a nun . . . Perhaps you would like to join as a lay sister, my child?

Paddy takes downs the alcohol in his glass.

PADDY

A bride of Christ my lass wants to be, not a bloody skivvy! If it's the dowry you want, I have the bloody money to pay for it!

Paddy gets in Father Kennedy's face and holds him by the collar. Seamus gets in between them and pulls him outside. Paddy grabs a bottle full of alcohol on his way out.

EXT. BARN - RECEPTION - CONTINUOUS

Seamus drags Paddy outside and pushes him against the wall.

SEAMUS

Da, stop talking about having money, do you want them to dump us both in prison and throw away the key?!

PADDY

Don't tell me what to do, you little shit! If I go back, I'll take you with me, you bloody pompous bastard!

Seamus storms back into the barn, a look of uncertainty on his face. While Paddy drinks till he BLACKS OUT.

INT. ROYAL HOTEL - LATER

The Harper siblings, with Gerald and Linda are in awe of the hotel as Mary gives them a tour. It's beautiful and grand.

SHEILA

Oh, Mary!

MICHAEL
How beautiful!

Reggie smiles as he sees the smiles on their faces.

GERALD
C'mon I'll drive the rest of you
lot back. And leave the bride and
groom to get to it.

He wiggles his eyebrows as he pulls Mary to him. Reggie
intervenes noticing Mary's discomfort.

REGGIE
(to Mary)
It's late why don't you and the
little ones spend the night? The
staff rooms are mostly empty.

Mary nods appreciatively at Reggie. He guides everyone to
their rooms, leaving Gerald and Mary alone. Gerald is
BURSTING, ANGRY.

GERALD
That was a cheap trick, Mary. Now I
have to drive home alone, all the
way!

He pulls her aside, twisting her arm.

MARY
Stop it Gerald, you're hurting me!

She pushes him away.

MARY (CONT'D)
We're cousins, what will people
think if they see you carrying on!

GERALD
I don't care, give me a kiss Mary!

He tries his best to plant one on her, she squirms and
manages to get away.

MARY
It's a sin! I-It's disgusting!

His face reddens.

MARY (CONT'D)
Besides, I see you more like a
brother.

GERALD

(mutters)

And a fucking chauffeur and your
bloody slave!

He storms off. Mary walks in the direction of the rooms,
wrapping her arms around herself, worried.

INT. HOSPITAL - DAY

Paddy shows up calm and collected to the surprise of Dr.
Mallon.

PADDY

Doctor.

Paddy acknowledges him with a nod.

DR. MALLON

I'm about to make my rounds. Walk
with me, let's chat.

The men walk through the long corridors and vast wards. Paddy
is bombarded with WHITE -- WALLS, JACKETS, ROOMS and FLOORS --
all in white.

Dr. Mallon INDISTINGUISHABLY EXPLAINS something to Paddy, and
then **BAM!** A delirious patient flings himself at the doctor.
Paddy pulls the patient off the doctor and calms him down.

The doctor holds up his hand to stop the orderlies from
coming to his rescue. The patient relaxes in Paddy's grasp.
Paddy hands the patient off to the orderlies.

DR. MALLON (CONT'D)

You've got yourself a job as an
orderly if you want it. Eight
hours a day, six days a week --
fifteen shillings a week -- what do
ya say?

PADDY

I'll take it, thank you very much!

DR. MALLON

You have to stick to the rules,
Paddy, we run a tight ship here.

A uniformed woman MATRON CAIRNEY, almost too pretty to be in
a hospital, makes her way to the men.

DR. MALLON (CONT'D)

Ah, here comes Matron Cairney, now.

Paddy checks her out from head to toe, and she does the same, except more discretely.

DR. MALLON (CONT'D)
She'll fill you in on the details.

Paddy and the Matron smile at each other as Dr. Mallon continues to do his rounds.

INT. KELLER HOUSE - DAY

Annie stands in the foyer, her PREGNANT BELLY evident. An ELEGANTLY DRESSED WOMAN'S back faces the camera as Annie speaks to her.

ANNIE
Having a baby, I am, Mrs. Keller.
(pause)
My husband says I am to stay home now; how can I refuse to do as he says? He's not a man to be trifling with.

MRS. KELLER
So, I hear Annie. Surely we could come to some arrangement; perhaps Mr. Keller could have a word speak to your husband and tell him how reluctant we are to let you.

A small smile slips onto Annie's surprised face.

INT. HARPER'S HOUSE - NIGHT

While the Harper family lies asleep, Annie is awakened by a LOUD JOSTLING OF TIN BOXES. Paddy looks for something.

Annie, lies still not wanting to let him know she is awake. Paddy takes a wad of CASH and places it in a box that is already OVERFLOWING with money.

He looks over at Annie, who quickly clamps her eyes shut, just in time.

INT. HARPER'S HOUSE - MORNING

Annie and Linda sit peeling potatoes.

ANNIE
 Sometimes Seamus doesn't return
 from work and comes home in the wee
 hours of the morning.

LINDA
 Says he's working overtime, Ma.
 (dreamily)
 Such plans for the future he has.

Annie SIGHS at Linda's naïveté.

SERIES OF SHOTS:

- Linda and Annie plant vegetables in their growing garden.
- The women prepare meals together.
- They sit by the fire and chat while sewing garments.

END SERIES OF SHOTS.

INT. HARPER'S HOUSE - LATER

The family sits around the dinner table. Annie looks at each and everyone.

ANNIE
 Make sure whatever you do is for
 the good of the family.
 (lengthy pause)
 Never do anything that will damage
 us.

MICHAEL
 Too much time on your hands, Ma?

The family CHUCKLES.

INT. ASYLUM - DAY

Paddy walks in with two patients in straight jackets. He shakes hands with DR. MORGAN, the psychiatrist.

Different from hospital, the asylum is dark, shady. Patients run, SCREAM, and jump about -- just plain INSANE. Others contained, most aren't.

MONTAGE - VARIOUS

A) Paddy gets along with both the staff and patients.

B) He becomes Dr. Morgan's right-hand man. He handles the most violent patients and restrains them.

C) Paddy assists Dr. Morgan - they administer electroshock therapy. He takes over, Dr. Morgan is impressed.

DR. MORGAN

You could've been a medical man yourself, Paddy, if you put your mind to it.

D) Flirting with Matron Cairney, on various occasions Paddy hands her fancy gloves and a pair of pearl earrings. She teases him, but eventually accepts the gifts.

E) INT. MATRON CAIRNEY'S HOUSE - NIGHT - He undresses her with his eyes, and takes matters into his own hands, they fervidly make love.

F) INT. ASYLUM - DAY - Paddy hands the Matron a box of chocolates. She rejects them but kisses him anyway.

END MONTAGE.

INT. HARPER'S HOUSE - NIGHT

Paddy and Annie lie in bed. He leans over and picks up the rejected box of chocolates and hands it to her. She stares at him lovingly.

PADDY

For you my love, just for you.

ANNIE

Oh, Paddy thank you.

She pops one in her mouth.

ANNIE (CONT'D)

(hesitant)

Where do you get to at night? What is Seamus doing with you?

PADDY

Picking up extra work at the harbor, we are.

ANNIE

But you have a job, Paddy love, and a good one it is too. Why do you need the extra work?

PADDY
 Seamus isn't the only one with big
 plans for the future, lass. I've
 got plans too!

Annie's pleased with that answer and continue to eat her
 chocolates.

EXT. ROYAL HOTEL - SERVICE QUARTERS - DAY

Gerald drives by the hotel in his father's van and stops
 Mary. **HONK! HOOOOONK!** He's startles her and hops off to meet
 her.

Gerald continues to harass Mary. He corners her as she's
 about to enter the hotel. Kelly looks on from inside,
 unbeknownst to them.

GERALD
 How about a kiss Mary? Just one
 little kiss, please Mary; how can
 you be so cruel?

Her eyes dart, looking at the passing pedestrians.

GERALD (CONT'D)
 Marry me, Mary.

MARY
 Don't be silly, Gerald.

GERALD
 Do you love me?

MARY
 No Gerald, no in that way.

His eyes burn into hers. Her stance stiffens. Kelly looks on,
 worried.

GERALD
 (mutters)
 You fucking bitch. Runnin' 'round
 like a whore with yer friends.

His personality shifts, softens almost.

GERALD (CONT'D)
 Why don't you care for me? What can
 I do to make you love me?

MARY
Stop it, Gerald; you're behaving
crazy!

GERALD
(laughing)
Yes, I'm crazy about you, I am.

She pushes him and walks inside.

INT. ROYAL HOTEL - SERVICE QUARTERS - CONTINUOUS

Kelly pulls Mary aside.

KELLY
What's with you and your cousin,
Mary?

MARY
He's just a disgusting pig! Keeps
on at me.

KELLY
Tell your brother Seamus to sort
him out.

Mary waves her hand, dismissing Kelly.

MARY
He's harmless. It's no big deal. He
did do me a favor, getting me this
job. I can manage him.

EXT. KILBARRA - MAIN STREET - EVENING

The girls, Mary, Kelly, Maureen and Mairead meet up for a
night out. They are all dressed to the nines.

The twins introduce Mary and Kelly to their respective
boyfriends, PHIL and ERIC. In comes RALPH MAHER, 15 years
Kelly's senior; he's MATURE, RESPECTABLE and sweeps her off
her feet.

The girls and men enjoy getting to know one another. The
couples cuddling in each other's embrace. Mary politely
smiles.

EXT. ROYAL HOTEL - DAY

Mary, about to start her day, rounds the corner and bumps into a HANDSOME, UNIFORMED MAN, JEREMY FIELDS. She quite literally FALLS INTO HIS ARMS. They are immediately smitten.

JEREMY
My apologies, Miss?

MARY
Mary Harper.

He helps her stand and smiles.

JEREMY
Miss Mary Harper, I do hope you'll forgive me.

MARY
For catching me? I believe you saved my life!

Jeremy snickers.

JEREMY
If I hadn't seen where I was going, I wouldn't have bumped into you. Allow me to make it up to you?

MARY
If you insist.

INT. ROYAL HOTEL - MOMENTS LATER

Mary runs in, dashes into Kelly's personal space. Mary grabs Kelly's arms excitedly.

KELLY
Slow down, girl. You just met the guy; what do you know about him?

MARY
I know, Kelly! I just know he's the one for me.

Kelly LAUGHS, stunned.

KELLY
And you got all that after five minutes?

MARY

Wait till you meet him, Kelly; he's special, so different to all the other guys I've met. You'll see . . .

EXT. KILBARRA - BEACH - CONTINUOUS

Mary and Jeremy hold hands as they take a stroll along the beach.

JEREMY

I'm only here in Kilbarra for ten days.

They look longingly into each other's eyes.

MARY

I'll take what I can get.

They share a kiss.

EXT. KILBARRA - DAY

SERIES OF SHOTS: a WEEK'S WORTH OF DIFFERENT CLOTHING ON THE COUPLE

- Jeremy surprises Mary at work.
- They walk along Main Street.
- The couple share an ice cream.
- They hold hands. Mary and Jeremy kiss.
- Jeremy proposes to Mary and she accepts.

END SERIES OF SHOTS.

EXT. KILBARRA - WALKWAY - NIGHT

Jeremy and Mary walk hand in hand. He holds onto his suitcase in the other. Gerald spots them -- he's FUMING. He follows them not too far behind.

EXT. KILBARRA - BUS STATION - CONTINUOUS

Mary leaps into Jeremy's arms, not wanting to let go. They kiss, long and hard.

Gerald is SEETHING, his body shaking UNCONTROLLABLY. His fists at his sides, tight. The betrayal STINGS as he watches on. The lovers part and Jeremy boards the bus.

EXT. KILBARRA - WALKWAY - MOMENTS LATER

CRYING Mary rides her bike home. The CHUGGING of a MOTOR is heard behind her. She turns back, only to come face to face with BRIGHT, HARSH LIGHTS. Mary signals the driver to pass.

HONK! HONK! Her eyes widen in recognition. Frozen in fear, she moves to the side of the ride to let him pass.

GERALD
COME ON. GET IN THE CAR!

He follows her so closely in his car, his bumper practically touches her back wheel. The path is uneven, riddled with POTHOLEs, she cannot steady her bike. **HOOOOOOONK! HOOOOONK!**

GERALD (CONT'D)
GET IN THE CAR, I WANT TO TALK!

MARY
I have nothing to say to you,
Gerald. It's late and I'm going
home.

Gerald stops the car and gets out. He towers over her, blocking her.

GERALD
Well, I have something to say to
you, bitch! Get in the van before I
drag you in.

He snatches the bike out of her hands and throws it in the back of the van. Gerald violently grabs her by the collar and shoves her into the front seat.

INT. CAR - DRIVING - CONTINUOUS

It's dark, not a person in sight. The clouds roll in, FOG settling into the sky, THICK and SUFFOCATING. He continues to drive, making their way to the cemetery behind the church.

MARY
I'm going to tell Seamus about you,
you've gone too far!

They jolt along the bumpy road. He drives faster. And faster.

MARY (CONT'D)
What's gotten into you?

He looks at her, eyes wild.

GERALD
What's gotten into me? What's
gotten into you?

He lets out a ragged breath and stops the car, they're at the cemetery. He grips her by the shoulders as she struggles to free herself.

MARY
Let me go, Gerald! STOP IT!

GERALD
I SAW YOU KISSING THAT BASTARD! SAW
HIM STICKING HIS TONGUE DOWN YOUR
THROAT, YOU LYING WHORE! What else
has he been sticking into you?!

MARY
I love Jeremy, he's my fella. W-
We're going to get married.

His face twists into something EVIL.

GERALD
Jeremy is it? YOU ROTTEN, SHAMELESS
BITCH! YOUR FELLA? YOU FUCKING
WHORE!

He SLAPS Mary and climbs onto her. Frightened she fights and hits him on the nose. She leaps put of the car and makes her escape. Mary has a good twenty second start.

EXT. CEMETERY - CONTINUOUS

IN MARY'S EYE LINE - the CHURCH. Mary runs towards the church.

He chases after her. She runs -- her HEART POUNDING. She dashes through the head stones, but falls. Mary rapidly stands and runs fiercely. She hears his voice behind her -- it's SMALL, WHINING AND DESPERATE.

GERALD
We can make this right, Mary. I
love you.

She's HEAVING. Gerald's footsteps gaining speed.

GERALD (CONT'D)
 Just one kiss, Mary love, please,
 please.

She glances back. He's closer.

GERALD (CONT'D)
 Please, Mary!

CLOSER. He catches up to her and grabs her by the hair. She YELPS and pushes him away.

MARY
 Let me go, Gerald!

He knocks her down, so that she lies down on her back. He forces himself on top of her, as she struggles beneath him. She SOBS UNCONTROLLABLY.

MARY (CONT'D)
 STOP, GERALD, STOP!

SERIES OF SHOTS, QUICK AND SUCCESSIVE, like flashes. Each are HEIGHTENED, the sounds AMPLIFIED. The images IN and OUT OF FOCUS.

- He unbuckles his belt and WHIPS IT OUT, striking her thighs. She SCREAMS. He begins PELTING her with the belt, as she cries out.

- MARY'S POV: **POP! POP!** She hears the buttons of his pants pop off as he frantically pulls down his pants. Mary glances down only to close her eyes. She FLAILS underneath his weight.

- He's hands are everywhere -- on her arms, on her breasts, underneath her under garments. He YANKS OFF her skirt and rips off her underwear.

- He thrusts into as if possessed. Mary YELLS.

- SLAP! He strikes her across the face -- AGAIN and AGAIN until he draws BLOOD. She feels the bitter taste of it trickle into her mouth.

- She quiets down. Hopeless, Mary's eyes drift off, her body UNCONSCIOUS.

END SERIES OF SHOTS.

Feeling as if a weight has lifted, Mary looks up to find Gerald on his feet looking down at her, ANGRY and DISAPPOINTED.

He grabs two fistfuls of dirt and throws them at her.

Mary curls into the fetal position as she hears his FOOTFALLS in the distance and later the CRASH of her bicycle HITTING THE GROUND. The engine of the vehicle ROARING BACK TO LIFE.

She takes a couple moments CRYING, her body IN PAIN and on the ground.

Beat. Gradually she stands, picks up her skirt and shoes and walks into the COLD FOG.

INT. HARPER'S HOUSE - LATER

Annie sits on the bed sewing as the children and Linda lie asleep in bed. Mary staggers into the house, BEATEN and BLOODY. Annie runs up to her, afraid.

ANNIE
Holy Mary mother of God, what
happened to you lass?

Mary shivers in her mother's embrace. Annie sits her down and prepares a bucket of hot water to tend to her daughter's wounds. She takes a sponge and gently cleans Mary off.

ANNIE (CONT'D)
Mary, love, who did this to you?

Mary doesn't meet her mother's worried gaze.

MARY
I-I don't know, Ma.

Once the wounds are tended to Annie wraps Mary in a blanket. In come Paddy and Seamus, SHOCKED.

PADDY
JESUS CHRIST! WHAT HAPPENED, MARY?

His voice carries, waking up the whole family until they huddle around Mary. Petrified, Seamus kneels down to meet his sister's eyes, as Mary cries.

SEAMUS
Tell me who did this to you, Mary.
HE'LL NOT LIVE TO SEE THE MORNING,
I SWEAR!

MARY
(hesitant)
(lying)
(MORE)

MARY (CONT'D)

It was some lads, jumped me on my way home. Stole my money and my bike, beat me up.

MICHAEL

(softly)

Did you see their faces, Mary?

MARY

No it was dark . . . It happened so fast.

Linda and Sheila comfort Mary.

SEAMUS

Where did this happen?

She looks down ashamed.

MARY

In the churchyard behind the cemetery.

Seamus dashes out, Michael quickly follows suit.

EXT. CEMETERY - MOMENTS LATER

Seamus and Michael stop to catch their breath. They spot the DAMAGED BIKE.

SEAMUS

Who would steal a bike to break it to bits?

Michael holds up the broken parts of the bike.

MICHAEL

It's madness, for sure! They could've sold it, why destroy it?

The boys continue their search. Seamus inspects a piece of cloth WET WITH BLOOD, only to discover that they are Mary's underwear. He pockets them. They walk further down and see DISTINCTIVE TIRE TRACKS on the ground.

MICHAEL (CONT'D)

Someone left in a hurry.

Michael crouches down, examining them as he lights his flashlight on them.

MICHAEL (CONT'D)
 These marks were made by Gerald's
 van.

SEAMUS
 Are you sure lad?

Michael nods. The boys stand there stunned. They walk back home in silence.

INT. HARPER'S HOUSE - EARLY MORNING

Seamus sits beside his sister, who lays in bed. He kisses her softly on her cheek, Mary GRIMACES in pain. He discretely hands her her ripped underwear.

SEAMUS
 Who did this to you Mary? Was it
 Gerald?

MARY
 (whispers)
 (distraught)
 Please, Seamus. If you love me,
 don't ask any more questions.

He storms off, angry that he feels so helpless.

INT. HARPER'S HOUSE - LATER

Mary remains in bed, her cuts still badly healing. Shocked, Reggie sits beside her. He reaches to place a loose strand behind her ear, and she FLINCHES.

REGGIE
 Just tell me who did this to you
 lass. I'll sort this out in no
 time. I know people who can deal
 with this sort of thing.

MARY
 I already said . . . I-I don't
 know.

REGGIE
 You just get well soon, Mary. Come
 back whenever you're ready, your
 job will always be waiting for you.
 (pause)
 If there's anything that I can do
 for you just let me know.

MARY

You've been so good to me Reg.

INT. ROYAL HOTEL - DAYS LATER

Mary's wounds have healed, though she is not the girl she once was. She rarely smiles, or exudes the same confidence, yet continues to work long hours.

Jeremy returns excited to be reunited with his fiance. Mary dismisses him and continues to clear tables.

JEREMY

Mary love, what's wrong?

He attempts to embrace her, but she pulls away. She looks at him, eyes EMPTY.

MARY

You should leave.

JEREMY

What? Why?

MARY

I met someone else.

He walks, passing by Reggie who witnesses the heartbreak.

INT. ROYAL HOTEL - REGGIE'S OFFICE - CONTINUOUS

Kelly walks in and sits down across from him. Reggie leans forward on his desk. He rakes a hand through his hair.

REGGIE

See if you can make sense of all this. You're her friend, she talks to you.

KELLY

Not anymore. She hardly said two words to me since she got back, believe me, I've tried.

REGGIE

(sadly)

Who could've done such a terrible thing to her?

KELLY

I'm thinking you might ask Gerald that question.

KELLY (CONT'D)
 After her like a dog, he was. Used
 to pester her all the time.

SURPRISED, he looks at her.

REGGIE
 They're cousins.

EXT. FEGAN HOUSE - EVENING

Reggie pulls up to the Fegan Residence. He KNOCKS on the door
 and BERTIE FEGAN, tall, slim, aging opens the door.

BERTIE
 Yes?

REGGIE
 Hello, yes. Reggie here, I own the
 Royal Hotel. Wanted to talk to
 Gerald about some supplies, is he
 here?

BERTIE
 Old boyo's making his rounds.

REGGIE
 I see.

GERALD'S POV: He spots Reggie's car and hides behind a tree,
 catching snippets of their conversation.

REGGIE (CONT'D)
 Sorry about Mary. Any idea what
 really happened?

BERTIE
 Not a clue, Reg, not a glue. Things
 are changing, a person ain't safe
 in their own home these days.

REGGIE
 Well I'll be off then. Gerald
 hasn't been round at the Hotel in a
 bit. Do give him my message.

BERTIE
 Certainly.

Reggie pulls out and catches a glimpse of the Fegan's empty
 van. He eyes it suspiciously but continues to drive off.

EXT. CHURCH - DAY

The Harper's walk off leaving Paddy alone with the Fegan's. He walks side by side with his sister, GINGER FEGAN. Gerald walks past Paddy, completely ignoring him. They pick up their pace and catch up with Gerald.

GINGER

So sorry about Mary, Paddy.

PADDY

Not as sorry as the bastards who did it are going to be when I find them!

GERALD

Well, don't be putting all the blame on the lads, Uncle Paddy.

PADDY

What do you mean by that, boy?

GERALD

Seems to me that Mary has been pretty free and easy with the chaps at work. Behaves like a tramp she does; seen it with my own eyes, I have.

GINGER

Gerald!

GERALD

Just calling it like I see it, Ma.

PADDY

There's nothing worse than having your own children shame you!

(to Gerald)

DAMN YOU for getting her that bloody job; thought she was grand earning all that money; now see where it's gotten her! A BLOODY DISGRACE IS WHAT SHE IS!

Gerald places an arm around Paddy's shoulders.

GERALD

What you need is a good drink, Uncle. Let's stop in. They've missed you sorely there, the lads have.

PADDY
Yer right boyo, a stiff drink will
fix me right up.

EXT. HARPER'S HOUSE - EARLY MORNING.

Paddy and Seamus are ready for a day full of work. Seamus looks around for his bike. It's missing. He panics.

SEAMUS
Someone's stolen my bike, Da!

PADDY
Calm down, lad, calm down, it's not
stolen, I borrowed it last night to
go down to the Lough. I had a few
drinks and forgot. Left it in the
cove, I did.

SEAMUS
What? What were you doing with my
bike, Da? You're going off alone
now, are you? Have you lost your
mind?

PADDY
Don't give me any of your bloody
lip, lad!

They break into a sprint, down to the lough.

EXT. CLIFF SIDE - CONTINUOUS

The men look over the edge and are met with a gang of policemen collecting the bike. One policeman removes a tarp and discovers the boat used for smuggling.

PADDY
Oh shite, they've got the boat!

SEAMUS
They've got my bike! What have you
done!

JUMP CUT TO:

INT. HARPER'S HOUSE - CONTINUOUS

Seamus and Paddy walk in arguing. While Annie fixes the girls' bed in the extension. She is separated by a wall and cannot be seen.

PADDY
Don't panic for Christ's sake!

SEAMUS
Not panic they've got my bike;
they'll be coming for me in a bit
and you tell me not to panic!

PADDY
We have to think of something.

Annie pops her head out, revealing herself.

ANNIE
You'd best go down at once and
report your bike stolen.

PADDY
Bloody genius you are!

INT. POLICE STATION - CONTINUOUS

The station is full to the brim with officers. The bike and boat are displayed as evidence.

PADDY
Come to report a missing bike we
have, Officer.

Paddy gestures to the bike propped up against the desk.

PADDY (CONT'D)
By the looks of it, you've found it
already, thank you very much.

OFFICER #1
Not so fast. Take a seat.

The men sit down.

SEAMUS
That's my bike. Has my name on it,
see.

OFFICER #1
And what was your bike doing hidden
in the cove?

SEAMUS
My bike was missing this morning
when I was about to ride to work.

Seamus checks his watch.

SEAMUS (CONT'D)
I'm late already.

OFFICER #1
Work with Jack McClogan you do?

Seamus nods and the officer laughs.

OFFICER #1 (CONT'D)
Nothing to worry about, boy, you don't have a job to go to. Arrested he man, we did. Locked up the whole crew, we have. A nice little smuggling operation old Jacko had going. Lucky you weren't there or you would be in the clink too.

Paddy feigns surprise.

PADDY
Bloody hell!

SEAMUS
I don't believe what I'm hearing, there must be some mistake!

OFFICER #1
You saying you had nothing to do with last night's goings on?

Seamus shakes his head.

OFFICER #1 (CONT'D)
How bout you Paddy?

PADDY
Don't know what the hell yer talking about!

SEAMUS
I need my bike.

OFFICER #1
Sorry lad, keeping it as evidence.

PADDY
Well, if you please, I have to be at work.

OFFICER #1

You're free to go now boys; we know where to find you once the McColgan gang starts squealing.

CUT TO:

INT. HARPER'S HOUSE - CONTINUOUS

Seamus bursts through the door, mid-panic.

SEAMUS

I'm in big trouble, Ma. Mr. McColgan has been arrested for smuggling and my bike was found on the beach. They suspect I'm involved.

Annie waddles over, her INSANELY PREGNANT BELLY keeps her from comfort.

ANNIE

Hush, lad; be string. You take your wife and leave this place at once. Go as far away as you can and don't ever come back!

SEAMUS

How can I leave you, Ma?

ANNIE

I'll not have my son behind bars. You have responsibilities, lad; your duty to you wife and child. GO!

INT. ROYAL HOTEL - FRONT DESK - MOMENTS LATER

Mary grabs a handful of travel brochures and time tables. Her hands shake. Reggie looks at her, curious.

REGGIE

You taking a trip Mary?

Her eyes water. He rubs her back, reassuringly.

MARY

My brother and his wife have to get away from here and I am checking the bus and boat times.

He looks over her shoulder at the brochures and helps her.

REGGIE

They could be on a the boat to
America -- leaves in three hours.

Linda and Seamus arrive. Mary fills them in.

LINDA

America? That's really far away.

MARY

That's where you're going then,
(to Seamus)
Do you need some money?

SEAMUS

No thanks, sis; I'd like to leave
some with you.

MARY

I have enough thanks.

SEAMUS

Keep it for the family or bad
times, then. Only God knows what's
going to happen now.

REGGIE

I'll hold it for her, Seamus.

Seamus hands Reggie a THICK ENVELOPE.

REGGIE (CONT'D)

After a while, when things have
settled down, write to your sister
here at the Hotel in my name. I'll
see she gets your letters.

INT. HARPER'S HOUSE - LATER

Paddy walks in, scans the room -- Seamus is no where in
sight.

PADDY

Where's Seamus?

ANNIE

(nonchalantly)
Went to look for a job he did.
Won't be back for quite some time.

PADDY

It's better that way. Old Lad was shaking like a leaf and the police haven't even accused him of anything yet!

Mary's eyes widen in anger. She storms off.

ANNIE

Oh, my dear, Mary!

PADDY

Hasn't been right since, y'know . . .

Annie nods her head sadly.

EXT. HARPER'S HOUSE - DAY (ONE WEEK LATER)

Sheila is hard at work weeding the vegetable patch when she spots the police. She dashes inside.

INT. HARPER'S HOUSE - CONTINUOUS

Annie and Mary prepare dinner. As Sheila barges in. Mary looks PALE, SICKLY.

SHEILA

The police!

MARY

Hush now, Sheila. There's no need to worry. We didn't do anything.

Sheila returns outside to tend to the garden.

A KNOCK at the door. Annie answers to come face to face with Officer Brice.

OFFICER BRICE

Need to conduct a search of the premises, Missus.

He takes off his hat as a sign of respect, while the other officers rudely barge in. They knock things down and pull them apart. The ladies stand there, frozen.

ANNIE

If you tell me what you're looking for, I could give it to you and stop my things from being broken.

An officer wiggles his eyebrows at Mary suggestively.

OFFICER #2
I heard you can give me a lil'
something.

Mary rushes out, she is heard outside VOMITING.

OFFICER BRICE
Shut your mouth!

The men laugh and continue their destruction of the property.

OFFICER BRICE (CONT'D)
Where's Paddy?

ANNIE
At the hospital working. Should be
home anytime now.

OFFICER BRICE
I hear Seamus has skipped.

ANNIE
Fed up he was. Gone to London to
see if he could get a job there.
Nothing left for the young ones
here. Sad it is when honest sorts
can't stay in their own country, A
good, hardworking lad is my Seamus.

Sheila SHRIEKS alarming Annie and Officer Brice. They follow
the sounds outside.

EXT. HARPER'S HOUSE - CONTINUOUS

The officers stab the soil, scattering the vegetables.

ANNIE
Holy Mackerel! Is it a body you're
looking for then? STOP! THAT'S OUR
FOOD YER DESTROYING!

Sheila attempts to salvage the vegetables. She cries, feeling
helpless as the officers continue to stomp down on their
crops. In comes Michael.

MICHAEL
What the hell is going on?!

OFFICER #2
Oh, the man of the house is it?

OFFICER BRICE
Take it easy boys!

The remainder of the officers poke holes in the recently built roof.

OFFICER BRICE (CONT'D)
No need for that lads. Let's finish
and move on.

They move on to the OUTHOUSE.

ANNIE
And what do you hope to find in
there?

OFFICER #2
What the hell are you saving your
shite for?

He tosses out the bucket full of excrement and begins to pull apart the shed. Frustrated, Annie picks up the bucket and dumps it all over Officer #2

ANNIE
Take that you bastard!

Paddy arrives to see the spectacle unravel. Everyone stands there in shock.

PADDY
Annie, love what have you done?

OFFICER #2
ARREST THE BITCH! ASSAULTING AN
OFFICER OF THE LAW, GET CUFFS ON
HER!

Brice shakes his head disappointingly at his officers, ashamed of their behavior.

OFFICER BRICE
We're done here lads, let's go!

The uniformed men leave. Paddy scurries over to Annie.

PADDY
Did they get the cash lass?

Annie removes a loose tile from the outhouse. She takes out a tin full of cash and throws at Paddy's head.

ANNIE
 Take your bloody money then and
 DAMN YOU TO HELL!

The children busy themselves with cleaning the wreckage left by the police.

INT. ROYAL HOTEL - SERVICE QUARTERS - LATER

The girls change out of their uniforms to go home. A co-worker, GRACE chats with Kelly, as Mary overhears. Mary ties the lies on her shoes.

GRACE
 Haven't had my friend visit this month and got morning sickness.

KELLY
 You pregnant again then, Grace?

The realization hits Mary like a ton of bricks, she stops. Her blood freezes and her pulse races.

GRACE
 Sure looks like it.

INT. HARPER'S HOUSE - CONTINUOUS

Mary and her mother sit alone as they try to put together the pieces of their broken home. Mary subconsciously places her hand on her stomach. Annie recognizes the fear in her daughter's eyes.

ANNIE
 You pregnant, Mary love?

Mary sits there, emotionless.

MARY
 Yes, Ma. I think I am.

ANNIE
 You're not going to tell me who the fella is then?

Mary shakes her head.

MARY
 I don't know, Ma.

INT. HARPER'S HOUSE - NIGHT

Paddy arrives, the children are sound asleep.

ANNIE

Our Mary is going to have a baby.
She won't tell me who the lad is.

Paddy's face reddens. A pulsing vein on his forehead makes an appearance.

PADDY

'Tis a terrible sin, a great shame
for this family. I don't know what
to do, but I won't be letting this
family's name be dragged through
the mud that's for sure.

INT. CHURCH - DAY

Paddy seeks advice from Father Kennedy; he paces across the room.

PADDY

What's to be done, Father?

FATHER KENNEDY

Ah, these young people; no self
control at all they have. What
about the father of the child then?
Will he not accept his
responsibility?

PADDY

The lass was raped, Father. Raped
and beaten in this very churchyard,
she was. She doesn't know who did
this.

FATHER KENNEDY

Ah, it's a scandal to be sure. She
can't stay here and flaunt her
shame for the entire village to
see. There are places where we send
the girls; I can make the necessary
arrangements, if you'd like. These
things have a way of getting out,
so let me know what you want me to
do and the sooner the better.

INT. HOSPITAL - CONTINUOUS

As Paddy monitors the machine and SIGHS, a crestfallen expression crosses his face. MEANWHILE, he and Dr. Morgan give a patient electroshock therapy.

DR. MORGAN

What's troubling you? Tell me, I may be able to help you.

PADDY

My daughter's pregnant. I don't know what to do.

The doctor administers the electric shocks to a sickly patient.

DR. MORGAN

I take it there's no prospective husband to remedy this situation.

Morgan increases the voltage, as Paddy looks on -- the patient CONVULSES VIOLENTLY.

PADDY

No, there isn't. The girl was raped.

DR. MORGAN

Well, there's always a solution to every problem. Girls in her condition are usually unstable; you may have noticed symptoms of dementia already.

PADDY

Now that you mention it, I have. Hasn't been herself since . . .

DR. MORGAN

There you are. The best thing would be to have her admitted to the Big House where she'll be out of sight and well looked after. Once the child is born it can be adopted and your daughter can return home if you so wish.

PADDY

It's seems perfect but expensive. Father Kennedy says there are homes for girls to go to . . .

DR. MORGAN

No, nonsense the asylum is the best place for her; she will receive the proper medical treatment. They'll sort her out, they will. I can do this for you, I will have the girl admitted and the adoption charge will go towards her upkeep throughout the remainder of her stay.

PADDY

Adoption charge?

DR. MORGAN

You don't think babies are given out for free, do ya? People pay a handsome amount. Have the girl come in. Tell her it's a checkup. We don't want any fuss and bother when we transport her.

The patient convulses. His body shaking fiercely. And then, stop. He stops moving.

DR. MALLON

Check the vitals. I think we've lost another one.

INT. HARPER'S HOUSE - LATER

Paddy tells Annie about his plan with the doctor, she's hesitant.

PADDY

Come one love, all Dr, Morgan wants the lass to do is come in for a checkup.

ANNIE

Well . . . I suppose a checkup won't do any harm. Many girls are going to the hospital to have their babies these days.

INT. DR. MORGAN'S CAR - DAY (DRIVING)

Paddy rides in the front along with Dr. Morgan who drives cautiously along the road. Mary sits as stiff as a board alongside Father Kennedy. The SILENCE is deafening.

Mary looks out the window. MARY'S POV: The town is bustling with people moving to and fro. The asylum comes into view -- it's a LARGE RED BRICK building. She notices the bars on the windows. She stirs in her seat and looks at the men around her. NOT A WORD.

INT. ASYLUM - RECEPTION - CONTINUOUS

They walk in. Mary frightened, straggles behind.

DR. LOWRY
Hello, I'm Dr. Lowry the Medical
Superintendent of the County
Lunatic Asylum.

MARY
Why am I in a lunatic asylum?

DR. MORGAN
There's a special maternity wing
here for girls like you.

They follow Dr. Lowry into a smaller room.

INT. ASYLUM - CHECK UP ROOM - CONTINUOUS

Mary lies on the examining table and is poked and prodded. They check her vitals and her chart.

DR. LOWRY
It says here, that you claim you
were raped?

MARY
It's not a claim. I was.

DR. LOWRY
And you don't know who the father
is?

Mary hesitates and looks uncomfortably at her father and then back at the doctor.

MARY
N-No.

DR. LOWRY
And do you plan to raise the child?

MARY

Yes. And Reggie says I still have my job when I'm ready to come back. I'll have the baby and work.

The doctor along with all the men in the room look at her incredulously. The men leave her, alone -- only separated by a thin curtain. She can hear EVERYTHING.

DR. LOWRY

A textbook case of Moral Insanity.

DR. MORGAN

I agree with your diagnosis. The girl is vacuous and shows no signs of remorse for her situation; I would go so far as to say there was no rape. She brought upon the pregnancy upon herself due to low morals. It's quite obvious she's touched in the head.

Paddy fumes SHOUTING a few EXPLETIVES in the process.

DR. LOWRY

(to Paddy)

Don't worry we know how to do with girls like her.

Mary is off the table and opens the curtain, as a nurse attempts to restrain her.

MARY

I'VE COME FOR A CHECKUP! I'M NOT STAYING!

DR. LOWRY

Of course, Mary.

(to the men)

You can leave her here with us now.

Mary struggles against the nurse's grasp.

MARY

DON'T LEAVE ME HERE, DA!

PADDY

YOU GOT YOURSELF INTO THIS MESS, NOW DEAL WITH IT! I NEVER WANT TO SEE YOUR FACE AGAIN!

FATHER KENNEDY

It's the best thing for you, lass.
You can come home when this is all
over.

The men walk further and further away from Mary. She runs after them but is soon detained by two orderlies. Her cries become louder and movements more wild.

MARY

MA! I WANT MY MA!

INT. HARPER'S HOUSE - NIGHT

Annie's growing belly is in its final stages. She can barely walk to get a blanket for herself, as Paddy sits by the fireplace.

ANNIE

It's been a week. I'm going in with you to the hospital to get my girl. I don't like her being there on her own. I want to know what's going on.

PADDY

You can't see her.

ANNIE

What? Why on earth not?

PADDY

She's away where they specialize with problematic young women. Her child will be given away in adoption. And that is that.

Annie lashes out.

ANNIE

YOU HAVE NO RIGHT TO TAKE MY BABY
AWAY FROM ME!

At the sound of their mother's scream, Michael and Sheila step into the room, taking in the horrible scene. Annie falls apart, yelling NONSENSICAL names at Paddy. Paddy SLAPS Annie, hard. Yet, she continues her tirade. She clutches her stomach in pain.

ANNIE (CONT'D)

BE DAMNED IN HELL, PADDY HARPER!

PADDY
 (to Michael)
 Fetch the midwife!

A cherub of a person, MURIEL BURNS arrives in haste.

INT. HARPER'S HOUSE - LATER THAT NIGHT

Annie lies on the bed; she HOWLS and CRIES UNINTELLIGIBLY as she gives birth. Sheila is by her side, comforting her.

SHEILA
 It's going to be alright, Ma.
 Everything's going to be alright.

ANNIE
 MAAAAAAAARRRRRY! WHERE'S MY MARY?

MURIEL
 You must relax Annie, or you'll
 harm yourself and the baby.

BLOOD. Blood is everywhere -- on the sheets, on Muriel's hands, on the floor. She cries louder as the baby comes out of the birth canal and into Muriel's arms.

The mother's and child's cries MELD TOGETHER AS ONE, AMPLIFIED. It's unnerving and unnatural, SCREAMS THRASHING IN THE EARDRUMS.

And then, nothing.

SILENCE.

MONTAGE - VARIOUS

A) INT. CHURCH - DAY - Dressed in black, the Harper family as well as the whole town gather in church for the funeral. Everyone is in mourning. They're sad, crying.

B) INT. HARPER'S HOUSE - DAY - Paddy drinks uncontrollably-- the house is a mess.

C) INT. HARPER'S HOUSE - EVENING - Paddy leaves with a bottle in hand and goes out, leaving Michael and Sheila alone and unfed. The siblings hug each other, tight as Sheila cries into Michael's shoulders.

D) EXT. PUB - NIGHT - Paddy meets up with Gerald. They drink and LAUGH, drinking away the pain.

E) INT. HOSPITAL - DAY - Paddy is a mess and ARGUES with Dr. Morgan.

Paddy starts a riot and is thrown out of the hospital. Morgan yells at him, disappointed -- he fires Paddy.

F) INT. HARPER'S HOUSE - DAY - Sheila is a shell of the little girl she once was. She is depressed -- doesn't shower, doesn't eat. Michael force feeds her a piece of bread. He places a loose strand behind her ear. He, too, has lost a significant amount of weight.

INT. HARPER'S HOUSE - DAY

The house reflects the much neglected state of the children. There is trash everywhere -- dirty dishes, empty bottles, piles of clothing.

Michael is taller as is Sheila, their facial features sharper from lack of nourishment. The children are living in filth. Paddy fatter and dirtier, lies on the bed.

A KNOCK on the door. Michael opens the door and meets Officer Brice's worried face as he scans the room. Officer Brice carefully steps inside.

OFFICER BRICE

(to Paddy)

Lord God you were fairly ossified last night.

Brice glances over at the children.

OFFICER BRICE (CONT'D)

Think of the young ones, man. Annie would have expected you to look after them.

PADDY

(slurring)

Well, she's not here!

MICHAEL

We manage okay.

OFFICER BRICE

I'm sure you do lad; but this is no life for kids.

MICHAEL

Half of Kilbarra has drunks for fathers and they manage; so will we! Sheila is ten now and I'm twelve, we're old enough to take care of ourselves!

OFFICER BRICE

True enough, but a family can be found to look after the both of you. There's time enough to grow up.

MICHAEL

We have a home and as for Da, he'll be okay soon enough and we'll manage just fine until then, thank you very much.

SHEILA

It's what Ma would have wanted. She always said we must stick together. This is our home and we're staying!

Officer Brice gives one more worried glance at the children and respectfully departs.

INT. HARPER'S HOUSE - LATER

While Sheila is off at school, Michael tends to the house. Paddy sits outside, chatting it up with Gerald. They're drinking. Michael busies himself as he listens to the men talking in their drunken state.

PADDY (O.C.)

(slurring)

Don't think I don't know what yer doing here every week.

GERALD (O.C.)

(slurring)

What on earth are you talking about Uncle?

PADDY (O.C.)

I know you did to Mary.

Beat. Michael stops cleaning and listens eagerly.

GERALD (O.C.)

(scoffs)

Couldn't stop me, that Mary lass. Drove me crazy she did.

Michael balls his fists, his blood boiling.

MICHAEL

(whispers to himself)

I knew it!

PADDY (O.C.)
 (to Michael)
 Ay, lad -- I need some more
 whiskey, ya hear!

Michael scrambles to get the bottle and heads outside.

EXT. HARPER'S HOUSE - CONTINUOUS

Michael shows his father the empty bottle. Paddy eyes begin to close from sleepiness.

MICHAEL
 It's empty, Da!

PADDY
 No, shite.

Paddy takes a wad of cash from his pocket. Michael catches Gerald's eyes widen at the sight of the money, as Paddy hands it to him.

PADDY (CONT'D)
 Go on, get yer old man some more!

Michael smiles as an idea pops into his clever mind.

MICHAEL
 Hey Gerald, why don'tcha join me, I
 could use some help.

Paddy dozes off as Gerald joins Michael.

EXT. KILBARRA - WALKWAY - CONTINUOUS

The boys walk side by side, while Gerald wobbles in his inebriated state.

MICHAEL
 It worries me how Da throws his
 money about.

Gerald quickly sobers up at the sound of money.

GERALD
 Is that so?

MICHAEL
 He has a lot of money. But it will
 finish sooner or later if he keeps
 on spending the way he does and him
 out of work and all.
 (MORE)

MICHAEL (CONT'D)

I don't know what to do; you know he doesn't listen to anyone.

GERALD

Now that's a problem, Mike.

(pause)

Where does he keep all his money anyway?

MICHAEL

If I knew where Mary was I could ask her. She kept it in a bank for him.

GERALD

(casually)

She's in some asylum. I don't know which one though.

Michael's step falters but Gerald doesn't notice.

MICHAEL

Oh well, Da also has a lot of money here.

Gerald leans in a little closer, interested.

MICHAEL (CONT'D)

It's enough for me and Sheila to move away and live off the interest for the rest of our days. Last time I counted it there was over a thousand pounds.

GERALD

A THOUSAND POUNDS!

MICHAEL

Ma took care of Da's cash when she was alive and I helped her. The police couldn't find it when they tore the place apart. I know where it is because I hide it from Da and I only give me enough to keep him happy!

GERALD

Where do you keep all the dosh?

MICHAEL

Oh in different places. I wouldn't want him to find it all at once, no telling what he would do.

GERALD

Would you like me to keep it in a safe place for you?

MICHAEL

Would you Gerald? That'd be grand!

Michael smiles as Gerald places an arm over his shoulders.

GERALD

You and I could save this family from ruin. It's what my dear Auntie would have wanted.

MICHAEL

Yer right. Give me a few days to get it together without Da getting suspicious. How about you come by on Friday?

GERALD

Good lad, Mike!

INT. HARPER'S HOUSE - NIGHT

Paddy sits in his chair near the fire place nursing his drink, while Sheila and Michael attempt to prepare something to eat.

PADDY

(slurring)

I need a drink. Where's my bottle?

Michael tends to Paddy, giving him a cup of tea instead.

MICHAEL

I'll put a drop in your tea, Da. Just like Ma used to do. Please, Da, I have to tell you something it's important. YOU'VE GOTTA LISTEN TO ME!

As soon as Michael pours the whiskey into the mug, Paddy takes a long drink.

PADDY

Don't bother me, got enough problems.

MICHAEL

It's Gerald, Da.

Sheila and Michael share a look.

MICHAEL (CONT'D)

He wants me to show him where your money is hidden. Wants me to give all to him, he does.

PADDY

What?

Michael pours more alcohol into his father's cup. Paddy takes a drink and stands.

PADDY (CONT'D)

WHAT THE FUCK DID YOU SAY, BOY?

Sheila freezes, she starts to move closer to Michael but with a subtle shake of his head he stops her.

MICHAEL

TELL ME WHAT TO DO, DA! Gerald is after your money; bullies and threatens me all the time. I'm really scared, Da. He said he'll be over Friday afternoon and kill me for sure if I don't show him where the money is. Please help me!

Paddy more drunk than anything, clumsily stomps across the house.

PADDY

That Gerald Fegan has always been a sneaky rat! Don't worry I'll be more than ready for him and I will rip that bastard apart, I WILL! THINKS HE CAN MESS WITH ME? I'LL SHOW HIM WHO'S THE BOSS!

JUMP CUT TO:

INT. ASYLUM - EVENING

All WHITE and BRIGHT Mary sits alone in a PADDED ROOM. She is a tiny little thing, despite her GROWING BELLY, she's unwell.

EXT. HARPER'S HOUSE - EVENING

Michael digs out the money box that's hidden in the vegetable patch. He stuffs the money into the pockets of his coat. He hops on Mary's old bike.

MICHAEL
 (yelling)
 I'll be right back, Da! Off to pick
 up Sheila.

THROUGH THE WINDOW - Michael spots a hidden gun. His feet hit the pedals and he's off.

INT. HARPER'S HOUSE - CONTINUOUS

Paddy takes a sip of his drink, he readies himself for battle. KNIVES hide under the pillow, an AXE under the bed . . . A LOADED GUN underneath a newspaper.

INT. POLICE STATION - CONTINUOUS

Michael bursts in, a bundle of nerves and sweat. He spots Brice.

MICHAEL
 Please sir, my father and my cousin
 Gerald are having a terrible fight.
 Da says he's going to kill him!
 Please send some policemen out to
 Harper cottage!

Brice scrambles to his feet, a look of sheer panic on his face as Michael races out the door.

INT. HARPER'S HOUSE - CONTINUOUS

Gerald confidently steps in to the house with a smirk on his face as Paddy takes another swig.

GERALD
 Never to early to drink, right
 Uncle Paddy?

PADDY
 GET OUT OF MY HOME, GERALD!

GERALD
 What's the matter with you? I've
 just come to see you, that's all.

PADDY
 Is it a friendly visit yer after?
 Or have you come to rob me blind?

Gerald is stunned.

GERALD

Come now, Uncle. We're mates, you
and I.

Paddy scoffs.

PADDY

MATES? Bullying and threatening my
son, are you? Attacking and raping
my daughter, wanting to steal my
money. WHO THE FUCK DO YOU THINK
YOU ARE?

Paddy pulls out the hidden gun and points it at Gerald.

INT. ASYLUM - CONTINUOUS

Mary is walked out of the padded cell in a FLIMS Y WHITE GOWN.
She is led down the hall by ONE YOUNG NURSE. Mary scans the
room. Her eyes flit back and forth like a rabid animal.

INTERCUT BETWEEN PADDY AND MARY

BAM! Paddy fires a shot at Gerald, but misses. Gerald lunges
towards Paddy.

Mary blind sides the nurse and hits her. She makes a run for
it.

Paddy fires again **BAM!** Straight through Gerald's shoulder.
BLOOD begins to gush out.

CLOSE UP on Mary's BARE FEET, running. Her dirty feet hit the
white tile fast and hard.

Gerald tips the mattress, trapping Paddy in between the wall
and the mattress. Gerald digs inside, looking for the money.

Mary is knocked down, her hands protecting her baby. Her
faces SLAMS against the floor.

Paddy shoots blindly through the mattress. Gerald SCREAMS as
bullets lodge in his leg. Paddy attempts to shoot again, but
the trigger is stuck.

Mary is restrained by a straight jacket. She SCREAMS as
orderlies hold her down.

Gerald SMACKS the gun out of Paddy's hands. Paddy reaches for
a KNIFE hidden under the pillow and as Gerald lunges toward
Paddy -- Gerald STABS HIMSELF IN STOMACH.

An orderly roughly grabs Mary by the face and she retaliates, biting him.

INDISTINGUISHABLE SHOUTS of the policemen outside are heard as Gerald clutches his BLEEDING STOMACH. He heads for the door, but then -- **CRUNCH!** Paddy bludgeons him in the back with the AXE. Gerald's lifeless body falls on the ground with a THUD.

Mary is strapped down to a bed, her body struggling against the tight grip. She is injected with a drug and stops moving, her eyes glaze over.

INT. HARPER'S HOUSE - CONTINUOUS

Stepping over Gerald's dead body, Paddy reloads the gun. He SHATTERS the window as he shoots at the policemen outside.

EXT. HARPER'S HOUSE - CONTINUOUS

The policemen duck for cover, as a crowd of people form outside -- Ginger, Bertie, Father Kennedy and Brice among them.

FATHER KENNEDY

Repent and you will be forgiven,
Patrick Harper! STOP BEFORE IT'S
TOO LATE!

The sky begins to darken as a group of officers decide to set the roof on fire, hoping to draw Paddy out. The fire spreads and Paddy remains in the house.

A fire truck arrives to put out the fire. The flames die down and **BANG!** The police rush inside. They carry out two bodies: Gerald's and Paddy's.

Ginger Fegan falls to the floor and sobs at the sight of her son's body. While people GASP and GUFFAW as Paddy's body is carried through the crowd.

INSERT CLOSE UP:

A FRESH BULLET WOUND at the side of Paddy's head. His jaundiced eyes WIDE OPEN.

BACK TO SCENE.

Officer Brice scans the area, as do the remaining officers.

OFFICER BRICE

Where are the children?

INT. ROYAL HOTEL - NIGHT

A KNOCK on the door. A tired Reggie opens the door to two FRIGHTENED children, Michael and Sheila as they cling to each other.

REGGIE

Oh, dear. Are you children alright?
(pause)
You look familiar. Do I know you?

MICHAEL

I'm Michael and that's Sheila.
We're Mary's brother and sister.

REGGIE

Come on inside, children.

He ushers them inside and closes the door.

INT. ROYAL HOTEL - DAY

Constable Brice and a CHILD PROTECTION SERVICES OFFICIAL, a young woman, calm and collected sit in Reggie's office along with his wife, JILL, a beautiful brunette.

REGGIE

Under the tragic circumstances, my wife and I would like to foster Michael and Sheila Harper until their elder brother and sister can be located and are able to take care of them.

Jill pours the guests tea and passes around a tray of TINY CAKES and SANDWICHES. The visitors reach over to grab one of each.

REGGIE (CONT'D)

(to Brice)

You men are a credit to your profession. The way you handled this case speaks of your expertise. Every year I make a sizable donation to the police force comforts fund and this year my cheque is going to straight to the Kilbarra police station.

(to CPS woman)

As for the children's protective services; 'tis a splendid job you folks do!

(MORE)

REGGIE (CONT'D)

What would our little ones do without your able ministrations? If there is any way in which I can be of assistance in helping your service, please don't hesitate to give me a call.

Reggie hands them, an EMBOSSED calling card. The guests glance at each other and then back at Reggie.

CPS WOMAN

Well we will certainly consider your offer to let them remain with you and your wife.

REGGIE

That is very good of you. It is a sensible thing to do right now, the children have been through enough already. I will call the undertakers and make funeral arrangements. With your permission, I would like to stay in touch with you all until this ugly mess is sorted.

The guests nod in agreement and find their way out.

INT. ROYAL HOTEL - LIVING QUARTERS - MOMENTS LATER

The children sit next to each other, across from Reggie and Jill.

REGGIE

(cautiously)

There's been an incident. I'm sorry to tell you that your father is dead and so is your cousin, Gerald.

Michael and Sheila remain SILENT, their faces BLANK. Michael reaches out and holds Sheila's hand tight.

REGGIE (CONT'D)

We need to bury your father.

MICHAEL

We have the money, we can do this.

He un-stuffs his pockets, letting all the money fall on the table between them.

Reggie and Jill share a look -- mixture of doubt and shock.

JILL

Where'd you get all that money,
sweetie?

MICHAEL

It's my Da's money, it's what the
fight was about. Please take it and
use it. We don't want it, it's
brought nothing but misery and bad
luck.

REGGIE

(softly)

Money doesn't bring problems; it's
what we do with it that makes the
difference.

Sheila smiles at Reggie and he returns the gesture, giving
the kids back their money.

REGGIE (CONT'D)

Seamus left some money with me for
Mary to use for the family. I'll
put your money aside with that
okay?

The children nod.

JILL

You both are welcomed to stay here
at the Royal and move into our
home, until Reggie and the
authorities figure out a permanent
solution. Right, Reg?

He smiles, lovingly as his wife.

REGGIE

That's right. Jill and I are
delighted to have you with us and
you are welcome to stay with us as
long as you like. You can call us
Uncle Reg and Auntie Jill.

The children's eyes shine with happiness.

INT. POLICE STATION - LATER

Reggie and Michael meet up with Officer Brice at the station.
The men sit down in their respective places.

OFFICER BRICE

The property has been sealed for the investigation and after that the children can decide what they want to do with it.

REGGIE

That's fine. I intend to get in touch with Seamus, is there any case against him?

OFFICER BRICE

Not at all. I remember his bike was found in the cove and Seamus reported it stolen. There was no evidence that he was involved with the smugglers.

Both Michael and Reggie let out a SIGH of relief. Officer Brice stands and sits on the edge of his desk, right in front the boy. He hands him a framed picture.

INSERT CLOSE UP:

Michael's small hands shake as he looks at a PHOTOGRAPH OF THE ENTIRE HARPER FAMILY, happy and smiling.

BACK TO SCENE.

Brice puts his arm on Michael's shoulder reassuringly, as Michael cries.

OFFICER BRICE (CONT'D)

Sorry Michael, I only wanted to cheer you up, lad.

Despite watery eyes, he smiles briefly at the kind officer.

MONTAGE - VARIOUS

A) INT. ROYAL HOTEL - DINING ROOM - EVENING - The Calhoun's smile lovingly at the children as they stuff themselves with food. Various EMPTY plates lie in front of them.

B) INT. ROYAL HOTEL - BATHROOM - DAY - Michael turns on the water. He's amazed as the hot water creates steam around the room.

C) INT. STORE - DAY - Jill shows Sheila a dress with all the frills. Sheila smiles excitedly as she shows Jill shoes that match. The girls are having a blast.

D) INT. THEATER - DAY - The Calhoun's and the children sit in their seats laughing as they look on stage at the performance.

E) INT. MENSWEAR STORE - DAY - Reggie crouches down to Michael's height as he tightens a red tie on Michael neck. Michael catches a glimpse of himself in the mirror and smiles.

F) INT. ROYAL HOTEL - CHILDREN'S ROOM - NIGHT - Jill tucks in the children and gives them each a peck on their foreheads.

G) INT. FUNERAL HOME - DAY - The children along with the Calhoun's are dressed in black as they stand in front of Paddy's casket. His lifeless face looks peaceful. The undertaker closes the casket.

H) EXT. CEMETERY - CONTINUOUS - The children visit Annie's grave. A multitude of tiny flower bouquets lie around her tomb -- some wilting, most fresh. The kids cry as they kneel down to place a big bouquet of DAISIES for their mother.

END MONTAGE.

INT. MRS. FINNEGAN'S SHOP - CONTINUOUS

The Harper children walk in: Michael dressed in his suit and Sheila in her frilly dress, the children look completely different. They're fed, clean and healthy. Mrs. Finnegan places her cigarette down and smiles down at the children.

MRS. FINNEGAN

Would you children like some candy drops?

SHEILA

Cherry, please.

MRS. FINNEGAN

And how about you young man?

MICHAEL

Mixed berry.

He smirks at Sheila. She smiles back knowingly. They pay and Mrs. Finnegan gives them their treats.

MRS. FINNEGAN

Do come again!

She waves as the children saunter out of the store and into Reggie's car. Poorly dressed customers walk in just as the children make their exit. Finnegan sneers at them, her nose high in the air.

CUSTOMER #1
 Don't the children look grand,
 missus?

CUSTOMER #2
 Gawd, I wouldn't have recognized
 them of Father Kennedy hadn't
 mentioned it!

Mrs. Finnegan stares blankly at the chatty customers, her
 confusion evident.

CUSTOMER #1
 You do know who those two are,
 don't you?

Finnegan stands taller, proud of her establishment.

MRS. FINNEGAN
 I certainly recognize gentry, if
 that's what you're getting at.

The customers laugh, LOUDLY.

CUSTOMER #2
 Gentry my arse, them two are our
 own Michael and Sheila Harper! Who
 else has eyes like that?

Finnegan's eyes widen in utter shock.

CUT TO:

INT. CALHOUN HOUSE - DAY

The house is elegantly decorated, furniture and decor all
 perfectly matched.

Reggie and Jill stand near the doorway gazing down at the
 children who diligently work on their school work on the
 table. The Calhoun's eyes light up at the children they could
 never conceive. The husband and wife talk to each other
 quietly.

REGGIE
 (whisper)
 I've written to Seamus and I've
 began to make enquires about Mary.

JILL
 (whisper)
 Oh Reg, I don't think I could bear
 to part with the children.

He holds her tight.

REGGIE
I know, love. I know.

INT. ASYLUM - BATHROOM - DAY

Mary is in a tub UNDERWATER -- eyes wide open and screaming in the ICE COLD WATER. Her head bursts out and she YELLS as the ice chips hit her skin.

MARY
LET ME OUT! LET ME OUT!

A hand ducks her head back in, little air bubbles escape her mouth.

She is taken out, her growing belly on full display. The orderly wavers as he carries her over a tub of BOILING HOT WATER. The steam rises and hits her body.

Mary is relieved by the sudden heat, but then CRINGES as her feet make contact with the steaming water. Her naked body clings on to the orderly. He roughly places her in the tub.

MARY (CONT'D)
AHHHHHH! NOOO, STOP! MY BABY!
YOU'RE HURTING MY BABY!

Just as he did before, he submerges her head in the water.

CUT TO:

INT. ASYLUM - HALLWAY - CONTINUOUS

Wet from the torture, Mary is dressed in a flimsy gown slowly walks, her feet tender from the moisture. She leaves puddles in her wake.

As she walks by the CAMERA TRACKS INTO DIFFERENT ROOMS AND OUT OF WINDOWS.

- OUT OF THE WINDOWS: A farm is seen complete with cows and animals; acres of vegetables with dozens of patients tending to the gardens. A CEMETERY with hundreds of tiny head stones on the ground.

- DIFFERENT ROOMS: Patients worked in the KITCHEN and LAUNDRY ROOMS, they're tired faces pained from long hours.

Mary walks into the shared bedroom with other patients. To get to her bed, she walks by JANE, an INSANE roommate, she attacks Mary ripping chunks her hair out.

CUT TO:

INT. ASYLUM - BATHROOM - CONTINUOUS

Mary sits down on a chair, tears streaming down her face as a nurse chops off all her hair.

In comes head nurse, EILEEN DOYLE. She sends away the other nurse and kneels down to meet Mary's sad face. Mary turns away, afraid.

EILEEN
Shh, it's okay.

Eileen takes a handkerchief and wipes Mary's tears. Mary flinches at the contact.

EILEEN (CONT'D)
It'll grow back, okay?

The women smile a sad smile at each other.

INT. ASYLUM - CHECK UP ROOM - LATER

Mary lies on the examination table, as Eileen checks to see if the baby is alright.

MARY
Do you think I'm crazy, Eileen?

EILEEN
You're as sane as I am love. There is nothing the matter with you at all and that's my medical opinion!

MARY
Then why am I here?

EILEEN
Anyone who deviates from the things society thinks is right, is in danger of ending in an asylum. Asylums are places to hide away those that don't fit in.

MARY

Am I to be locked in here forever?
It would be better to kill myself
than live like this.

EILEEN

Hush now, Mary love. Trust in God
and he will bring you comfort and
deliverance.

INT. ASYLUM - LAUNDRY ROOM - LATER

Mary works alongside the other pregnant women in the asylum, washing, drying, folding and ironing clothing and sheets. The women work hard, despite their uncomfortable bellies, KAREN, especially. She folds as she chats up with Mary.

KAREN

I'm not going to give my baby up!

Horror fills Mary's bones.

MARY

Give your baby up? What do you mean
Karen?

JACKIE, a bulky pregnant woman bursts in carrying a load of dirty laundry.

JACKIE

Don't be so stupid, Harper!

Karen's eyes begin to water, she's barely holding her tears in.

KAREN

Our babies are taken from us the
moment they're born. They are taken
to the nuns in Dublin and are sold
to the highest bidders. We never
get to see them again.

MARY

D-Do we have to give permission for
this?

JACKIE

Permission, my arse! Step out of
that fantasy world you live in --
like you gave permission to be
here?

(MORE)

JACKIE (CONT'D)

Did you sign a permission letter,
Harper to have yourself committed
to the looney bin? You're crazier
than you look, girl!

INT. ASYLUM - BEDROOM - NIGHT

The light from Mary's eyes is nonexistent. She lies on the
bed, still and unmoving.

INT. ASYLUM - DINING AREA - DAY

Mary is served food. She merely plays with it, avoiding to
eat it.

INT. ASYLUM - LAUNDRY ROOM - CONTINUOUS

Like a robot, Mary performs her duties. No fuss, no mess --
Mary's not fully there.

INT. ASYLUM - CHECK UP ROOM - CONTINUOUS

She sits on top of the examination table, as a nurse checks
her pulse and then ---

SNAP!

Mary transforms into a fighting machine. She slaps the
nurse's hand away and leaps off the table.

MARY

GET AWAY FROM ME! You have no right
to keep me here! YOU WILL NOT TAKE
MY BABY AWAY FROM ME, YOU HAVE NO
RIGHT!!!

The orderlies come in and restrain her as Dr. Lowry arrives,
a sinister smile touching his lips.

DR. LOWRY

You're growing manic. You need to
take--

MARY

(confidently)
I don't believe I am manic.

Dr. Lowry raises his eyebrows, intrigued.

MARY (CONT'D)
 I feel perfectly fine. You just
 need any excuse to perform drug
 experiments on me!

The orderlies smile at the truth. Lowry puffs out his chest
 in protest.

DR. LOWRY
 WIPE THOSE SILLY GRINS OFF YOUR
 FACES, OR I'LL DO IT FOR YOU!

Lowry shoots out his hand and injects her with a drug, her
 body goes limp, as the orderlies carry her off.

INT. ASYLUM - BEDROOM - LATER

Eileen walks over to check on Mary, notebook in hand -- she
 checks her pulse. It's slow but steady. She places a hand on
 her forehead.

EILEEN
 What have they done for you, love?

Eileen jots down a note in notebook.

INSERT CLOSE UP:

NOTEBOOK in Eileen's delicate scrawl "NEW MEDICATIONS HAVE
 TERRIBLE SIDE EFFECTS; PATIENTS ARE USED AS GUINEA PIGS."

BACK TO SCENE.

Eileen covers Mary with a blanket.

INT. ASYLUM - LAUNDRY ROOM - DAY

Mary works hard. She scrubs the clothing on the washboard.
 She stops, feeling a gush of water in between her legs. Her
 shoes are wet, she looks down stunned. Karen notices the
 growing puddle on the floor.

KAREN
 OH MY GOD! Your water's broken,
 Mary.

INT. ASYLUM - CHECK UP ROOM - CONTINUOUS

Mary lies on the table, legs open wide ready to give birth.
 MIDWIFE AND NURSE #1 assist. Her screams fill the room,

MARY
 AAAAAAAAAAHHHHH! MA! MA! I WANT MY
 MA!

NURSE #1
 Behave yourself! Women have babies
 all the time. It's natural. STOP
 MAKING A BLOODY SPECTACLE OF
 YOURSELF!

Mary pushes and pushes, the BABY'S CRIES are heard. The nurse
 puts the baby in Mary's arms.

NURSE #1 (CONT'D)
 It's a boy!

Mary looks at her baby. She smiles -- he's perfect and he's
 hers. She holds him tight and kisses him on the cheeks.

MARY
 (lovingly)
 His name is James. My little James,
 it suits him, it does.

MIDWIFE
 Take the child away!

The nurse takes the baby and walks away.

MARY
 JAMES! NOOOOO, JAMES!
 (to the midwife)
 I want to see my baby. Bring me my
 baby to me or take me to him.

MIDWIFE
 Let me make myself very clear,
 Harper -- The baby does not belong
 to you. You forfeited all right to
 him when you decided to have a
 child out of wedlock. He doesn't
 need a slut for a mother. He will
 be going to decent people. And at
 least now he has a chance for a
 better life. Forget about him
 because you will never see him
 again!

The midwife storms off, leaving Mary WAILING tearful sobs.
 Dr. Lowry enters the room and Mary's sobs AMPLIFY.

DR. LOWRY
 Shut up!

MARY
I-I want my Ma!

DR. LOWRY
(coldly)
Your mother and father are dead.

Mary HICCUPS she stops crying, frozen.

DR. LOWRY (CONT'D)
Dead, I say, do you understand me?
You have no one left on the
outside; you are here to stay. So
the sooner you get used to this
fact, the better!

She looks at him EMOTIONLESS.

INT. ASYLUM - BEDROOM - DAY - SUPERIMPOSE TITLE "3 YEARS
LATER"

Mary sits with the SAME EMOTIONLESS expression as before, as
Eileen talks to her.

EILEEN
I was able to get the drugs stopped
when you were pregnant, but I have
no excuse now and Lowry would love
you to act up so he can experiment
on you.

MARY
Seems it makes no difference one
way or another. They have taken my
baby, they say my parents are dead.
What I do or don't do is not going
to make any difference to my life
now.

EILEEN
Nonsense, Mary. Where there's life,
there's hope.

MARY
Hope for what? I cannot leave this
place and if I protest, I am
restrained and drugged. I-I have no
rights, always at the mercy of the
staff . . . What's there to hope
for? I have no home . . . I have no
one.

EILEEN
That's not true Mary.

Eileen holds Mary's hand.

EILEEN (CONT'D)
You have brothers and a sister on
the outside. You have good friends,
you've said so yourself.
(pause)
Besides, I'm here for you.

MARY
You have been so kind but I feel
like I have nothing to live for.

EILEEN
Mary, no!

Enter JOHN MAGOWAN, a new nurse, YOUNG, HANDSOME.

JOHN
I'm here for you, Mary Harper!

The ladies' eyes widen in surprise at their mystery visitor.

EILEEN
This is John Magowan, a new nurse.
John's one of the nice ones, See,
already you have a new friend. So,
don't give up hope, Mary.

John smiles down at her.

JOHN
I'm not going to let you give up.

Mary uncomfortable with the attention tries to smooth down
her short hair.

JOHN (CONT'D)
I'm an old admirer of yours, even
though I obviously didn't make an
impression on you. Saw you first at
the Royal Hotel.

Mary's eyes light up at the sound of her old life.

MARY
You know the Royal hotel?

John chuckles nervously.

JOHN

I used to go there for evening tea,
with my parents and the truth is, I
only went to get a glimpse of you,
Mary.

Mary blushes, a whisper of a smile playing on her lips.

JOHN (CONT'D)

I was working up the courage to
introduce myself when you suddenly
disappeared. Asked around but no
one could tell me where you went.
Fancied you a lot back then, you
were so beautiful . . . Sorry, you
still are beautiful.

(nervous)

It's so wonderful to see you again.

Mary LAUGHS flirtatiously, at John's apparent nervousness.

SERIES OF SHOTS.

- OUTSIDE, Mary and John meet in secret to smoke cigarettes.
She still looks malnourished, but she's happy, smiling.

- Hiding between the hung sheets on the clothing line, Mary
and John steal kisses.

- Through the hallways and with Eileen's help the lovers pass
each other notes, in secret. The notes say: "I love you" and
"I love you more."

END SERIES OF SHOTS.

INT. ASYLUM - HALLWAY - DAY

Eileen stops and pulls John aside. They speak in HUSH TONES.

EILEEN

Mary has had so much bad luck.
Don't add to her torment, please.
If anyone finds out about you two
it will be the end of her world in
more ways than one.

JOHN

I love her, Eileen. I've loved Mary
since the first time I set eyes on
her in the Royal Hotel.

Eileen smiles at the proclamation of genuine love.

JOHN (CONT'D)

I don't know how I'm going to manage it, but I intend to marry her one day. I love her so much, I think I always have.

EXT. ASYLUM - ABANDONED SHED - DAY

John and Mary set up a tiny picnic, hidden between the bushes in a dilapidated shed.

JOHN

Do you remember when you first came to the asylum?

MARY

I remember, it was all so unexpected. I went for a checkup and ended up here. I lost my family and became a prisoner; tortured and tormented at every turn until I was so dehumanized I hardly recognized myself.

He caresses her cheek.

JOHN

(sadly)
Oh, love.

MARY

It was terrible, John, from the minute I stepped into this dreadful place. They said I was insane but that was untrue; I wasn't; not in the beginning anyway.

JOHN

(firmly)
There's nothing wrong with you Mary.

MARY

They said I would be free to return home once my baby was born, but instead they took him away. They took my baby away from me!

JOHN

Love, I'll help you find your baby boy, I promise.

MARY

(sighs)

No one came to visit me, Ma would have moved heaven and earth to come to me, now they tell me she's dead.

JOHN

I think I should go to Kilbarra and ask around, see if there's anyone who can help. I have to get you out; they have no right to keep you here.

CUT TO:

INT. ROYAL HOTEL - REGGIE'S OFFICE

Reggie meets John. The men shake hands and they sit down.

CUT TO:

INT. ASYLUM - HALLWAY - DAY

RIIIING! RING! An alarm blasts through the building.

The women stand looking outside the window

MARY AND EILEEN'S POV -- Five patients escaped, they are rounded by orderlies and are beaten down. They are injected with sedatives.

INT. ASYLUM - ENTRANCE - LATER

Extra security guards all the entry ways in the asylum. Each guard is armed with a gun and baton. They stand at their posts, stoic.

INT. ASYLUM - HALLWAY - DAY

John pulls Mary aside. He hands her a letter and two photographs.

INSERT CLOSE UP:

PHOTOGRAPH #1: A grown up Seamus and Linda with their two daughters.

PHOTOGRAPH #2: Teenage Michael and Sheila stand in between Reg and Jill, all smiling.

BACK TO SCENE.

Mary's hands shake as she holds onto the pictures. John keeps a vigilant eye out.

JOHN

Mr. Calhoun had recently discovered where you are. He came here but was not allowed to see you. He wrote to Seamus and is making arrangements for your release.

He grabs her hands in his.

JOHN (CONT'D)

He wants you to know that he has never stopped looking for you and will not rest until you are home.

Mary hugs John, she WHISPERS in his ear.

MARY

Thank you.

They quickly part ways.

INT. ASYLUM - HALLWAY - MOMENTS LATER

Mary walks past Dr. Lowry with an unusual chipper smile on her face. Irked by such behavior, he raises a brow.

DR. LOWRY

Oh, Mary.

She stops in her tracks and turns to face him.

DR. LOWRY (CONT'D)

You're looking positively radiant, Mary. Have we finally managed to make you happy?

She blushes and walks off.

Dr. Lowry flags down a nurse and hands him Mary's file.

DR. LOWRY (CONT'D)

Get Dr. Craig to schedule a Prefrontal Leuctomoy for Mary Harper as soon as possible. Some time next week would be ideal. Do it right away.

REVEAL: John stands hidden by the neighboring hallway. He heard everything.

INT. ASYLUM - BEDROOM - NIGHT

Mary lies sound asleep in her bed.

INT. ASYLUM - LAUNDRY ROOM - NIGHT

Alone, John and Eileen hatch up an escape plan.

EILEEN
I have a plan.

INT. ASYLUM - RECEPTION AREA - EVENING

John walks in wet from the POURING RAIN. He is pale, up to the brim with anxiety. A BROWN BAG in hand. Behind the desk, NURSE #2 takes note of John's worried disposition.

NURSE #2
Has your mother taken a turn for
the worse then?

JOHN
Brightened up when she saw me, but
you can never tell . . .

NURSE #2
Bless her.
(pause)
What's in the bag then?

JOHN
Mum never lets me leave without
making sure I take a good supply of
her baking with me.

He offers her the bag.

JOHN (CONT'D)
Here, try the ginger ones, there's
plenty here.

She takes a couple.

NURSE #2
Thanks, John.

JOHN
Alright, then!

He walks off in a cold sweat. He passes Eileen and discretely whispers.

JOHN (CONT'D)
It's on. Three o'clock in the morning, I'll be outside in the back waiting for Mary.

Eileen blesses herself with a sign of the cross.

INT. ASYLUM - BEDROOM - CONTINUOUS

Eileen wakes up Mary quietly. Mary SUDDENLY ALERT gets up quickly

INT. ASYLUM - HALLWAY - CONTINUOUS

The lights GO OUT, the electricity malfunctioning, the women panic. They tip toe through the long dark hallway. Eileen hands Mary a set of keys. The women embrace, a mix of fear and excitement on their faces.

EILEEN
Stay safe love and good luck.

Mary nods confidently and runs off.

INT. ASYLUM - KITCHEN - CONTINUOUS

Eileen takes a deep breath and PLOPS a sleeping pill into her tea. She drinks it all.

INT. ASYLUM - SIDE ENTRANCE - CONTINUOUS

Mary tries several keys, struggling to open the door, it won't budge. The **PITTER PATT** of the falling rain is heard. Last key, it works she unlocks the door.

INT. ASYLUM - KITCHEN - CONTINUOUS

Eileen sits face down on the table, SNORING.

EXT. ASYLUM - SIDE ENTRANCE - CONTINUOUS

Mary stands outside in the rain. She spots John and grins, wide. She runs into his arms. He catches her.

INT. NEIGHBORING BUILDING - JOHN'S ROOM - CONTINUOUS

They're drenched as they walk into the tiny room. The couple changes out of their wet clothes and fall asleep in each other's embrace. A SUITCASE FULL OF JILL'S CLOTHES lies in the corner.

INT. ASYLUM - KITCHEN - LATER

Nurse #2 finds Eileen asleep in the kitchen, her keys missing.

INT. ASYLUM - HALLWAY - CONTINUOUS

The police arrive and flood the building. With their sniffer dogs, they search the place for Mary.

INT. NEIGHBORING BUILDING - OFFICE - CONTINUOUS

John is on the phone with Reggie.

EXT. ASYLUM - DAY

A POSTAL VAN pulls up into the hospital.

REGGIE (V.O.)

A postman will arrive with instructions, trust him and only him.

INT. ASYLUM - RECEPTION AREA - CONTINUOUS

The postman arrives with a package for John from his "mother".

NURSE #2

I'll give it to John. It's more of his ma's biscuits, I'll bet.

Nurse #2 reaches over to grab it.

POSTMAN

Sorry, Miss. I'm to hand this parcel directly to Mr. John Magowan.

John arrives and along with Nurse #2 a gaggle of nurses giggle in John's presence as he signs the slip.

While handing him the parcel, the postman discretely notions him to step aside.

POSTMAN (CONT'D)

A delivery man will be here at nine tonight with electrical supplies and Reg says to have the girl ready.

He hands John a note. The men share a subtle nod. John returns to share the biscuits with the nurses. He walks off and unfolds the note from Reggie.

INSERT CLOSE UP:

"WE DID IT JOHN! I'VE FOUND JAMES! I'LL MAKE ARRANGEMENTS TO SEE HIM. GIVE MARY MY BEST."

BACK TO SCENE.

EXT. ASYLUM - ENTRANCE - NIGHT

HOOOONK! The delivery van pulls up, a DRIVER in the front seat.

DRIVER

Open up, electrical supplies!

The GATE MAN grouchily responds.

GATEMAN

A bit late for bloody deliveries.

DRIVER

Sorry, mate got delayed a couple hours by the weather. Dr. Lowry ordered these supplies -- lost power in most of the building I hear.

GATEMAN

Oh get on with it then. I'll call some men to unload the van.

The gate man quickly signs the work order and lets the driver in. IT'S DARK, as the van backs into the male nurse's apartment NEIGHBORING BUILDING.

As the workers finish unloading the van, Mary WEARING JILL'S CLOTHING jumps into the back. John signals the driver to head out.

EXT. ASYLUM - CONTINUOUS

The driver drives out of the asylum and onto the street.

DRIVER

We're out, Miss! You can relax,
we'll be in Kilbarra in less than
an hour!

Mary breathes a SIGH of relief.

INT. ROYAL HOTEL - SPARE BEDROOM - LATER

Mary arrives, all skin in bones. Reggie and Kelly meet her,
they hug her tight as Mary sobs into their arms.

REGGIE

What have they done to you, love?

KELLY

Dear God!

Mary sits on the bed, a bundle of excited energy.

MARY

When can I see Sheila and Michael?

Reggie hands her photos of Michael, now 15 and Sheila, now
13.

INT. CALHOUN HOUSE - DINING ROOM

Mary stands hidden behind a wooden screen in the kitchen
looking out to the dinning room

REGGIE (V.O.)

You are in hiding. Should we burden
them with this secret? They are so
young and happy . . .

Reggie and Jill LAUGH along with Michael and Sheila, they're
older more proper and educated than before.

MARY (V.O.)

You're right. I shouldn't disrupt
their lives; but I do miss them so.

They continue to eat their meal in peace.

INT. ROYAL HOTEL - SPARE BEDROOM - DAY

SERIES OF SHOTS.

- Mary frail and thin lies in bed with Kelly.

- Jill and Kelly take turns feeding Mary. Mary has a hard time keeping down the food.

- TWO WEEKS LATER - Kelly brings Mary a full plate of breakfast and Mary happily eats it. She looks better, healthier --- her cheeks fuller, her skin brighter.

- Reggie and Mary make a couple calls looking for her son.

END SERIES OF SHOTS.

INT. ASYLUM - OFFICE - DAY

Eileen stands in front of the HOSPITAL BOARD, a group of men, OLD and BALDING. Dr. Lowry interrogates Eileen about Mary's disappearance.

DR. LOWRY

Just answer the question Nurse Doyle. Did you have any part in the escape of Mary Harper?

EILEEN

If I did, I'm glad! Mary is sane. She was tormented, mistreated, brutally restrained, drugged and was abused by patients and staff.

DR. LOWRY

Are you accusing the doctors here of malpractice?

EILEEN

I'm accusing you of malpractice and attempting to endanger the life of Mary Harper.

Lowry opens his mouth to speak but is interrupted by a BOARD MEMBER.

BOARD MEMBER

We are here to look into the facts of this case. Please explain yourself Nurse Doyle.

EILEEN

The fact is that Dr. Lowry is responsible for prescribing excessive doses of drugs for Mary. He ordered a Prefrontal Leucotomy on her even through Dr. Craig examined her and made a note stating that she was not an ideal patient for this operation. She was a healthy female who exhibited no signs that warranted such a harsh procedure.

BOARD MEMBER

Dr. Craig is this true?

DR. CRAIG steps up.

DR. CRAIG

Yes, it is.

The room erupts in OVERLAPPING VOICES. Eileen speaks up LOUD AND CLEAR.

EILEEN

I wish to tender my resignation. I intend to write a comprehensive account of the goings on at this asylum. You can be sure of that!

She SLAMS TWO PIECES OF PAPER on the desk. She struts out. The room is SILENT.

INSERT CLOSE UP:

PAPERS ON DESK read: "Letter of Resignation of Eileen Doyle"
"Letter of Resignation of John Magowan"

BACK TO SCENE.

INT. ROYAL HOTEL - SPARE BEDROOM - DAY

Mary opens the door and leaps into John's arms. She looks healthy, her skin rosy and glowing. She is clean and dressed elegantly, as before.

JOHN

You look amazing, love!

She giggles.

JOHN (CONT'D)

Lowry was furious. Do you know that you made history? You are the first person to escape!

MARY

Wow.

JOHN

Eileen's report has thrown the place into a spin and all the doctors are scrambling to check their past actions with the people who were in their care.

MARY

She's marvelous!

Enter Kelly. They make introductions.

KELLY

(to John)

It's nice to finally meet you in person, Mary has told me so much I feel like I know you.

MARY

Ah, don't exaggerate Kelly!

KELLY

Yeah, yeah. Come on, let's go down, Reg has a surprise for you.

INT. ROYAL HOTEL - DINING ROOM - CONTINUOUS

Mary walks down the stairs with John. She spots Michael and Sheila and SPRINTS TO THEM. She holds them in her arms, not wanting to let go. She gives Reg a massive hug.

MARY

Thank you for this, Reg.

REGGIE

That's not all. I got in touch with the children's home.

He holds up a letter and hands it to Mary. Mary opens it and GASPS LOUDLY that everyone crowds around her. She reads the letter.

MARY

I-it's James. Says that he was loved for and adopted by Dr. and Mrs. O'Byrne. They were in a car accident that resulted in Mrs. O'Bryne's death and he was unable to care for James that he's been in the care of the nun's at the children's home.

SHEILA

And, what else?

MARY

They want to know if I want the child to return to my custody.

MICHAEL

Is that even a question?

They all laugh.

EXT. BEACH - EVENING

John stands nervously as Mary looks out to the water.

MARY

What's wrong, love?

JOHN

Nothing, I-I just love you so much. I'd do anything for you.

She places her arms around his neck and smiles.

MARY

I know. I'd do anything for you.

JOHN

Anything?

MARY

Anything.

He holds up a ring to her face.

JOHN

Marry me? Yes?

MARY

Yes.

She nods and puts on the ring.

EXT. CEMETERY - LATER

John and Mary visit the cemetery. They walk hand in hand. Mary stops at her mother's grave.

MARY
(sobbing)
Ma, I love you with all my heart
and I always will.

A new priest walks up to them, FATHER CREAGH.

FATHER CREAGH
I'm Father Creagh, this is my
parish. You folks must be new to
this area.

JOHN
It's you who is new here, father.
We were both born here, just got
back.

FATHER CREAGH
(sweetly)
Right you are, came to replace
Father Kennedy when he had a
stroke. Poor man . . . I noticed
you were visiting Annie Harper's
grave. Her husband is buried in the
cemetery but in a different grave .
. . Perhaps you would like to pay
your respects to him while you're
here?

Mary's face pales, but she finds the strength to nod and walk to her father's grave. John follows suit.

INT. ROYAL HOTEL - FRONT DESK - LATER

Mary walks hand in hand with John. A HEAVILY BUILT man wearing glasses and FINE CLOTHING waits at the front desk.

MAN
I'm looking for Mr. Calhoun.

Mary freezes at the sound of his voice.

RECEPTIONIST
Do you have an appointment?

MAN
Yes--

MARY

Seamus?

Seamus turns, stunned to see his sister.

SEAMUS

Mary?

She runs over to him and he lifts her up, she's light as a feather.

MARY

I can't believe you're here.

SEAMUS

I would've been here sooner, but travel is a bit difficult with the war in our midst.

John awkwardly clears his throat.

MARY

Oh, Seamus! This is John, my love.

The men shake hands. Michael and Sheila race down the steps to meet Seamus.

SHEILA AND MICHAEL

SEAMUS!!!!

Seamus, surprised shares a look with Mary. She nods and smiles. The young ones tackle Seamus down. Enter Linda and their two daughters.

SEAMUS'S DAUGHTERS

Daddy are you okay?

All eyes on Linda and the two girls. They're beautiful dressed in fine clothing. Seamus chuckles.

LINDA

Hello, everyone.

The reunited family embraces each other and make introductions.

INT. ASYLUM - OFFICE - DAY

Seamus, Reggie, Constable Brice, DAVID AGNEW, lawyer, walk into the office. DR. CRAIG sits at the desk that once belonged to Dr. Lowry.

DR. CRAIG
How can I help you gentlemen?

Reggie shakes the doctor's hand.

REGGIE
I am Reginald Calhoun, a friend of the Harper family. This is Sergeant Arthur Brice of the Kilbarra constabulary, Mr. David Agnew, our legal representative and Mr. Seamus Harper, brother of Miss Harper.

SEAMUS
I would like my sister released into my custody.

DR. CRAIG
Yes, Mr. Harper that is what we are willing to do.

He slides over the paper to Seamus but Mr. Agnew steps in and peruses the legality of the documents. He nods and Seamus proceeds to sign them.

SEAMUS
Rest assured, Dr. Craig that we will be in touch regarding the wellbeing of James Harper.

Dr. Craig's eyes widen in shock.

SEAMUS (CONT'D)
As well as the occurrences with the other children, I will see you in court.

EXT. ASYLUM - CONTINUOUS

The men continue to walk.

OFFICER BRICE
If there's anything I can do, let me know. I'm a very resourceful chap, you know.

REGGIE
(chuckles)
That you are, Arthur, that you are.

Agnew pulls Seamus aside.

DAVID AGNEW

I must tell you that these cases are very hard to deal with and the law favours the adoptive parents.

SEAMUS

(agitated)

Are saying that searching for Mary's boy is a waste of time and my sister will not get her son back?

DAVID AGNEW

That's not exactly what I mean, It's a long process and you have to remain calm and keep going because you are going to come up against a lot of brick walls. You can try your best and you may get lucky but I'm advising you to err on the side of caution.

SEAMUS

Noted. Just send off the official letters to those concerned.

DAVID AGNEW

I will do everything in my power.

INT. ROYAL HOTEL - OFFICE - LATER

John and Mary sit across from Reggie.

REGGIE

Nonsense! You stay at the Royal Hotel as long as you like, at least until you decide what you want to do.

MARY

You are an angel Reg, but we can't go on taking advantage of your hospitality.

REGGIE

You know I wouldn't mind, have you made any plans?

JOHN

Well first we have to decide where we want to live.

MARY

Kilbarra is my home and John's too
and we both want to settle here.

REGGIE

The money that Michael brought with
him should put you on your feet.
And you know you have a job here
whenever you want.

MARY

Thanks, Reg.

EXT. BEACH - LATER

The Harpers along with John, Linda and the girls play in the water. They're enjoying each other's company. Jill and Reg stand in the sand, looking at them -- a mixture of happiness and sadness in their eyes. Their gaze lingers on Michael and Sheila.

JILL

I don't want the kids to go, but I
love them enough to ask them not to
stay.

REGGIE

They're reunited with their family,
love.

JILL

We were a family, Reg.
(tearfully)
I love them.

REGGIE

I do too, love, I do too. So much.

INT. CHURCH - DAY

The Harpers along with the Calhoun's and John attend church, listening to Father's Creagh's sermon. Mary takes a longing look at her young nieces, her face falls and John takes note of her sad disposition. He grabs onto her hand, gives it a squeeze.

EXT. CHURCH - MOMENTS LATER

They walk to the church and Mary catches Seamus looking out towards the cemetery.

MARY

We can go visit Ma, if you want?

Seamus's eyes fill with tears. He quickly wipes them away.

SEAMUS

I-I'd rather not, right now.

MARY

I understand. Another time, then.

He hugs her tight.

EXT. KILBARRA - WALKWAY - CONTINUOUS

The siblings -- Seamus, Mary, Michael and Sheila -- walk side by side to their old cottage. On their way they spot Mrs. Burn's house with a "FOR SALE" sign on the window, it border's their land. They're neighbors.

EXT. HARPER'S HOUSE - CONTINUOUS

The four stop in front of their past house, the remains left by the fire. Michael and Sheila wander off to inspect. Looking at her younger siblings, Mary smiles.

MARY

How brave they are.

Seamus nods.

SEAMUS

Yes, they have more guts than I have. I should have been there for you Mary. I should have been here for you all, I'm so sorry!

Mary embraces him.

MARY

Stop it this instant, Seamus Harper! Things just happened. It wasn't your fault and it wasn't my fault; you had problems of your own to deal with and you did the right thing! It's over, that's what we have to remember . . . We're together now.

They walk into the house, joining Michael and Sheila.

INT. HARPER'S HOUSE - CONTINUOUS

The siblings stand amidst the rubble of their past lives.

MICHAEL

Do you think she's with us?

MARY

Ma's always with us, Michael.

(to her siblings)

And let none of us ever forget that.

SEAMUS

That's for sure. Ma loved us so much.

SHEILA

The night before Gerald came to steal Da's money; Ma came to me in a dream and she told me to dig up the tin with the money from under the oak tree. I got up . . . It was still quite dark outside. Da he left the cottage carrying a spade. He saw me and told me to stay inside, but I knew that he was up to something. I looked out of the window and saw him burying a large box under the tree and rolling the big boulder back on top of it.

All four pairs of eyes immediately look out the window straight to that said oak tree.

EXT. HARPER'S HOUSE - BACK YARD - LATER

All together that move the boulder and begin digging. They dig, deeper and deeper into the ground.

SEAMUS

Are you sure you weren't dreaming, Sheila love?

She shakes her head and they continue to dig until -- **THWACK!** They hit something hard.

SHEILA

(to Michael)

I thought you found the money that day.

Michael shakes his head.

MICHAEL

I didn't know about this box.

The box! They pull it up and break open the lock. Their eyes
SPRING WIDE OPEN. Michael counts the bills.

MICHAEL (CONT'D)

Nine thousand, three hundred
pounds! We're rich!

SHEILA

Enough money here to buy John and
Mary one of them grand big houses
and even one for Seamus and Linda.
A house for each of us!

Mary LAUGHS.

SEAMUS

Ma is watching over us after all.

Beat.

MARY

How are we going to explain away
all this money?

SEAMUS

We can say I brought it with me
from America. I have done well for
myself in Boston.

MICHAEL

That well, Seamus?

Seamus grins, full of pride.

MARY

Does anyone mind if I take the land
with the old cottage?

The siblings shake their heads, no.

MICHAEL

And there's Mrs. Burn's property up
for sale. We can take it off her
hands and expand!

Sheila claps, beaming. Seamus scans the happy faces of his
siblings.

SEAMUS

I've made up my mind; I'm leaving Boston and returning to Kilbarra with Linda and the girls, permanently.

Mary and Sheila GASP.

SEAMUS (CONT'D)

This is our home. I've been away too long and I will never be truly happy unless my sisters and brother are part of my life.

MARY

You need to think about this carefully. Discuss it with Linda -- you've made a good life for yourselves in Boston.

SEAMUS

We've talked about it for quite some time. Listen, I can provide jobs for the locals and keep production costs down. The war has created huge demands and I think I can take advantage of this climate of change.

MICHAEL

So it's a done deal?

SEAMUS

Done.

CUT TO:

INT. CALHOUN HOUSE - DAY

Reggie and Jill sit beside Sheila and Michael. Mary and Seamus sit across from them.

MARY

(to Sheila and Michael)
(excitedly)

Go on.

REGGIE

What going on?

JILL

Is everything okay, loves?

MICHAEL
It's grand!

SHEILA
(to Reggie and Jill)
We love you very much.

JILL
We love you too, darlings.

REGGIE
You're like family, all you
Harpers.

MICHAEL
Would it be okay if we stay with
you and Auntie Jill, at least until
we finish school?

Jill's eyes water and Reggie clutches onto her tight.

REGGIE
We wouldn't have it any other way.

MONTAGE - VARIOUS

A) INT. ROYAL HOTEL - OFFICE - DAY - Reggie and Agnew make phone calls to the children's home. Papers of the adopted children are splayed throughout the office.

B) INT. JOHN'S FAMILY HOME - DAY - John introduces Mary to his family -- they welcome her with open arms.

C) INT. ROYAL HOTEL - DAY - Mary receives a parcel -- she signs for it and opens it: they're the WEDDING INVITATIONS.

C) EXT. MURIEL'S HOME - DAY - Seamus the property, hands over the cash to Muriel and they shake hands.

D) EXT. HARPER HOME - EVENING - OVER A COURSE OF DAYS - John and Seamus are hard at work, rebuilding the house.

E) INT. ROYAL HOTEL - DAY - Eileen arrives and hugs both John and Mary.

F) INT. FEGAN HOUSE - DAY - Mary sits beside Father Creagh and forgives her aunt and uncle, giving them each a kiss.

G) EXT. HARPER PROPERTY - DAY - Both properties are complete and fully furnished, they look brand new.

H) INT. ROYAL HOTEL - DAY - Mary along with Kelly, Eileen and Linda make wedding preparations.

They pick flowers, bridesmaids dresses. Linda returns the favor and gifts Mary a wedding dress. She's ecstatic.

END MONTAGE.

WEDDING DAY ARRIVES

INT. BARN - RECEPTION - DAY

The barn is set up and decorated for John and Mary's wedding. It's elegant, with natural flowers perfectly placed throughout. A horse and carriage wait outside.

INT. HARPER'S HOUSE - CONTINUOUS

The ladies are all dolled as they help prepare Mary for her big day. Linda zips up Mary's gown.

INT. SEAMUS'S HOUSE - CONTINUOUS

The men are all set in their suits and ties. Seamus tightens John's tie.

INT. HARPER'S HOUSE - CONTINUOUS

Mary is the picture of radiant beauty, she glows. A sad smile slips on her face as she looks in the mirror. Jill places a soft hand on her shoulder.

JILL

We all wish he could be here, love.

MARY

This day would be perfect, perfect if my boy was by my side.

JILL

I know and we are all working very hard to get him back.

MARY

I know.

Mary hugs Jill.

MARY (CONT'D)

Thank you.

INT. BARN - RECEPTION - CONTINUOUS

The guests -- the entire town, John's family -- begin to trickle and are seated in their seats. The Calhoun's and Linda and the girls sit in the front row. John waits beside Seamus at the head of the aisle. "THE WEDDING MARCH" BEGINS TO PLAY SOFTLY IN THE BACKGROUND.

JOHN
 (whisper)
 (to Seamus)
 Where's Fr. Creagh?

Seamus shrugs his shoulders. Mary begins to make her descent down the aisle. Her eyes widen in surprise. Eileen and Father Creagh are no where to be seen.

EILEEN
 STOP!

Eileen quickly walks up the aisle. The guests WHISPER amongst themselves.

FATHER CREAGH
 WAIT!

MARY
 Father, you're supposed to be administering the ceremony.

FATHER CREAGH
 I have someone with my who hasn't had his wedding invitation yet, do you have a spare?

JAMES HARPER (3) dressed in a tiny suit. His BLUE EYES sparkle. His smile, shy. Mary GASPS, her eyes watering.

MARY
 JAMES! My baby boy, James.

She crouches down and gives him a hug.

MARY (CONT'D)
 H-How?

FATHER CREAGH
 Eileen and I,

Mary glances at Eileen and Eileen WINKS at her.

FATHER KENNEDY
 Paid Dr. Byrne a visit. He was not aware of your situation, Mary girl.
 (MORE)

FATHER KENNEDY (CONT'D)

But, for the love that he shares with you for this little boy, he knew in his heart of hearts, that James belonged with his mother. You will be getting no fuss on his part.

MARY

Oh, father, thank you. Thank you.

She stands and gives the kind man a peck on the cheek.

FLIP TO:

INT. BARN - RECEPTION - MOMENTS LATER

Mary and John are face to face as Fr. Creagh performs the ceremony.

FATHER KENNEDY

You may now kiss the bride--

Mary and John kiss and the guests go wild, HOLLAR. The chapel bells RING. Mary and John begin to walk down the aisle.

MARY (V.O.)

Here we are, Ma. Your children,

They pass by . . .

- Seamus and Linda, with their girls smiling at the new couple.

- Joyous Michael and Sheila clapping alongside Reggie and Jill.

MARY (V.O.)

And grandchildren are together again, all well and all happy.

- Eileen stands next to the Father, happy.

Mary and John walk out with James hand in hand.

FADE TO BLACK.

THE END.