

8 Days in Ireland

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By K. Williams

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"8 dAYS IN IRELAND"

ACT ONE

FADE IN:

INT. LITTLE GIRLS BEDROOM CORK BOARD - DAY - CLOSE ON CORK BOARD

Photographs pinned to the cork board flash like a flip-book to show KATHY MCGANN(KIT) growing up. A daughter of Irish immigrants, red haired and proud.

Items around the images alter and change to show the change in age and times and what has gone on:

Growing up poor on Long Island, birthdays, vacations, driving lessons, father's deadly heart attack, graduation, college, new friends (MAJIDA SAHNI), Mom's cancer and death.

KIT is alone in the world.

INT. OFFICE BUILDING/CUBICLES NYC - DAY - CLOSE ON CUBICLE CORK BOARD

The pictures from Kit's home become pictures in a cold cubicle. Our gaze wanders the desk and widens for the entire cubicle.

The SOUND of FAX MACHINES, PHONES RINGING, PRINTERS and COPIERS, water cooler MURMUR, and HEADPHONES cranked up too high. HANLEY FINANCE CORP. is pasted everywhere.

Bright sun shines in from windows on one wall of the high rise office, cut by fluorescent lights overhead and the icy interior of workaday New York City.

KIT daydreams at an orderly desk in an orderly suit, sipping coffee from an oversized paper cup with Ellison's Coffee House printed on it. She checks e-mail wearing a pair of black rimmed reading glasses. She's about twenty-five, typically Irish-American, with freckles and auburn hair, parted in the middle with no real style. She's straight-laced white collar. It's just after nine, and KIT is dying of boredom. Suddenly, excited, her eyes find an alluring e-mail entitled "Great Getaways under \$1,000.00."

MARGIE HENNESSY, an older office worker primly dressed in tweeds and her mostly gray hair twisted into a severe bun, walks up wiggling her fingers hello. She wears an orange scarf tied about her thin neck in the style of the eighties when she started there.

(CONTINUED)

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KIT smiles a half-hearted twist of the lips. MARGIE holds a folio.

MARGIE
Morning, Red. Such a pretty smile
this early on a Monday.

KIT
Morning, MARGIE. Is that a new
scarf?

MARGIE
Sakes, no. I just found it again.

KIT
It's lovely.

MARGIE waves her off. KIT watches her go, then reads the too-good-to-be-true e-mail under her breath.

KIT (CONT'D)
Go to Ireland, eight-days, seven
nights for nine-ninety-nine all
inclusive.

Digs in her bag for her cell, nearly tips her coffee, she's so excited.

DON SLATER, KIT's supervisor and the office sleaze, sidles up in an outdated, tight suit.

MAJIDA SAHNI answers KIT's call.

MAJIDA (O.S.)
Hello.

KIT
Hey, MAJIDA. It's Kit.

MAJIDA (O.S.)
Why you calling so early?

KIT
I was checking my e-mail.

DON motions for her attention, feeling important. KIT points to her phone and gestures for more time. She spins her chair away when he refuses to leave.

KIT (CONT'D)
Listen, you know how I paid off
some of the bills and my loans with
my inheritance?
(MORE)

(CONTINUED)

CONTINUED: (2)

KIT (CONT'D)

Well--I just found a trip to Ireland for a steal. We've been wanting to go on vacation, so-

MAJIDA (O.S.)

Ireland?!

KIT

Wait, just listen. It's an eight-day self-driving tour.

MAJIDA (O.S.)

You'd have to drive. I don't have a license. Remember?

KIT

Whatever. I want do this, Majida. I need to. Without Mom and dad, I don't have any idea who I am or where I come from. I miss them and it might help.

DON throws up his hands and leaves. KIT follows his arrogant stride down the hall with her eyes, pleased but worried over the fall out to come. The pause let's MAJIDA breath.

MAJIDA (O.S.)

Let's talk later. I'll give you my answer tonight. Okay?

KIT's disappointed and replies with silence.

MAJIDA (O.S.) (CONT'D)

Okay. I'll see you later, my love. Remember, I got a date with Mr. Mason, so we can't discuss it all night. I promise I'll consider it. Talk to you later, honey!

KIT stews. MAJIDA's too worried about her date to care.

KIT

Later MAJIDA.

KIT hangs up and gazes sadly at the monitor. DON returns. He clears his throat and shuffles the papers in his hands to get her attention. Everything with DON is urgency and slime. Temper whipped, she spins her chair back around.

KIT (CONT'D)

How can I help you, Don?

DON grins, leaning all bachelor-bar candy on the cubicle.

(CONTINUED)

CONTINUED: (3)

DON

Bad morning, Kitty-Kitty? Look. Cry me a river. Monday's are life. Be thankful you have a job. Oh, and, Mr. Hanley wants this report by noon. I said you were on it.

KIT takes the papers DON hands her, anxious at the sound of the big boss's name.

KIT

I am on it, Don. All over it.

DON grins and adjusts his belt on his fat gut, bounces on his feet, and thrusts out his sad chest. KIT looks at him sorry she spoke.

DON

Speaking of all over it.

KIT

That's not where I was going.

DON jerks his lapels and sneers. KIT turns her back, goes to work shaking her head, tired and feeling sorry for herself.

KIT (CONT'D)

Shit'll never change unless you make it, Kitty. I hear you, dad.

INT. IMPERIAL HOTEL BAR/GALWAY, IRELAND - AFTERNOON - FOCUS ON BAR PATRON'S BACK.

TITLE OVER:

Galway, Ireland.

Door opens and our attention turns to JACOB OISIN entering the pub. He's a handsome, dark haired young man almost angelic of feature, with a devilish spark in his light eyes. He's dressed in laborer's clothes, a little smudged. He scans the pub, and goes up to the bar where his tall friend PADRIG DOYLE is wiping some glasses. The fair haired PADRIG nods. JACOB returns the gesture. A pair of OLD MEN AD LIB a GREETING. They enjoy pints and nosh on pub fare.

PADRIG

Jacob.

JACOB

Pint, Paddy.

PADRIG

What's eating you?

(CONTINUED)

CONTINUED:

JACOB taps the bar and won't look at him. PADRIG puts down a glass of stout, leans on his elbows and waits. JACOB's eye slowly goes to his. His sheepish expression looks like a boy who just had his bike stolen.

PADRIG (CONT'D)

You gonna tell me? Or do I pour
till your locked and it pisses out
of you?

JACOB

No, my boy. Keep your knickers on.
It don't come easy you know.
(sighs.)
Me and Niamh Shea were at it, and-

PADRIG

You made it with that girl?

JACOB looks stunned by his friend's reaction. PADRIG goes shifty eyed, not sharing something.

JACOB

Hold on. I'm in the middle of my
confessional. Let a man speak.

PADRIG frowns apologetic, dries more glasses and listens.

JACOB (CONT'D)

So, I'm saying, we done with it,
and after, well, she just got up
and left. No thank you's. No I'll
catch you later, Jakie boy.
I bolloxed this like always.

PADRIG sets down his hands and looks at him matter of fact.

PADRIG

I warned you about her. Niamh Shea
is no woman to settle down with.
She's a brasser. Wants a man with
plenty and she's to use everyone
else to get to him.

JACOB rolls his eyes and pats his head consoling himself.
PADRIG leans in and smiles at JACOB.

PADRIG (CONT'D)

She's had about every man in town,
except me.

JACOB

Cause you're a mug, Pad.

(CONTINUED)

CONTINUED: (2)

PADRIG

I'll give you mug. She's a sketchy girl, Jake. Make no mistake. You need an unopened box, a fancier talent who's no designs on a man's wallet. Got one of her own. I bet Niamh heard about your da's garage and your saving for it. It'd set her up nice if you got that back from Shane, or she got your savings. Only, she's out the door for another who's already got.

JACOB

You're the last I'd be taking advice from far as women go. The Virgin Doyle.

PADRIG

Stay away from Niamh Shea. She's trouble. You might better get to the doctor and see what prize she left you with. I heard one of the boat lads saying he got a nice rash, just after she'd been hanging around.

JACOB

Give me another pint and shut your hole, mate.

PADRIG nods and pours. JACOB gives him a slanted grin.

INT. KIT AND MAJIDA'S APARTMENT, NYC - LATE EVENING

KIT at the kitchen bar going through a box of photos and papers. It's a small apartment, with a narrow galley kitchen overlooking a small living room decorated in feminine clutter and a few shipping boxes. The front door sits in a niche aside the bathroom, up the other way is two bedrooms and a little storage closet. KIT shuffles the papers then gives up. She moves aimlessly in her sweats looking very stressed.

MAJIDA speaks from the bathroom, forcing her voice to carry.

MAJIDA (O.S.)

It's not like I don't wanna go.

KIT

I know, but you really don't.

MAJIDA steps out. She's the opposite of KIT in temperament and appearance. She's bold, dark and stunning in her going date clothes.

(CONTINUED)

CONTINUED:

MAJIDA

I'm Pakistani, Kit. How much am I going to be loved in Ireland? Don't you read a newspaper?

KIT

We always do what you want, even if it means I'm out of place.

MAJIDA shakes her head. She opens her mouth to speak but the SOUND of the DOORBELL cuts her off. MAJIDA gives her a once over. KIT hugs herself. MAJIDA frowns.

MAJIDA

I'll get it. Go get dressed unless you're planning on meeting that friend of Mason's in your pajamas, but I'd say you're rushing things.

KIT

I told you I'm staying home. I gotta call the lawyers and get some stuff clear. I thought mom had everything in order. She was always so tidy.

MAJIDA

We'll talk more when I get home. You sure you don't wanna go? You could really use a night out.

KIT nods her head. MAJIDA hesitates between the door and her friend. The bell goes again and she answers it.

INT. KIT AND MAJIDA'S APARTMENT, NYC, FRONT DOOR - LATE EVENING - CLOSE ON MASON.

MASON BROWN stands outside of MAJIDA and KIT's front door. MASON is a well dressed African-American man, his head and face shaved neatly. He's a professional and his demeanor shows it. He's not ruffled by the delay. He wants this girl and will work for it.

INT. KIT AND MAJIDA'S APARTMENT, NYC - LATE EVENING

MAJIDA opens the front door. MASON flashes his perfect smile. MAJIDA is his girl. They're in love and the blush in her cheeks and change in her body language shows the energy he releases in her just standing there. MAJIDA opens the door wider and MASON enters the apartment. He kisses her lips and they AD LIB a low, sweet hello.

(CONTINUED)

CONTINUED:

KIT stands in the BG wanting to say hello to MASON, but uncomfortable with inserting herself.

MASON
You look beautiful, MAJIDA.

MAJIDA
Yeah, I just threw it together.

MASON steps into the living room as MAJIDA closes the door behind him. He smiles and nods at KIT who gives a half hearted smile back.

MASON
You're not coming? Something go wrong with the lawyers?

MAJIDA
No. Kit's upset because I don't wanna go to Ireland. So she's snubbing us.

MASON is shocked, pockets a hand and gestures with the other.

MASON
Great idea, if you have the opportunity. I'd like to go to Europe myself. My residency just won't allow the time yet.

KIT
I told her, but she thinks it'll be a nightmare of white Catholics.

MASON laughs. MAJIDA shakes her head at her roommate.

MAJIDA
There isn't any interest in Ireland for me, that's all. Like I said.

KIT
I can't believe you.

MASON
Actually there's a large population of Islamic peoples who immigrated to Ireland for centuries.

MAJIDA folds her arms not pleased her man has taken sides with her best friend. KIT smiles with a self-affirming nod. MASON half laughs getting an admonitory glance and huff from MAJIDA. She then returns her attention to KIT with attitude.

(CONTINUED)

CONTINUED: (2)

MAJIDA

We'll talk when I get home-

(to MASON.)

And, you never mind. She's my
roommate. This is between us.

MASON holds his hands up in surrender to her playful anger.

MASON

Yes, Ma'am

KIT leaves them to take up the box she's sorted through and sit in her favorite chair. She grabs the TV remote, flicks on the evening news. This battle is won.

MAJIDA watches KIT from around MASON. She touches his arm and directs him to her room. MASON notices how sad KIT looks.

INT. MAJIDA'S BEDROOM - LATE EVENING

MAJIDA leads MASON into her messy room. An unmade bed rests against the wall, overflowing closet and dresser. Glitzy stuff everywhere. She faces MASON who's confused.

MASON

C'mon. We've reservations. We don't
want to be late.

MAJIDA deeply frowns, crossing her arms and queuing him that he should know what this means. Then it dawns on him.

MASON (CONT'D)

She'll be fine. Get your bag.

MAJIDA

You know how long her mom was sick.

MASON

And I did everything I could to
help, but I'm not an oncologist. The
doctor she had did what he could.

MAJIDA

How can I tell her no when she's
dealing with this? She's got nobody.

MASON

You don't have to. She'll either
drop it in a couple days or
something will come up and take
care of it. Don't worry.

(CONTINUED)

CONTINUED:

MAJIDA

You better be right, Dr. Brown. I
can't let her down like that.

INT. KIT AND MAJIDA'S APARTMENT, NYC - LATE EVENING

MAJIDA, now wearing her coat and carrying her purse, leads
MASON through the living room. KIT reads a letter from the
lawyers, engrossed in the words on the page.

MAJIDA

Okay-Bye, Kit! See you later.

MASON

Bye, Kit.

KIT

Yeah, later.

MASON

Don't worry over that stuff all
night. I'll stop by and we'll get
it straight. Call them Wednesday.
They can wait while you rest. You
got too much on your plate.
Doctor's orders.

KIT

If it were that easy, Mace. Why
don't you convince her that this
trip would be me getting some rest.

KIT looks at the papers, lost for where to begin. MAJIDA
leads MASON to the door unhappy with what he said.

MAJIDA

You know you can't promise that.
You're on call tomorrow.

MASON mumbles confused at her anger for his offer of help. He
continues out the door.

MASON (O.S.)

I think you should go to Ireland and
I'll be here tomorrow to help Kit.

KIT

She won't go. It's not her thing.

KIT returns to the news, curls up and lays her head on the
cushioned arm over her hands. The box mocks her attempt to do
something else. She pouts, eyes tearing up.

INT. POSH RESTAURANT, NYC - NIGHT - ON MAJIDA AND MASON
WAITING TO ORDER.

Candlelit in the center of a sea of finely dressed patrons,
MAJIDA and MASON sit at a small table. MAJIDA gazes a little
annoyed at MASON. MASON peruses the menu. His expression is
tight, telling that they've been around and around Ireland.

MAJIDA

I don't get why she asked like that.
I mean, she just dropped it on me.

MASON

How'd she find out about it?

MAJIDA

Junk e-mail.

MASON is surprised KIT took an e-mail so seriously. He sets
the menu aside and unwinds the napkin to spread on his lap.

MASON

I know it sounds crazy, but you only
live once. The two of you, all she
knows is the city. Go with her. Kit
needs your support, right now.

MAJIDA looks at him annoyed until he stares her into
consideration. She pouts and nods.

MAJIDA

I know you're right. Kit's been my
girl forever. I should want to do
this for her, but you know what it's
like to vacation while brown.

MASON

You're there to tour, not stay and
I think you'll find it's a whole
other thing.

MASON frowns, understanding the dilemma KIT posed to MAJIDA,
forgetting the privilege of her heritage.

MASON (CONT'D)

If she's always done your thing,
it's time to reciprocate. It
couldn't have been easy for her to
hang with your family on vacation.

MAJIDA smiles, sips her drink and puts her napkin on her lap,
defeated.

(CONTINUED)

CONTINUED:

MAJIDA

I don't know bout you, Dr. Brown. I think you could talk me into anything.

MASON

Then let me talk you into coming back to my place later.

MASON grins and MAJIDA laughs. She AD LIB a not so fast.

Just in time the WAITER comes to take their order.

WAITER

Are you ready to order, Dr. Brown?

MASON indicates MAJIDA. She struggles to remember what she decided, going back to the menu.

MAJIDA

I'll have the-lamb and can I get a small salad? Balsamic on the side.

INT. NYC DANCE CLUB - NIGHT

The SOUND of CLUB BEATS pulse the air as New York night life gets into full drive. The club is crowded and dark despite flashing lights. The crowd manages to give an intimate feel.

MAJIDA watches the scene a black couch, bopping her foot. MASON pushes his way through with their drinks. He gets to the table, not spilling a drop. Caipirinha cocktails.

MASON

For the lady.

MAJIDA takes her glass, smiling. MASON sits in a nearby chair to get a full view of her, and smiles real slick.

MASON (CONT'D)

There's something I'd like to discuss with you tonight.

MAJIDA

Just don't talk about that damn trip anymore.

MASON throws his head back with a handsome smile.

MASON

Woman why do you keep it going?
I just wanted to say, I'm in love with you.

(CONTINUED)

CONTINUED:

MAJIDA's stares at him stunned. MASON is worried, thinking he's said it too soon. MAJIDA sets her drink on the table, slides forward, looking thoughtful and serious.

MAJIDA

You love me, but you're getting involved in my problems with my best friend. Did your mother tell you to never get between women?

MASON

I probably should have taken your side, but Kit's going through a lot. I don't want to see you lose her.

MAJIDA looks at him crossways, folding her arms over her lap. He's right and it makes her feel bad. Inhaling deep, MAJIDA sternly sets her jaw. She snickers, incapable of staying mad or too serious.

MAJIDA

Awe, superman. What would I do without you?

MASON tries to laugh off the question, but she hasn't replied to his statement and he feels awkward hanging out there.

MAJIDA enjoys the power play.

MAJIDA (CONT'D)

Was I supposed to say it back? You get too serious, I'm not sure we'll work out.

MASON looks rejected.

MASON

You don't have to, MAJIDA.

MAJIDA

That's not what I meant. I love you means moving in together and marriage. Do you see that with us?

MASON

Just say ya never wanna see me again.

MAJIDA smirks shaking her head. Head tilted aside, she tries to get him to look at her. MASON sips his cocktail, angry he wasted the words.

(CONTINUED)

CONTINUED: (2)

MAJIDA

You can tell me you love me all you want, Doc, but I won't go home with you tonight. Kit needs me. Just be happy I'm going to Ireland.

MASON doesn't respond. MAJIDA slides across the couch, closer to his chair, and starts playing with his ear, cooing at him and grinning. MASON finally smiles. He takes her hand and kisses it. In her own way, she returned the sentiment though she can't say it yet.

INT. IMPERIAL HOTEL BAR/GALWAY IRELAND - NIGHT

Shot glasses and pints being filled. PADRIG serves a large volume of customers. JACOB enters more upset than the last time. PADRIG pours a pint, sets it aside to settle, with one eye on him. He whispers to the other BARKEEP then wipes takes off his apron. PADRIG leaves the bar with JACOB.

EXT. IMPERIAL HOTEL BAR/GALWAY STREET/PADRIG'S FLAT - NIGHT

JACOB and PADRIG walk up a semi-busy street. JACOB is depressed, hands stuffed in pockets and shoulders slumped.

PADRIG patiently waits for a word.

JACOB

You were right, Goldie Locks.

PADRIG isn't clear why, but smiles for the compliment. He pockets his hands too, shrugs and looks up as they pass a pair of attractive YOUNG WOMEN.

PADRIG

Good evening, ladies.

YOUNG WOMEN

Hello-

PADRIG watches them go. JACOB wakes from his thoughts, sees the YOUNG WOMEN and looks back to PADRIG. He sighs annoyed.

JACOB

You don't even care.

PADRIG shakes himself out of the YOUNG WOMEN's spell. He looks shame-faced at JACOB.

PADRIG

Sorry. You were saying?

(CONTINUED)

CONTINUED:

JACOB

Niamh. She came to the garage with
Shane to break it off.

PADRIG stops and so does JACOB. They're at PADRIG's flat.

PADRIG

Awe, Jake. I'm sorry.

JACOB

For the best, like ya said. I need
a nice girl. Not that knob trap.

JACOB toes the sidewalk as if the answers are in the stones.
PADRIG smiles and claps his arm. JACOB forces a smile.

PADRIG

There. Come morning, you'll see that's
right. Why don't you come in for a
glass and take the edge off til then?

INT. KIT AND MAJIDA'S APARTMENT, NYC - LATE NIGHT

MAJIDA enters, looking at the dark as if it's wrong. She
flicks on a light while she shucks her coat and hangs it near
the door. Tossing her bag on the couch, she goes to the
kitchen to put the leftovers in the fridge. Silence. Finally,
she hears KIT's television in the bedroom. MAJIDA goes to her
door and gently knocks.

MAJIDA

Kit? You still up?

The door opens a couple beats later. KIT looks at her bleary
eyed. She's been watching television all night and dozing.

KIT

Yeah, you said we'd talk.

MAJIDA pushes in KIT's room and sits on the bed.

MAJIDA

I know you won't let this go.

KIT

Maj, Just this once can't we do
something I want?

MAJIDA stifles a smile. KIT comes toward her wound up about
it and MAJIDA let's her go on. KIT sinks on the bed as she
continues.

(CONTINUED)

CONTINUED:

KIT (CONT'D)

I came up with a great idea. Since mom and dad were both cremated--this would be a chance to bring them home. They wanted to go back, just never had the money, putting me through school.

MAJIDA

All right, that's something I didn't want to think about. Now we're carrying bodies to Ireland?

KIT

Their dying wish, Majida! One day you'll have a family and you'll need them to take care of your remains. Just think of all the good Karma you'll get if you go.

MAJIDA tries not to laugh as KIT falls to begging. The idea of carrying urns to Ireland was a little morbid and she is put off by it, but she also finds KIT's devotion to her parent's endearing. She smiles.

MAJIDA

You're lucky you didn't get the pallbearer idea before I left.

(Gestures, refocuses.)

Mace and me talked it over, and I think I was unfair to you. This will be a lot a fun for both of us, and it's important to you. So, I can't wait to go.

KIT is stunned MAJIDA agreed.

MAJIDA (CONT'D)

Well? We're going. Aren't you happy?

KIT hugs MAJIDA.

KIT

Thank you! I promise you won't regret it!

MAJIDA

Yeah, well, thank the Doc.

KIT holds onto MAJIDA making the other girl a little worried.

MAJIDA (CONT'D)

We okay now?

(CONTINUED)

CONTINUED: (2)

KIT snuffles back tears and smiles despite her tornado guts.

KIT
Of course, I was only gonna pout
for weeks. How was your date?

MAJIDA grins.

KIT (CONT'D)
Really? Oh! Oh my god! He didn't.

MAJIDA grins nodding. They squeal and hug again.

MAJIDA
It's coming. I'm telling you.
Mrs. Majida Brown.

INT. SHEN'S TAE KWAN DO CLASS - AFTERNOON

A bright plastic phone shines in fluorescent lights. The SOUND of it RINGING breaks up the SOUND of the CHILDREN running exercises. The teenage Receptionist, JAN, answers.

JAN
Thank you for calling Shen's Tae
Kwan Do. This is Jan. How may I
help you?
(pause.)
Uh-huh. Uh-huh. Okay. Hang on.

JAN covers the phone receiver with her hand. She looks across the way to the classroom. MAJIDA teaches a Tae Kwan Do class, dressed in a white dobok. She yells to her.

JAN (CONT'D)
Majida! Telephone! It's Kit!

MAJIDA looks up from where she shows a move to her small students. She grimaces at the yell, but nods and gives inaudible orders to another adult. She enters the reception area appearing slightly out of breath from the workout.

JAN tosses her a towel and hands off the phone.

MAJIDA mouths a thank you, then puts the handset to her ear.

MAJIDA
Hey, Kit. What's up?

INT. KIT'S OFFICE CUBICLE - AFTERNOON - CLOSE ON KIT

KIT twines the phone cord nervously around her finger. Her hair is up in a serious bun and she's wearing a serious gray suit. Her face is obscured by the dark rimmed glasses. She's excited but reserves the emotion.

KIT

We're booked for next April like we discussed. We start payments right away. So I figured I'd do it out of my checking and you pay me.

MAJIDA (O.S.)

Great! That's fine.

INT. TAE KWAN DO CLASSROOM - AFTERNOON - CLOSE ON MAJIDA

MAJIDA stands by the receptionist desk. JAN pretends she's busy. MAJIDA shifts positions several times until JAN exits.

MAJIDA

You sure you have enough money for this? I know it's been tight for you with all the hospital bills.

INT. OFFICE BUILDING/CUBICLES - AFTERNOON - CLOSE ON KIT

KIT's excitement ebbs. Unpaid hospital bills are on her desk. She smooths them.

KIT

I covered just about everything. I got a little left in my savings. And, when I stopped for coffee this morning at Ellison's, I asked if they needed any help and I got hired on the spot. I'll work nights and weekends as often as I need.

MAJIDA (O.S.)

Well, sounds like you worked it out.

KIT

Oh, hey. I'm meet with the lawyers this afternoon. So I'll go straight to the restaurant? Okay? Bye.

KIT hangs up and stares at the bills. Her head lowers to the desk.

MARGIE bumps KIT's arm and hands her a paper. She moves along, pretending to be busy.

(CONTINUED)

CONTINUED:

KIT reads the page.

INSERT - CLOSE ON MANAGEMENT JOB VACANCY

Which reads: Vacancy - Management Level Position. Hanley Corp. Licensing Division - International - United Kingdom. Board of Directors seeks driven professional to manage licensing branch of Hanley Corp. in the London Metro area. Applicant must have relevant experience and education and be willing to travel between the United States and Europe as requested. For more details go to: [ttp://hanleycorp.com/hr/mgtvacancies](http://hanleycorp.com/hr/mgtvacancies).

(and other appropriate bits.)

BACK TO SCENE

KIT stares at the paper unsure.

INT. LEPRETRE LAW OFFICE - DAY

KIT sits at a big table with elderly lawyer HERBERT LEPRETRE. He smiles over the rim of his glasses. Holding her hands.

HERBERT

The good news, you only owe a few thousand on the hospital bills. The bad news, the final expenses double that. Are you sure you can't remember any more about your mother's finances?

KIT shakes her head, red-faced and dizzy from the hit.

HERBERT pats her hands and goes back to his papers.

HERBERT (CONT'D)

I'm doing this pro bono. The last thing you need is another bill. I'll keep looking.

KIT

I don't know how to thank you. I can't help but think you're just wasting your time, though.

HERBERT rolls his head in an unconvinced nod.

HERBERT

You're mom and dad worked hard. You worked through school. The numbers don't add up, Kitty. Let me find it. It's there. Tied up.

(CONTINUED)

CONTINUED:

KIT

Mr. Lepretre. I want to bring them back to Doolin. I've got a part time job to pay for it. Can you smooth that out? I'm ashamed asking you for more.

HERBERT takes a breath, nods and pats her hand. He will.

HERBERT

Of course.

INT. TAE KWAN DO CLASSROOM - AFTERNOON

JAN flips through a notebook of scribbles and poems as MASON enters. He's tired, but dressed nice. JAN gives a flirty look and he smiles back. His heart is taken.

MASON watches MAJIDA teach her class.

INT. TAE KWAN DO LOCKER ROOM - AFTERNOON

MAJIDA finishes changing from her white dobok to her street clothes.

She exits to the front.

INT. TAE KWAN DO CLASSROOM - AFTERNOON

MAJIDA joins MASON. He gives a once over, smiles and pulls her close.

MASON

Remind me not to make you angry.

MAJIDA smiles and they kiss hello.

MAJIDA

Please tell me Daniel's coming?

MASON looks askance then nods.

MASON

He's in the car. KIT going?

MAJIDA Grimaces. Kit's mood is guaranteed to be bad.

MASON doesn't ask and leads her out.

INT. CHINESE RESTAURANT - NIGHT

KIT sits taut between MASON and DANIEL WALLACE, a boring professional in his early thirties. He has an overbearing presence, flashing his expensive watch. He dominates the conversation.

KIT reels from a bad meeting.

MASON is relaxed and listening.

MAJIDA zones out on a fortune then sees KIT's body language.

DANIEL

Aspen-I can't explain it. I never
skied powder like it before. Magic!
Like that night in Montreal. Ya
know what I mean, Mace?

DANIEL looks around the table to assess the impact of his joke. It fizzled hard. He grins like an idiot.

MASON smiles and nods, disappointed in DANIEL too.

DANIEL turns his toothy smile on KIT. KIT fakes attention.

MAJIDA and MASON exchange uncertain glances.

DANIEL (CONT'D)

I should tell you about Cancun.
Last year of medical school--

MASON clears his throat and stands.

KIT needs an out.

MASON

Hey man! We better go. The movie
starts in a few.

DANIEL

Oh, yeah. I've been dieing to see
this flick for months.

They all get up, DANIEL last, still talking.

DANIEL (CONT'D)

Did I tell you I met Franco at the
premiere for his Faulkner thing?

EXT. KIT AND MAJIDA'S APARTMENT BUILDING, NYC - NIGHT

KIT and MAJIDA stand with MASON on the sidewalk outside their building. Cars pass. The SOUND of STREET NOISES fill the void. Street lamps glare. MAJIDA hangs on MASON's arm as he speaks to KIT. Disappointment is obvious in each, mostly KIT.

MASON

I swear I didn't think he'd be like that. I'll never set you up again.

KIT

Don't sweat it, Mace. I've been out with worse.

MASON hugs KIT.

KIT (CONT'D)

I'll let you two say good-night.

KIT waves and walks into their building.

MAJIDA takes MASON's hand and leads him to the stoop. She gives him an apologetic glance.

MAJIDA

Thank you for trying. It's just a bad luck streak.

MASON doesn't look convinced. He stuffs his hands in his pockets.

MAJIDA kisses his lips but he's too serious right now. They AD LIB mumble a good-night. Another kiss and a reluctant parting.

INT. KIT AND MAJIDA'S APARTMENT, NYC - NIGHT

KIT enters the dark apartment flipping on the light. She throws her coat and bag on the couch and peers around for a reason not to be sad.

MAJIDA enters a couple beats later and closes the door.

KIT goes to her room.

MAJIDA watches KIT, folding her coat over her arm and slouching.

MAJIDA goes after her.

INT. KIT'S BEDROOM. NIGHT

KIT removes her earrings in a mirror.

MAJIDA enters and sits on the bed.

MAJIDA
Talk to me, beautiful girl.

KIT screws up her face.

MAJIDA is patient and amused.

KIT
He doesn't deserve a comment.

MAJIDA
You haven't met the right guy yet.

KIT
Ya think?
(pause.)
Something has to change, Majida.

MAJIDA goes to KIT, puts her arm around her. They stare at each other in the mirror.

MAJIDA
I'm the best you'll ever do.

KIT can't help but smile.

MAJIDA (CONT'D)
Oh, I do love you!

KIT and MAJIDA rest their heads together.

EXT. OISIN'S GARAGE, GALWAY, IRELAND - DAY

A dirty, old, white-washed garage and petrol station sits between other run down buildings in this outlying area.

A pair of auto bays are stuffed with broken down heaps and others wait in the lot.

A customer pumps gas.

The SOUND of CAR ENGINES and GULLS mix with the WIND and a wrench.

The place is desolate, surrounded in everything but comfort.

INT. OISIN'S GARAGE, GALWAY, IRELAND - DAY

JACOB works under a hood, in a dirty uniform with his name on the front, smudges on his face.

SEAN CASEY enters, a dark scruffy man in his late forties. He looks mean, but he's just rough around the edges. A kid of the punk 80's.

SEAN
Shane's ran off to London.

JACOB
Niamh talked him into it. She'll have him gamble away his life savings.

SEAN
Glad it's not you.

JACOB
Just lucky she broke it off, Sean.

SEAN
What are you going to do if he bets the garage on one of these walks?

JACOB laughs lightly and goes back to work as they speak.

JACOB
I'll be fecked, Sean. Need another ten to even think of buying.

SEAN
Don't quit yet. I can't afford new hires, so there's plenty of work.

JACOB
I'll be here till God sends his angel.

EXT. MARGIE'S LONG ISLAND "CAMP" - DAY

A Dutch Colonial on a well manicured landscape behind a picket fence, and pricey cars in the drive.

A taxi pulls up.

KIT gets out.

The driver refuses her money.

TAXI DRIVER
Paid already, lady.

(CONTINUED)

CONTINUED:

The taxi takes off.

MARGIE exits her front door, waves at KIT.

MARGIE

Kit!

EXT. MARGIE'S LONG ISLAND "CAMP", BACK YARD - DAY

A barbecue picnic is in full swing with MARGIE's affluent friends. She shows off KIT as KIT gets her bearings. Just past another fence and hedge lays the ocean.

MARGIE

Come over here. I want you to say hi to Mr. Hanley. Did you apply for that job I told you about?.

KIT looks stunned HANLEY is there. She sort of nods to the question and is led to the boss. HANLEY is a tall and thin man in his fifties. He's regal and gives a bright smile.

MARGIE (CONT'D)

Mr. Hanley, this is Kathy McGann, the MBA I told you about. Clever girl being wasted in the front office.

HANLEY and KIT shake hands. He forces his smile, an expression that looks down on her.

HANLEY

Pleased to meet you, Ms. McGann.

KIT

Actually, it's my pleasure to finally meet the boss. I didn't think you were real until now.

HANLEY stares at this comment, not sure what to make of it. KIT shifts on her feet thinking she's said something wrong.

MARGIE

Management material with just the slightest of polishing. Put her under your wing and you'll have family.

HANLEY pockets his hand, wiping it on the material inside, and smiles at this. He's not sure. He addresses KIT changing the subject.

HANLEY

Have you tried the corn bread yet? It's Margie's specialty.

(CONTINUED)

CONTINUED:

KIT
Oh, no. I just got here.

HANLEY grabs some corn bread on a napkin and forces it into KIT's hands.

HANLEY
You've got to try some.

KIT
Oh! Thank you, Mr. Hanley.

MARGIE leads KIT away and ignores the way the meeting went.

MARGIE
There's some other folks you should meet.

MARGIE pushes KIT to a nest of old ladies. They eye her with disgusted doubt and the crushed corn bread in her hands.

MARGIE (CONT'D)
Good afternoon, ladies. I'd like you to meet a friend of mine.

EXT. MARGIE'S LONG ISLAND "CAMP", BACK YARD - AFTERNOON

MARGIE rests on a chaise beneath an umbrella.

The party has mostly spread onto the beach, leaving her alone with KIT.

KIT sips a mojito and stares at the ocean just yards away.

KIT
They can't find any of the insurance money mom was talking about.

MARGIE
Doesn't surprise me. They probably cashed it in for themselves.

MARGIE sits up with an idea.

MARGIE (CONT'D)
Maybe your mother cashed it in to pay for your father's funeral and just forgot?

KIT
Dad was cremated. They never interred the remains.

(CONTINUED)

CONTINUED:

MARGIE

What the hell did you do with them?

KIT shrugs awkward. She's been keeping them.

MARGIE (CONT'D)

No.

KIT

What else am I gonna do with them?

MARGIE

Put them in a cemetery.

KIT

They wanted to go back home. I thought, maybe, I'd be able to do that for them.

MARGIE looks at her suspicious.

MARGIE

That costs money, Kitty.

KIT nods, sad as hell.

KIT

I know. I've got another job and I'm going to pay it all, come hell or high water.

KIT starts to weep. The damn breaking after holding so long against the storm.

MARGIE consoles her like a mother.

MARGIE

There. There.

KIT

I'm going to be a god damn barista.

MARGIE

Yes, well. You won't be the only one with a Masters degree in business.

KIT sniffs then laughs. MARGIE pats KIT's back and also laughs at the absurdity.

DISSOLVE TO:

ACT TWO

EXT. ELLISON'S COFFEEHOUSE, NYC - EARLY MORNING

The Parisian front sits between cold modern buildings and some of the rundown bits of New York City. A giant steaming cup, juts out over the door. People walk past wrapped up in themselves. The SOUND of CITY TRAFFIC dresses the BG. A customer goes in the shop.

INT. ELLISON'S COFFEEHOUSE, NYC - EARLY MORNING - CLOSE ON THE DOOR BELL

The door strikes an old brass bell.

Attention broadens on the customer who enters. The owner, HENRY ELLISON, shows KIT the ropes. He's a big middle-aged guy, sweating from the morning rush.

The other employees, are college students, COFFEEHOUSE GIRL 1, COFFEEHOUSE GIRL 2, and COFFEEHOUSE BOY 1. Their speed and skill are awesome.

KIT listens intently. She's wears the barista uniform, like wait staff with green apron bearing the shop name and her name-tag, identical to the others.

Three large tables for four fill the center of the shop just after the counter, the rest are high tables with bar stools, then a window bar with seats. The cash wrap is old fashioned and Disney-eque, complete with an turn-of-the-century register and scrolling glass case of pastries.

ELLISON stops KIT on the outside of the counter. She observes the busy room overwhelmed.

ELLISON

Now I don't mean to send you packing, cause you know I need help, but every weekend about this time Zuria gets it in her head she wants some of our beans. She likes to flaunt her money and pretend she can shut us down by not buying here. Don't let her get to you. She's just an old bitch.

Kit nods as he pauses to ensure she hears him.

ELLISON (CONT'D)

Let's get you behind the counter, eh? I'm gonna have Lorraine show you the brew now.

(CONTINUED)

CONTINUED:

ELLISON leads KIT behind the counter. LORRAINE ELLISON is the owner's showy wife. She's got big, dyed hair, thick makeup and glittering gold jewelry. She's 80's glam New York.

LORRAINE

Morning, Kitty. Great to see you on the other side of the counter.

KIT

Morning, I'm really excited to help.

LORRAINE smiles but isn't convinced. KIT looks terrified.

LORRAINE

Okay, honey. This is the register. She's as temperamental as the customers before their first cup.

KIT moves in on the register with LORRAINE explaining on.

The SOUND of the DOOR BELL makes LORRAINE and KIT look up. MRS. ZURIA enters. She's a bitter elderly woman in her moth eaten finest. She clacks toward the counter using her wooden handle umbrella as a cane and her enormous handbag as a weapon. On her head, an old hat from the 30's semi-conceals the makeup mask cracking at her wrinkles.

LORRAINE (CONT'D)

Here comes Mary Poppins.

COFFEEHOUSE GIRL 1 dashes to the back for safety. COFFEEHOUSE GIRL 2 moves to the cash wrap to serve the old bat.

MRS. ZURIA reaches the counter and squints at KIT, mean.

MRS. ZURIA

You're new here. I want someone else. You new people always screw up my order.

KIT

Yes, Mrs. Zuria. I'll get one of the other--

MRS. ZURIA

Don't you move, girly. I want one of those café lattés. Now! Snappy.

MRS. ZURIA struggles with a change purse. She throws a wad of dollar bills on the counter and proceeds to smooth them.

(CONTINUED)

CONTINUED: (2)

COFFEEHOUSE GIRL 1 stands in the door to the back. LORRAINE nods, directing KIT to the machines, and guides her AD LIB through the process. COFFEEHOUSE GIRL 2 retreats.

They return to the counter and MRS. ZURIA's stink eye. KIT puts the coffee on the counter with two blue packets, a plastic wrapped spoon and five napkins. MRS. ZURIA isn't impressed. KIT rings up the order.

KIT
Eight-fifty, Ma'am.

MRS. ZURIA sighs and slowly counts out nine one-dollar bills.

MRS. ZURIA
There you go smarty pants.

KIT finishes the transaction and the SOUND of the REGISTER DRAWER opening is triumph. She passes change to MRS. ZURIA.

KIT
Fifty-cents is your change. Thank
you and have a lovely day.

MRS. ZURIA humphs. She puts her change away and then gathers her cup and materials, to go haunt her corner.

KIT steps back from the register and takes a breath. The owners and employees are impressed and express it.

LORRAINE
Next time will be the real test.

KIT grimaces. MRS. ZURIA sips her latté, keeping close watch.

INT. ELLISON'S COFFEEHOUSE, NYC - DAY

KIT works her first day at the shop.

IMPATIENT CUSTOMERS scream orders at her, one over the other.

KIT barely keeps up with COFFEEHOUSE GIRL 1, COFFEEHOUSE GIRL 2 and COFFEEHOUSE BOY 1, annoying them too. Getting in the way and screwing up, KIT tries to survive.

The whirlwind starts at noon all over again.

By the end of her shift, KIT is beat.

INT. ELLISON'S COFFEEHOUSE, NYC - AFTERNOON

KIT slumps in a chair resting her eyes and feet. LORRAINE wipes down the tables. The shop is empty and quiet.

COFFEEHOUSE BOY 1 turns chairs up on the tables.

ELLISON

Thanks for staying You did great,
Kit. See you tomorrow, okay?

KIT takes off her apron with a smile.

KIT

Thank you for taking me on. I know
it's a pain in the ass.

ELLISON makes a face, trying to smile. Training new people is tough in his business.

KIT goes to the back, grabs her bag and jacket, then heads for the front door.

KIT (CONT'D)

See you tomorrow.

ELLISON, LORRAINE, COFFEEHOUSE BOY 1 wave and say good-bye.

INT. KIT AND MAJIDA'S APARTMENT, NYC - AFTERNOON.

KIT stumbles into her apartment exhausted. The bow tie around her throat hangs by the strap. She pulls it off, dragging her body to her chair.

MAJIDA watches TV, legs crossed beneath a fashion magazine.

The SOUND of the TELEVISION is almost too loud.

MAJIDA switches it off as KIT collapses in her chair.

MAJIDA

How was your day?

KIT

I had no idea how busy they were.

MASON enters with a beer and a glass of wine. He hands the beer to KIT, even though it was for him. KIT waves it away. MASON shrugs and give MAJIDA her wine.

With great effort, KIT gets up and drags herself to her room.

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CONTINUED:

KIT (CONT'D)
I'm gonna go lay down.

MAJIDA
Be right back.

MAJIDA pushes her magazine aside and sets her glass down on the coffee table. Around the stack of boxes, she exits.

MASON looks lost.

INT. KIT'S BEDROOM - AFTERNOON

MAJIDA enters as KIT changes. KIT gives a quirky expression, kicking her shoes off. She throws off her pants and puts on some sweats. Leaving the white shirt on, she climbs in bed.

MAJIDA folds her arms.

MAJIDA
Do you need anything? Are you hungry?

KIT
No.

MAJIDA
I'm making tacos for dinner unless you want something else.

KIT
No, thank you.

MAJIDA
You're kidding. You must be starved.

KIT
Just let me nap. Okay.

MAJIDA
You're too busy all the time, and you're-you're-you're not mourning.

KIT cuts off MAJIDA's words raising her hand.

KIT
Maj-seriously. Let me rest. After the day I had you'd be in bed too.

MAJIDA turns thoughtful. She approaches the bed.

KIT is face down in blankets.

(CONTINUED)

CONTINUED:

MAJIDA

Daniel asked Mace about you. He said he really liked you. That you're a pretty girl and he was so nervous.

KIT

That wasn't nerves. He's an ass.

MAJIDA can't help but laugh. She shakes her head.

MAJIDA

Ride it out KIT. Something good is about to change your life forever.

KIT pulls the blanket over her head, ending the conversation.

MAJIDA sighs and leaves the room.

INT. OFFICE BUILDING/KIT'S CUBICLE - DAY

KIT works on spread sheets. DON sneaks up grinning like a weasel. He adjusts his sports coat, cud-chewing some gum.

DON

Hey, Kitty-Kitty. Guess who got that management position. This guy.

KIT turns in her chair. She knew it wasn't going to her, but not getting an interview was a surprise. She's disgusted.

KIT

Don, I haven't got the patience.

DON

I heard you got a job at a coffee shop. Working you pretty hard, huh?

Kit's eyes narrow with hate. DON bounces on his feet proud of his non-joke.

DON (CONT'D)

Don't forget. If you need money, you could work me. Learning to kiss my ass could pay off.

KIT

Once more, Don, and I go to the boss. Leave me alone and learn to keep those comments to yourself.

DON

The claws are out. How long's it been since you got laid?

(MORE)

(CONTINUED)

CONTINUED:

DON (CONT'D)

Just remember, as your supervisor,
I'm here for you, and when I move
up, my door is always open.

DON cocks his finger at her and winks. He walks away.

KIT is sickened. She slams her fist on the desk. Others in the office notice and she turns back to her task. Shuffling papers with force, she spills a coffee and jumps up to save the paperwork from the mess practically in tears.

MARGIE approaches from up the hall, signaling everyone back to work. At KIT's cubicle, she's astonished by the mess. Her gaze goes up the hall, where DON brags about his promotion. MARGIE knows he's been harassing KIT again.

MARGIE

If you don't go to the boss, I'll
go. There are laws, Kit.

KIT

It won't matter. He gets away with
everything. The boy's club doesn't
give a shit about us out here.

MARGIE

This promotion puts him where he
can do the least harm. One screw up
with a client and he's out looking
for minimum wage. Look, I go to
lunch with Hanley today. Don't
think it won't come up that you
were ignored in this last pool.

KIT stares afraid that MARGIE will do more harm than good.

KIT

Do you really think you should?

MARGIE

Don't be so worried. Now, let's get
this cleaned up before it dries.

KIT

Thanks.

MARGIE

Anything for a doll like you.

MARGIE puts her arm around KIT and then helps her clean up.

INT. ELLISON'S COFFEEHOUSE, NYC - LATE AFTERNOON

KIT works with ELLISON, COFFEEHOUSE GIRL 1 and COFFEEHOUSE BOY. CUSTOMERS are steady. It's still hard for KIT.

INT. ELLISON'S COFFEEHOUSE, NYC - LATE NIGHT

KIT leaves the dark shop. She fixes the strap of her bag on her shoulder and eyes the skyline that once promised her a hopeful future. She turns her back and goes for the subway.

INT. OFFICE BUILDING/KIT'S CUBICLE - DAY

DON breezes passed KIT's cube with a simple nod, carrying his box of things as he leaves for his new job.

KIT stares in surprise. In the other direction, she can just see MARGIE's desk.

MARGIE winks. They go back to work happy.

EXT. ELLISON'S COFFEEHOUSE, NYC - NIGHT

Snow falls outside the wide coffeehouse windows.

Holiday decorations brighten the streets and buildings. The lights are dimmed and the closed sign faces out.

KIT watches. This is her first Christmas without both parents.

TITLE OVER:

Seven Months Later

INT. ELLISON'S COFFEEHOUSE, NYC - NIGHT

KIT turns from the window and the snow fall. She flips a rag between her hands, wiping down tables.

ELLISON, LORRAINE, COFFEEHOUSE GIRL 1, COFFEEHOUSE GIRL 2 and COFFEEHOUSE BOY do the closing routine.

MAJIDA enters rousing KIT from her thoughts by the ring of the old brass doorbell. MAJIDA's dressed in winter clothes, her thick black hair speckled by snow. She looks bright and happy.

MAJIDA

Time to go home.

KIT

A minute.

(CONTINUED)

CONTINUED:

MAJIDA sits at a table putting her bag down. KIT exits to gather her things. ELLISON brings MAJIDA a hot cup of coffee and a bun with a big grin. He finds her very attractive. LORRAINE clucks her tongue and sets her hand on her hip, playfully annoyed by his flirting.

LORRAINE

Leave that poor girl alone, Henry.

MAJIDA thanks him and she and LORRAINE exchange smiles. KIT emerges as the others follow her lead.

LORRAINE (CONT'D)

Good-night, sweetie. See you tomorrow.

LORRAINE gives KIT's cheek a kiss. ELLISON hands her an envelope.

KIT

Good-night.

KIT takes the envelope and heads to the door. MAJIDA gathers her coffee and bun then follows.

MAJIDA

Good-night, thank you!

ELLISON

Good-night, my beauty.

LORRAINE whacks her husband's arm and stares at him unhappy. ELLISON shrugs as if he can't help himself.

EXT. NYC STREET - NIGHT

KIT and MAJIDA walk home together through the snow. It's a cold but lovely and quiet night.

KIT

I made enough for the trip.

MAJIDA

Oh, Kit, that's wonderful! When do you give notice.

KIT

I'm not. I love working there.

MAJIDA

It's only five months away!

KIT and MAJIDA are excited that the trip is nears.

(CONTINUED)

CONTINUED:

KIT

I have to see the lawyers about the urns. I hope there's enough time to cover costs.

MAJIDA

You'll make it work.

MAJIDA slows down, walking goose-step and grinning.

MAJIDA (CONT'D)

Mace and I have reached a new stage.

KIT gasps and AD LIBS stammers of joy. MAJIDA shakes her head in agreement with whatever is meant.

KIT

I thought you weren't sure.
And the good Doctor?

MAJIDA

He told me months ago, I felt so bad, but I just couldn't say it.
You know?

MAJIDA pouts.

KIT

How could you do that to him?

MAJIDA

I know. I feel terrible, but everything's fine. He almost cried.

KIT

We need to bottle and sell whatever makes him.

MAJIDA puts her arm around KIT's shoulders.

MAJIDA

I think he's the one.

They silently continue. KIT looks at the city and sky.

KIT

I wish I could find my Doc Brown.

MAJIDA presses her head to KIT's.

MAJIDA

You will. Maybe he just lives far away--in Antarctica or something.

(CONTINUED)

CONTINUED: (2)

KIT laughs. The joke took down the tension.

KIT
My handsome snow Prince, in his
castle far away. I better shine up my
glass slippers with some Windex. I
won't hold my breath.

MAJIDA smiles wistfully.

MAJIDA
Kit.
(beat.)
I'm pregnant.

KIT steps back from MAJIDA stunned.

KIT
When were you going to tell me? Oh,
my god. When you said new level-I had
no idea, Majida. Did you tell him?

MAJIDA nods. Glowing.

KIT (CONT'D)
What did he say?

MAJIDA
He's excited-real excited.

KIT fears this might end the trip, with no one else to go.

KIT
This is-this is wonderful news. I'm
going to be an aunty.

KIT hugs MAJIDA, but a look in her eyes gives her away.

MAJIDA
I'll only be a few months, so don't
worry about our vacation. I'm going.
We'll see this thing through.

KIT
Are you certain?

MAJIDA waves off the comment.

MAJIDA
You're my best friend. I need to be
there with you. Aunt Kitty.

KIT and MAJIDA fold into each other's arms.

EXT. RESIDENTIAL STREET, GALWAY IRELAND - BEFORE DAWN

PADRIG and JACOB are stumbling drunk. They laugh and push each other around, despite the slick ice.

JACOB

That's the worst date I been on.

PADRIG

Away! Ya-banjaxed birds.

PADRIG nearly falls over laughing. JACOB trips on him. They slide down a slope into someone's yard. Lying in the cold wet grass, they catch their breath, too tired to get up.

JACOB

If only my bed weren't cold tonight.

PADRIG

I don't think you'll make it home anyway.

JACOB

I'm in a bloody bad way, Paddy.

PADRIG

Just keep it in your pants, Jakey. I love you, but not that way, mate.

JACOB

Stupid bogtrotter. I didn't mean that. I'm buckled good.

PADRIG

That you are, Jakey. So, be glad you've got no one to go home to, or you'd hear it for years and just wait until she confesses you're shit to the father. She'll have you turned out so you beg forgiveness for the crap you did when you were three.

JACOB

I'm not looking to date your ma.

PADRIG

You shit!

PADRIG leaps on JACOB and they wrestle. JACOB laughs at PADRIG's defense of his mother. The ruckus gets loud. The lights in the cottage go on. They move out. A rifle goes off.

INT. KIT AND MAJIDA'S APARTMENT, NYC - RAINY DAY

TITLE OVER:

Three Month Later

Thunder rumbles. Lightning. KIT is alone, watching the rain fall. Little snow is left and the rain makes ice. The boxes are gone and the files put away. Two box-shaped urns sit on the book shelf in view, emblazoned with the names of GABRIEL and EILEEN MCGANN.

KIT goes to the Kitchen, picks up the pencil hanging from a string by the calendar and marks an "X" through the date - March 30. She then counts the days until the trip: thirteen.

EXT. OISIN'S GARAGE, GALWAY, IRELAND - RAINY EVENING

JACOB stands in the open door of the garage watching the rain fall.

INT. OISIN'S GARAGE, GALWAY, IRELAND - RAINY EVENING

SEAN enters the garage from the office. A car is jacked on the lift waiting. He looks to JACOB who stares out at the rain. SEAN's concern deepens.

SEAN

Hey, boy. The car won't fix herself.

JACOB

Yeah, no, nothing.

JACOB steps back in looking distant.

SEAN is worried JACOB answered a question he didn't ask.

SEAN

Why don't you take tomorrow off?
You don't look so well.

JACOB turns the socket wrench on an axle bolt, masking his thoughts.

JACOB

Nah, I'm good Sean. I'll be in.

JACOB pauses, lowering the wrench, eyes out the door.

JACOB (CONT'D)

You ever feel like something's
coming?

(CONTINUED)

CONTINUED:

SEAN

Take tomorrow off. Get some rest.
You've been working too hard.

JACOB exhales and laughs. SEAN stares quite serious. JACOB goes back to work on the car.

JACOB

Another month or two I'll have the money to offer the bank when Shane busts in London. Can't quit now.

SEAN

Your dad would be proud.

JACOB

Yeah, well, he's the shit that lost the place with his drinking and gambling. I'd not be here if it weren't for him.

SEAN looks regretful of his words, then nods.

EXT. JFK INTERNATIONAL AIRPORT - EARLY AFTERNOON

The spacious terminal overshadows the small forms of KIT, MASON, and MAJIDA as they women wait to go through the checkpoint. MASON doesn't disguise his worry. He hands off MAJIDA's luggage and kisses her forehead.

KIT packed conservatively between a carry on and a checked bag. MAJIDA is over packed.

MASON

You got the cell phones I picked up? Your tooth brush? Plenty of money? Your vitamins?

MAJIDA

Baby, don't worry. You helped me pack last night. You know we have everything we need.

They're all anxious for different reasons.

MASON

I programmed both phones with emergency contacts--your doctor.

KIT shakes her head and MASON gives her a warning glance. She looks away, taking a couple steps to give them room. MASON returns his attention to MAJIDA.

(CONTINUED)

CONTINUED:

MAJIDA

Mace, I'll be fine. The baby'll be fine. Stop worrying or something will go wrong. C'mon. I'll be with Kit the whole time and at the end of the week we'll be home. Easy, right?

MASON looks into her eyes unconvinced. He looks away trying not to get upset as to let her go. KIT tries not to laugh.

KIT

I can't imagine what kind of father you're going to make if this makes you an emotional basket case.

MAJIDA laughs. MASON looks hurt and refuses to look at them. MAJIDA turns his face to her and they look into each other.

MAJIDA

I love you. I'll be home soon.

While the lovers gaze longingly, the line for the checkpoint has emptied out. They're last and need to move.

KIT

C'mon! We're gonna be late!

MASON

All right. You better go.

MASON kisses MAJIDA. KIT goes to the staff to clear the checkpoint. MAJIDA holds MASON's hand until it won't reach.

MASON waits until he can't see them. Waving good-bye.

INT. JFK INTERNATIONAL AIRPORT/CHECKPOINT - DAY

MAJIDA and KIT sit at the terminal gate for the flight to Ireland. An OLD MAN eyes MAJIDA suspicious. MAJIDA sighs.

KIT notices and is worried.

KIT

You okay?

MAJIDA

That old man's staring at me.

KIT

He probably thinks that's a bomb.

MAJIDA snickers despite the hurt that gives her. KIT tries to smile and casts a dirty look at the OLD MAN.

(CONTINUED)

CONTINUED:

OLD MAN
Where are you girls from?

KIT
Long Island.

MAJIDA
Brooklyn.

OLD MAN
You're Irish, but where're you from?

MAJIDA
Brooklyn.

OLD MAN
No. I mean your parents.

MAJIDA
Brooklyn.

OLD MAN
You're sweet darling, but you're
not from Brooklyn.

MAJIDA raises an eyebrow.

MAJIDA
I'm fourth generation American.
Maybe you'd like to see my birth
certificate from BROOKLYN.

KIT tries to calm her down with soothing sounds.

OLD MAN
So where are your grand parents
from then? Iraq?

MAJIDA loses it at this.

MAJIDA
I'm American. My grandparents are
American. You know who's an
immigrant? This girl right here.
First generation. Both her parents
died making a better life for her
in this damn country, but it ate
them alive-and I'm going with her
to bury them where they came from,
you hypocrite geezer.

An ATTENDANT 1 arrives to see what is going on. A SECURITY
GUARD gets antsy nearby.

(CONTINUED)

CONTINUED: (2)

KIT AD LIB calms MAJIDA to no avail. MAJIDA and KIT are taken aside with the guard. MAJIDA is patted down. She mutters AD LIB under her breath.

KIT
What are you doing?

SECURITY GUARD
Just a precaution, Ma'am.

KIT
Don't Ma'am me. Don't you Ma'am me.

SECURITY GUARD
Ma'am, I need you to calm down.

ATTENDANT 1
Ma'am, we're just trying to assure
a safe flight for our passengers.

KIT
I saved for months to take this
trip, so I could bury my parents
and this is the treatment me and my
friend get?

KIT pulls out her phone and dials. She holds up her finger for them to wait a moment, before they try drag MAJIDA away. The call goes through.

KIT (CONT'D)
MARGIE?

MARGIE (O.S.)
Oh, hello, Kit.

KIT
Security's trying to drag Majida
away?

MARGIE (O.S.)
Give me the guard.

KIT holds out the phone for SECURITY GUARD. He reluctantly takes it.

MARGIE's garbled voice shouts in the SECURITY GUARD'S ear after he says hello. He AD LIB apologies and stammers until the call ends. SECURITY GUARD hands the phone back to KIT.

(CONTINUED)

CONTINUED: (3)

SECURITY GUARD

There seems to be a misunderstanding.
I apologize, Miss McGann and Miss
Sahni. Have a lovely flight.

The SECURITY GUARD lets MAJIDA go and then motions to the OLD MAN. They give the OLD MAN the shake down instead.

MAJIDA is upset and this power play can't fix what was done.

KIT puts her arm around her and leads her back to their seats.

MAJIDA quietly weeps on KIT's shoulder.

KIT

You were right. I'm so sorry.

INT. JFK INTERNATIONAL AIRPORT/PLANE TERMINAL - DAY

KIT and MAJIDA board their plane. MAJIDA glares at ATTENDANT 1. The woman is obviously embarrassed for taking part in the shakedown earlier.

INT. AER LINGUS PLANE - DAY

KIT and MAJIDA are warmly welcomed by FLIGHT ATTENDANT 1 and FLIGHT ATTENDANT 2. They find their seats and settle in. MAJIDA takes the window seat and stares at the tarmac.

KIT

Sure you're okay?

MAJIDA

Have you ever flown before?

KIT shakes her head.

MAJIDA looks surprised.

MAJIDA (CONT'D)

I've flown lots of times, but I
never get used to it.

KIT settles back a little worried about what her friend will do next.

MAJIDA sets her hand on KIT's, patting it lovingly.

Kit chews her lip.

INT. PUB IN IRELAND - LATE NIGHT

JACOB slouches over a stew at the bar while PADRIG works. JACOB looks nervously out the windows repeatedly. PADRIG wipes down the bar, confused by him.

PADRIG
Expecting someone.

JACOB looks at him just as confused.

PADRIG (CONT'D)
You keep checking the window.

JACOB
Oh, no. I just-never mind.

JACOB checks his watch. The hour is late. He stretches, then draws his wallet to pay.

JACOB (CONT'D)
I gotta go. Sean has me doing a parts run to Shannon early. Some geezer brought in this junker and the damn carburetor had to be ordered from Germany.

PADRIG
I won't see you so make sure you get your head out of your ass by then. I don't want any calls you got in an accident.

JACOB smiles and then leaves a confused PADRIG behind.

INT. AER LINGUS PLANE - NIGHT

MAJIDA walks the aisle back to her seat holding her stomach. It's the pregnancy making her queasy. MAJIDA throws herself back into her seat and shuts her eyes.

The other PASSENGERS rest with a movie. The plane rides smoothly.

KIT smiles up at her from a book. She pushes over a package of saltines and a ginger ale over.

KIT
I thought a ginger ale might help.

MAJIDA
Thank you, sweetie. Maybe I won't kill you.

(CONTINUED)

CONTINUED:

The FLIGHT ATTENDANT 1 stops by their seats and checks on MAJIDA. She sets down a cup with some ice and a candy bar. She offers MAJIDA a sweet smile. In a thick Irish brogue she explains the chocolate.

FLIGHT ATTENDANT 1

This always helped my sister. Let us know if you need anything else.

KIT

Thank you.

Flight Attendant 1 leaves Majida and KIT to themselves. KIT pours the ginger ale for MAJIDA. She touches the other girl's arm and offers the cup. MAJIDA takes it and sips the soda. She makes a sour face. KIT rubs MAJIDA's arm. MAJIDA unwraps the crackers.

KIT (CONT'D)

You'll feel better soon as the smell of dinner passes.

KIT opens the air vent and aims it MAJIDA. MAJIDA glares at the movie screen a mile away. KIT pulls MAJIDA's head onto her shoulder. MAJIDA is stiff, cluing KIT into her anger.

MAJIDA tries more ginger ale. She doesn't make a face this time. The saltines must be working.

KIT checks her watch.

Suddenly, the plane jolts as they hit turbulence.

MAJIDA looks green. KIT watches, waiting for the tirade sure to follow. The plane stills again.

MAJIDA

When we land, I'm gonna kill you.

KIT

It's only two more hours. The stewardess said chocolate helps.

MAJIDA pulls a tiny pillow from the seat in front of her along with a tiny blanket.

MAJIDA

Fucking cottonball for a pillow, tissue paper baby blanket, worst TV I've watched since Pakistan. My phone won't play music and the seat tilts an inch. If I don't throw up in your lap, you'll be lucky.

(CONTINUED)

CONTINUED: (2)

KIT gives MAJIDA more space. MAJIDA lays with her legs across KIT.

KIT
You didn't have to come.

MAJIDA
And who would have gone with you?

MAJIDA lays back and shuts her eyes, looking seriously ill.

MAJIDA (CONT'D)
I can't let you go alone. I'm not
cruel, and you always find trouble if
I'm not there to watch out for you.

KIT
Lot's of people could have come
with me besides you.

MAJIDA opens an eye at her lie.

MAJIDA
I'm sorry, Kit. I just don't feel
good. You know how I get.

KIT
God save your child.

MAJIDA sucks her tongue, pushing KIT with her foot, then
repositions herself for some sleep.

KIT looks to the movie screen. A PASSENGER watches them. She
looks disgusted, and KIT gives a snotty look back. The woman
turns back around flustered. MAJIDA sighs.

MAJIDA
See what I mean?

EXT. SHANNON AIRPORT - EARLY MORNING

An Aer Lingus plane lands through the fog. The SOUND of TIRE
SQUEALS accompany touch down.

The jet pulls into a terminal.

The SOUND of the ENGINES whine fills our ears.

INT. SHANNON AIRPORT - EARLY MORNING

KIT and MAJIDA get their bags. MAJIDA struggles but a YOUNG
MAN stops to assist her, blushing at her smiles and thanks.

INT. SHANNON AIRPORT - EARLY MORNING

A YOUNG MAN leads KIT and MAJIDA to customs. CUSTOMS OFFICER 1 glares at the YOUNG MAN who then leaves. Their passports are examined disapprovingly but stamped.

CUSTOMS OFFICER 2 ignores MAJIDA going through the motions.

CUSTOMS OFFICER 1
Welcome to Ireland. How long will
you be staying?

KIT
Eight days.

CUSTOMS OFFICER 1
And what'll you be doing on your
stay?

KIT
Burying my parents and then a
driving tour.

CUSTOMS OFFICER 1
Oh, well. My condolences, Miss
McGann. Sorry you've under such
stressing times. Do you have the
papers regarding the transfer of
remains?

KIT pulls papers from her jacket pocket, producing the document. CUSTOMS OFFICER 1 reads the paper. He gives a nod and hands them back. He then finds the box with the remains and hands it her.

KIT
Thank you.

CUSTOMS OFFICER 1
Have a lovely trip.

MAJIDA
Thank you, we both will.

KIT takes MAJIDA's arm before and exits in a huff.

The CUSTOMS OFFICER 1 juts his chin at CUSTOMS OFFICER 2.

CUSTOMS OFFICER 1
Bloody Yanks.

EXT. VOLKSWAGEN VAN/HIGHWAY IN SHANNON - DAY

JACOB drives around Shannon Airport annoyed by the traffic. He whistles and sings along with the radio.

EXT. AUTO RENTAL KIOSK/SHANNON AIRPORT - DAY

The sun burns off the fog. MAJIDA and KIT get their rental.

INT. RENTAL VEHICLE - DAY

MAJIDA sits in the left seat while KIT takes the driver side on the right. KIT eyes the set up a bit nervous which makes MAJIDA nervous.

The large suitcase MAJIDA brought and the urns take up the backseat and the rest is stuffed under the hatch, blocking part of the rear window.

KIT puts the key in the ignition, starts the car and puts on her best reassuring smile.

MAJIDA

Did you bother to figure out how to drive the cars over here?

KIT

Sort of. I mean, it's the same thing, just the other side of the road. I passed a test.

MAJIDA rolls her eyes closed and secures her seat belt.

MAJIDA

If you don't kill us, you better hope this is more fun than driving through Kansas with the tea party.

KIT puts the car in drive and starts out. Everything smooth and easy. She takes her time and grows more assured. A smile brightens her face.

KIT

You should call Mace and let him know we're here.

A car comes out of nowhere, making them stop short and sudden. The SOUND of the HORN blares well passed them.

MAJIDA

I'll call him from the hotel.

INT. SHIPPING DEPOT/SHANNON - DAY

JACOB picks up the part the garage ordered and exits.

EXT. SHIPPING DEPOT/SHANNON - DAY

JACOB walks to his van with the part. He sees a rental car pulling out, which nearly gets creamed. Shaking his head as the other driver lays on the horn, tosses the part into the passenger seat and climbs in. Van starts it up.

JACOB
Bloody buzzies. Gotta be Yanks.

Drives off.

EXT. RENTAL CAR/JACOB'S VAN/HIGHWAY IN IRELAND - DAY

KIT's rental leads JACOB's van onto the highway.

INT. RENTAL VEHICLE/HIGHWAY IN IRELAND - DAY

KIT drives as MAJIDA phones MASON. She gets his voice mail.

MAJIDA
Hey baby! I wanted to call and say
we got in. We're on the road to gal-

KIT
Gaul-way. Hi, Mace!

MAJIDA
Gaul-way. I'll call you tonight.
Bye, Bye. I love you.

MAJIDA hangs up with a small smile on her lips.

KIT
Not home?

MAJIDA
His message said he's working.

MAJIDA looks at the view, draws a deep breath and sighs.

MAJIDA (CONT'D)
It's really beautiful here. Quiet.

KIT
Not for long.

KIT flicks on the radio, finds and cranks some rock music.

(CONTINUED)

CONTINUED:

KIT (CONT'D)
We're here!!

MAJIDA shakes her head unsure what's been unleashed.

EXT. RENTAL CAR/JACOB'S VAN/HIGHWAY IN IRELAND - DAY

KIT's rental leads JACOB's van on a roundabout toward Galway.

INT. RENTAL CAR/HIGHWAY IRELAND - DAY

MAJIDA and KIT take in what can be seen from the highway. The radio is a bit quieter now and they sing under their breath. A castle is in the distance.

MAJIDA
I'm glad you talked me into this.

KIT
Me too.

The SOUND of a TIRE popping. The radio is blotted out. MAJIDA grabs her stomach and screams. KIT struggles, but keeps the car under control and pulls off the road, shuts it down.

MAJIDA
Oh god, my baby!

KIT tries to calm MAJIDA who repeats her last line.

EXT. HIGHWAY IRELAND - DAY

KIT gets out the rental followed by MAJIDA. They inspect the vehicle finding the front right tire blown. MAJIDA stares and KIT sighs at the predictability. It's a real problem.

Cars pass on the highway. SOUND of TRAFFIC and HORNS.

MAJIDA
What do we do now?

KIT sits on the guardrail. She pockets her hands, resigned to fate. MAJIDA joins her surprised her spunky friend gave up.

MAJIDA (CONT'D)
We can't sit here, we need help.

KIT
Use your phone.

KIT faces the highway. She's hurt life threw a curve now. MASON will be angry she put MAJIDA in danger, but no one cares about her. The rental place failed to inspect the car.

(CONTINUED)

CONTINUED:

KIT watches the traffic. MAJIDA searches on her phone.

MAJIDA

We don't need this. I don't need this. I can't believe you're just standing there.

KIT turns to MAJIDA pushed too far, unable to mute her anger, while JACOB's van backs up to their flat.

KIT

You know what we don't need right now? That damn luggage of yours, taking up the whole backseat. It's probably what made the tire burst.

MAJIDA

Hold up, little girl! You think you can talk? Have you thought about what I did for you coming here?

KIT

I can talk to you like that, because you talk to me like that! I'm not the whining princess.

JACOB approaches MAJIDA and KIT from his van. He watches.

KIT (CONT'D)

Miss Fendi and her mega bags!

MAJIDA

You just better cut your shit.

KIT

Maybe, Dr. Brown can get us some help up in here.

JACOB goes back to the van.

MAJIDA

You could just as easily call your rich white folks-pulling strings to get you out of trouble cause you can't handle your shit.

JACOB blows the van horn. KIT and MAJIDA are stunned by the rudeness. He rejoins them, quite amused. MAJIDA folds her arms and looks to KIT as if to say, go on then.

JACOB

Afternoon-having some trouble, Ladies?

(CONTINUED)

CONTINUED: (2)

KIT won't make eye contact with JACOB. He smiles and draws up his body to appear more athletic. A swagger in his step makes MAJIDA smile, and she covers her mouth to stop a laugh.

MAJIDA

Great timing. We were just trying to find a place to call for help. Can you fix a flat? Oh, I'm sorry, how rude. I'm Majida Sahni. This is my friend Kit. We're from New York.

Jacob eyes the blasted rubber and nods.

JACOB

Jake. Sure. Pop your boot and I'll put the donut on.

MAJIDA

Pop my what?

KIT

It means open the trunk. He wants the jack and spare.

MAJIDA looks to her with a warning glance.

JACOB

I'm sorry. You're from America, eh? How'd you say it over there?

KIT

Pop the trunk. It's already open.

KIT gestures to the obviously open hatch.

JACOB

Thank ya, Gersha.

JACOB flirts. KIT returns the sentiment with annoyance. He eyes her, appreciating what he sees, and moves to the trunk.

JACOB pulls out their baggage to get at what he needs, making an impressive pile.

KIT and MAJIDA sit on the rail. MAJIDA tries to see JACOB.

KIT

Your already pregnant with one man's baby.

MAJIDA swings the back of her hand at Kit shocked.

EXT. RENTAL CAR/HIGHWAY IN IRELAND - DAY

JACOB has jacked up the car and worked on the spare. KIT and MAJIDA are still on the rail. He keeps looking over to KIT.

JACOB
So, what's New York like?

KIT and MAJIDA are concerned this is a loaded question again.

KIT
Like any city, really.

JACOB
This your first time in Ireland?

KIT
Yes. I've never been out of New York.

JACOB
Really? Thas-grand. I've never been out of Ireland. How bout you?

MAJIDA shifts uncomfortable. She's well travelled and KIT was suggesting spoiled earlier.

MAJIDA
I've never been to Ireland.

JACOB
Pakistani, yeah?

MAJIDA
American.

JACOB nods in surrender. He lowers the car on the ground.

JACOB puts the luggage and jack back in the trunk, not as he found them. Closing the boot, Jacob joins the girls wiping his hands, smiling.

MAJIDA (CONT'D)
So where can we get a new tire?

JACOB
Where were you headed?

KIT
Galway City.

JACOB
That's fortunate. My garage is outside Galway City.
(MORE)

(CONTINUED)

CONTINUED:

JACOB (CONT'D)

If ya follow me, we'll get you set
straight with the rental and a tire.

MAJIDA

Sounds like a plan.

KIT is unsure, but MAJIDA is enjoying this. She noticed JACOB took a liking to KIT.

JACOB

Grand. Follow me, but take care
getting on the road. They're not
against clipping you. Once we go,
I'll drive so's to keep you up.

MAJIDA darts to her side of the car. KIT and JACOB dance around each other. KIT struggles to avoid his eyes, but JACOB likes looking at her. They get in their cars, awkward.

The vehicles start and pull out as the dialogue directed.

INT. RENTAL CAR/HIGHWAY IRELAND - LATE AFTERNOON

KIT and MAJIDA are quiet and keep the radio turned down.

MAJIDA

That has to be the finest piece of
white ass I ever seen.

KIT is annoyed by the comment.

INT. VOLKSWAGEN VAN/HIGHWAY IN IRELAND. DAY.

JACOB sings to the radio, takes out his cell and calls SEAN. Changing the flat made him late. He sticks the cell in the crook of his neck. SEAN picks up.

SEAN (O.S.)

Oisín's Garage, how may I help you?

INT. OISIN'S GARAGE - DAY

SEAN stands behind the counter listening to a phone call.

The garage is semi-busy.

SEAN

Was just thinking about you-
wondering if you're circling
Shannon or decided to take the
Riverdance.

EXT. VOLKSWAGEN VAN/HIGHWAY IN IRELAND - DAY

JACOB laughs at a joke on the other end of the cell.

JACOB

No. Couple yanks got a flat n'
rerouted me. I'm bringing them in
for a tire.

SEAN (O.S.)

Sounds like your smiling-must be girls.

JACOB

Wait n'see the ginger one, mate. Be
there quick. Do you mind dealing
with the rental company?

SEAN (O.S.)

Just get back with that part.

INT. OISIN'S GARAGE - DAY

SEAN is at the counter with the phone to his ear. A regular
customer, PETER, waits to ring out.

SEAN

See ya then, boy. Best not be scabs.

Sean hangs up. PETER is waiting for his change.

SEAN (CONT'D)

Jakes's gone mad, Peter. There goes
the business. Be one-fifty.

PETER pays, nodding and grinning. SEAN rings it up.

PETER

Thank ya, lad. Say hello for me.

EXT. VOLKSWAGEN VAN/HIGHWAY IN IRELAND - DAY

JACOB tosses his cell in the seat, and checks the rear view.

INSERT - CLOSE ON JACOB'S EYES IN THE REARVIEW MIRROR AND
THEN THE ROAD BEHIND AND KIT'S RENTAL CAR REFLECTED IN IT.

BACK TO SCENE

JACOB smiles.

JACOB

A fine thing, just like Paddy said.

EXT. OISIN'S GARAGE - DAY

JACOB's van pulls in ahead of KIT's rental. JACOB parks aside the building. KIT stops at the bay door, directed by SEAN.

JACOB hauls up the overhead door.

SEAN gets KIT's door. She gets out and he is very impressed. He then spots MAJIDA and doesn't know where to look.

SEAN
Afternoon, ladies.

MAJIDA and KIT smile politely.

JACOB joins them.

JACOB
Right, I'll need your keys. This here is Sean. He'll show you where you can wait and get you a drink or crisps if you're hungry.

SEAN
This way, my lovelies.

SEAN waves them toward the office.

KIT follows SEAN still under JACOB's scrutiny, and nervous about it. MAJIDA joins them.

SEAN (CONT'D)
You'll be patched up in no time. The rental will pay. You have the slip from the airport?

KIT
Uh, yes.

KIT digs in her pocket. She hands over the receipt. SEAN takes it with a smiles and opens the office door for them.

SEAN
So, from where in America you from?

MAJIDA
New York City.

SEAN
You're kidding. I'd love to go there.

INT. OISIN'S GARAGE/WAITING ROOM - DAY

JACOB enters with a smile and MAJIDA looks to KIT for a reaction. SEAN AD LIB strong arm threats into the phone.

JACOB

Had a tire in stock. You're all set.

JACOB gestures to SEAN who growls in the phone at someone fighting him. SEAN smiles and winks at the girls. AD LIBS his thanks and good-byes. SEAN hangs up the phone.

SEAN

Right! Tried to tough me out, but they don't know who they're dealing with.

MAJIDA

Great! Thank you, Mr. Oisin.!

SEAN

Oisin was his dad's name.

KIT

Oh. I'm sorry.

SEAN

Common mistake. I'm Sean Casey, but I run the joint cause the owner's a slouch. Jake'll own it again soon. Good for him and his mum.

KIT looks to an uncomfortable JACOB, a common thread.

KIT

Well, thank you, Jake Oisin.

JACOB nods to accepts her thanks.

KIT and MAJIDA exit. JACOB and SEAN watch from the window. MAJIDA waves as they drive off, and the men wave back. Trying still their lips around their big smiles, they say:

JACOB

What do you think a that?

SEAN

Angels come but once, boy, and this one placed in your lap.

SEAN shows the rental slip. JACOB pats SEAN's back in thanks, exits to the garage.

INT. RENTAL CAR/HIGHWAY, IRELAND - DAY

The radio is low as KIT hard focuses on the navigation from her phone. MAJIDA grins at her window thinking about JACOB.

MAJIDA

Did you hear their accents? I think I'm in love with this place.

KIT

You're glad we came again?

MAJIDA

What about you? That guy was so hot and you didn't talk to him.

KIT shrugs, eyes ahead.

KIT

What did you want me to say? Hi, I'm Kit. I'm only in town for a few, but let's go to bed.

MAJIDA

Wouldn't be the worst idea.

KIT

Let's just concentrate on our trip and not gathering social diseases for souvenirs.

MAJIDA

You're never gonna find the right guy playing the ice queen.

KIT

Better than not being who I am.

MAJIDA

Kit, loosen up.

MAJIDA watches her. KIT is annoyed, so MAJIDA let's it go.

KIT

I am loose.

MAJIDA

Yeah?

MAJIDA shakes her head, trying not to laugh. Kit grumbles

INT. IMPERIAL HOTEL/GALWAY, IRELAND - AFTERNOON

KIT and MAJIDA check in at a narrow hotel lobby, updated in a disappointing modern flash fashion. Hotel clerk, NANCY, smiles at them cheerily and hands their key to a PORTER who has their things on a trolley.

PADRIG looks on from the door to the bar.

MAJIDA flashes her beautiful smile around.

MAJIDA

Is that were we eat?

NANCY

There if you want, or the dinning room back there. Enjoy your stay.

The PORTER gives a consoling look as he and their baggage take up all the room in the elevator.

PORTER

Meet you on the second floor.

KIT grimaces. They go up the stairs beside the elevator.

MAJIDA

So, what are we up to tonight?

KIT

Eat and sleep. I'm beat, Maj.

MAJIDA

We can do that at home. C'mon. We're in Ireland. We need to check it out.

INT. IMPERIAL HOTEL BAR/GALWAY IRELAND - NIGHT

KIT and MAJIDA sit in the hotel bar. A BAND plays modern rock covers in the opposite corner. Their booth is just inside the door from the hotel. KIT sips a stout while MAJIDA has a soda.

PADRIG looks in their direction and smiles a few times. MAJIDA returns the looks coyly.

MAJIDA

We should go find the mechanic.

KIT

He's in the past. Tomorrow we go to Doolin. Then we're free to explore.

(CONTINUED)

CONTINUED:

MAJIDA

I hope the car breaks down again.

KIT rolls her eyes and they land on a man entering the pub. It's JACOB to her and Majida's surprise. KIT presses deeper into the booth. MAJIDA is confused by KIT's move.

MAJIDA (CONT'D)

Wave him over. This is perfect.

KIT

Oh, God, don't you dare!

MAJIDA

Verbum Sapienti, vae victis.

KIT

Ficta voluptatis causa sint proxima veris.

JACOB goes to the bar and greets PADRIG. They obviously know each other. PADRIG slams down a pint without JACOB asking.

KIT hunches in the booth. MAJIDA laughs staying in the open.

JACOB's gaze lifts as PADRIG talks to him. PADRIG gestures toward the girls. JACOB sights MAJIDA first and his brow furrows, she's bent over the table talking to no one.

MAJIDA

Go over there. You've got to. We owe him a beer for today at least.

KIT

No. I won't be your fun this trip.

MAJIDA laughs.

MAJIDA

Oh my god, you like him.

KIT

No, I don't. I don't know him.

MAJIDA

You do! You totally do! This is so good! I'm so excited.

MAJIDA peers over her shoulder at and pretends to see JACOB for the first time. He nods and she smiles back, waving him over. He grabs his pint and says something to PADRIG. PADRIG is surprised as JACOB joins them.

(CONTINUED)

CONTINUED: (2)

KIT

No. Are you crazy? Don't do this.

JACOB slides into the seat next to KIT. The band takes a break leaving them to have to talk. She makes herself smile at him. MAJIDA watches on wrapt.

KIT (CONT'D)

Oh-hi! Imagine seeing you here.

JACOB

Ladies, I see you made it safely.

MAJIDA

You were so good to us. We owe you a beer.

JACOB

I won't say no to a pint. What's that you've got there?

JACOB nods at the soda as MAJIDA signals PADRIG for another drink for JACOB. PADRIG smiles and shakes his head.

KIT

Majida's having soda. She's pregnant.

JACOB

Oh, congratulations.

MAJIDA

Thank you. I take it you live here.

JACOB

Aye, my whole life.

MAJIDA nods hoping KIT will take up the conversation, but KIT is trying to merge with the booth. A tense silence ties them. JACOB looks at KIT's pint glass, then to his own. She's not a drinker and is taking her time with the stuff.

MAJIDA

So, we're obviously new here. What do you recommend we see?

JACOB

Yeah, ya just got in, right? Well, what were you thinking?

KIT

We go to Doolin tomorrow and the itinerary takes us around from there to Dublin.

(CONTINUED)

CONTINUED: (3)

JACOB smiles handsomely.

JACOB

You want to go back southwest to the Cliffs of Moher. It's touristy but ya can't miss having a look at them. Then, I'd say take the ferry to the Aran's if it's up.

MAJIDA

What are the Aran's?

JACOB

The Aran Islands, Miss. Jaysus, I'm sorry. You've no clue what I'm saying.

MAJIDA grins.

MAJIDA

Does it matter?

JACOB looks to KIT with that flirty expression that's been making her silent since they met.

JACOB

We've not been properly introduced.

MAJIDA

We all call her Kit or Kitty back home, and you can call me Maj.

JACOB doesn't listen to MAJIDA. He stares at KIT.

KIT

Kathy McGann.

JACOB is surprised.

JACOB

You're Irish?

KIT

Mom and dad came over in the eighties from Doolin. They never had the chance to get back.

JACOB

I'll be damned.

MAJIDA smiles content to be ignored for this.

A pause and JACOB remembers his manners.

(CONTINUED)

CONTINUED: (4)

JACOB (CONT'D)

Where was I? Oh, The Aran's are Islands out in the bay between here and Doolin. A great place to visit. Nice people.

MAJIDA

Any place we should stay away from?

JACOB

England.

MAJIDA smiles at the joke. KIT sips her pint for strength.

JACOB (CONT'D)

No, not too much to avoid. People in Ireland aren't much like what I know of New Yorkers, but they're not that different either.

MAJIDA

You already proved that stopping.

JACOB shrugs, crossing his arms and sitting back abashed.

JACOB

How long you here for?

KIT

Seven more days.

JACOB

Not enough time.

KIT looks at him intimidated by the echo of an earlier conversation. She drinks her pint to stall. He smiles again and her ears burn.

MAJIDA watches hopeful and delighted.

JACOB (CONT'D)

So what brought you over here?

MAJIDA

Moral support—Kit's burying her parents.

JACOB

My condolences, Kitty. How'd they pass? They must have been awful young.

(CONTINUED)

CONTINUED: (5)

KIT

My dad had a heart attack years ago
and mom just passed from cancer.

KIT eats her pain and MAJIDA's regrets blurting it out.

JACOB

It's good that you brought them
home. You're a good daughter.

KIT

Least I can do after they put me
through school.

JACOB

Oh, what'd you study?

KIT

Business. A masters in finance. Not
that you'd know it by my bank
account. Insurance didn't cover
everything and when they dropped
mom, I took care of her.

JACOB

You're breaking my heart, Kitty.
I'm so sorry that happened to you.

KIT

That's okay. I'm not the only one.

JACOB

My da died when I was a boy. He,
uh, drank himself to death after he
lost the garage. The guy who owns
it now, is off with some woman in
London. He'll probably lose it like
my dad.

MAJIDA

Well, crap. That's a mood killer.

JACOB

The long and short of it-eh? I'm
very impressed by you, Kitty. I
don't know anyone, except my mate,
Padrig, who'd do such a thing.

JACOB waves to PADRIG who waves back.

JACOB (CONT'D)

Ain't that right, Paddy. Hey, Paddy-
bring a round.

(CONTINUED)

CONTINUED: (6)

PADRIG comes with fresh pints and a soda.

PADRIG

I'll dig a hole out back and bury
you in it just to keep you close.
Welcome to the meeting place, Buers.
If I can get you anything call me.

They laugh. PADRIG is drawn back to the bar by guests.

MAJIDA

What else should we see?

JACOB

Giant's Causeway. The castles. The
Sparch. If you like this black stuff,
the brewery in Dublin.

KIT is annoyed she was conned into telling why they came. She
crosses her leg and fidgets. Then coldly replies:

KIT

Breathtaking I'm sure.

JACOB feels the ice in her words.

JACOB

You're probably tired from jet lag.
I should leave you to it. No need
to pay for your drinks, Pad's got
you covered.

JACOB moves to leave, but MAJIDA stops him and he slumps back
down on the edge of the booth.

MAJIDA

Not at all. Stay and tell us more
about you. And we're paying.

JACOB

Not much to say.

KIT

Teach us to swear in Irish.

JACOB raises a brow and smiles half laughing. So she thinks
she can set him running by being feisty.

JACOB

That I can do, Kitty. Gladly.

INT. IMPERIAL HOTEL BAR/GALWAY IRELAND - LATE NIGHT

JACOB, MAJIDA, and KIT have sat in the booth chatting all night. KIT's loosened up by a couple pints. She's finally having a good time. As before, JACOB sits by KIT and MAJIDA across from them in the same booth.

KIT repeats AD LIB Irish swear words prompted by JACOB.

JACOB calls PADRIG over to take a picture of them all. They stand before the bar, JACOB in the center with two fingers up behind their heads. He asks for another and kisses KIT's cheek. PADRIG dutifully snaps both shots. MAJIDA moves back to her seat and PADRIG passes the camera back to her.

MAJIDA is still sober, but high on her hopes for KIT.

PADRIG returns to straightening up the empty bar. JACOB continues the story he was telling.

JACOB

So we're laying there in the damn snow on our broken arses and-pop-the lights in the house go on. Me and Pad bolt, stumbling up the hill. The old man comes out waving his gun, effin' and carrying on. The damn gun goes off and I swear to God we could fly. We didn't touch down for three blocks.

MAJIDA and KIT are laughing so hard they can hardly breath.

MAJIDA

That reminds me of Freshman year-the night we came back from the club. We were so smashed and Kit had to pee so bad.

(laughs.)

So she went down some stairs and knocked on some old lady's door. Woke her up. The rest of us were up on the sidewalk laughing. The lights came on and the lady opened her door. "What the hell do you want?" Kit says to her "do you have a bathroom I can use?" The old lady slapped her face and slammed the door shut. She screamed from the other side that she was gonna call the police and she was tired of dealing with us gang bangers all night and day.

(MORE)

(CONTINUED)

CONTINUED:

MAJIDA (CONT'D)

Then, we heard the sirens and took off running all the way back to the dorms—six blocks.

KIT

We didn't come out the rest of the weekend. We thought the police were looking for us.

JACOB

You two? Ya muppets.

PADRIG comes over with a reluctant look.

PADRIG

Ole Jake, sorry to break this up, but they want to close us down.

JACOB

Sure. Sure. It was nice to meet you, my American friends. Until we meet again.

MAJIDA

Nice to meet you Jacob Oisin.

JACOB

Grand time Kitty.

KIT

You're much nicer than I thought.

PADRIG looks at JACOB gaining his attention.

PADRIG

I'll make sure Nancy sees them up.

JACOB nods. He kisses Majida on the cheek and then KIT. The action almost lands his lips on KITS. They dodge that with a laugh, but he squeezes her arm to let her know he really likes her. JACOB exits waves from the outside of the window.

PADRIG helps MAJIDA get KIT to the elevator.

PADRIG (CONT'D)

Nancy! Come get these girls to bed.

NANCY appears from the office behind the desk. She shakes her head and comes to help.

PADRIG (CONT'D)

Jake's waiting on me outside. Do you need an escort home?

(CONTINUED)

CONTINUED: (2)

NANCY helps KIT in the elevator amid MAJIDA's apologies.

NANCY
You go on without me. I have to
stay another hour.

KIT
Jake's soo cute.

MAJIDA looks at PADRIG and NANCY shocked. PADRIG smiles.

PADRIG
I won't tell unless you want me to.

MAJIDA
She'd kill me if he heard that.
But, how's she gonna know?

PADRIG and NANCY laugh. MAJIDA smiles deviously.

EXT. IMPERIAL HOTEL/GALWAY, IRELAND - NIGHT

PADRIG emerges from the hotel putting on his coat. JACOB is
pacing off his pints. He smiles at PADRIG and they walk up
the street together.

PADRIG
She said you were cute.

JACOB is thrown by this.

JACOB
Which one?

PADRIG gives him a look of c'mon. Jacob stares with the
question on his face.

PADRIG
The ginger one, of course.

JACOB
Kitty? Away with ye!

JACOB hits PADRIG's arm. PADRIG shakes his head.

PADRIG
I'm not having you on, mate. I
saw how you looked at her tonight.
Think you might give her a try?

JACOB
She's only here seven days. What
can I do with that?

(CONTINUED)

CONTINUED:

PADRIG

I'd say plenty. What do you need more than fifteen minutes for?

JACOB looks at him doubtful, but considers the words. JACOB shakes it out of his head and they continue on.

Says shut up in Irish.

JACOB

Ara be whist.

EXT. IMPERIAL HOTEL/GALWAY, IRELAND - MORNING

KIT and MAJIDA step out of the hotel onto the cold street in search of a convenience mart. They look around unsure.

EXT. SHOPS ON A COBBLESTONE STREET/GALWAY, IRELAND - MORNING

KIT and MAJIDA pass the King's Head Pub using their cell phones to take pictures. While they amuse themselves.

JACOB appears around the bend following them. MAJIDA warily looks over her shoulder. It's a little odd and sets off her protective senses.

MAJIDA

This place reminds me of Disney.

KIT looks at her weird. She spots JACOB closing in on them.

KIT

And you say white people are offensive. Oh, my god. He's here.

KIT corrects herself and awkwardly greets him. He smiles. MAJIDA faces him just as he reaches the spot.

JACOB

Good morning. Fancy seeing you again.

MAJIDA

It's nice to see you again. Isn't it nice to see him again?

MAJIDA elbows KIT when she doesn't respond.

KIT

You meant it when you said you live around here. It's nice but odd.

JACOB makes a weird face at this.

(CONTINUED)

CONTINUED:

JACOB

Before I look like a stalker, I got to thinking, after last night, that I'd like to offer my services to you-show you around Ireland. I mean since I know about it. Perfectly free of course. I don't take advantage of women in need. It'd be my pleasure.

KIT

You can do that? He can do that?

MAJIDA

That'd be great, but today's Doolin, and-

JACOB

I'm harmless, the staff of the Imperial can vouch for me, I assure you. Oh--

MAJIDA smiles unsure of why she suspects him of no good, but the moment is awkward. KIT who tries not to be too obvious she doesn't want this.

MAJIDA

Today's gonna be tough on my girl and it would be nice to have someone to drive the car. Your call, Kit?

KIT

I-uh-appreciate the offer, but I think I'd rather not. Maybe-uh-tomorrow.

JACOB

I understand. See you later. If you need anything, give the hotel a call. Pad knows where to find me.

JACOB smiles and walks back up the street dejected.

MAJIDA turns to KIT, twines their arms and leads her on.

MAJIDA

How could you do that?

KIT

Do what?

(CONTINUED)

CONTINUED: (2)

MAJIDA

He likes you.

KIT

C'mon, Maj. I'm burying my parents today. Can you let it rest?

MAJIDA

If I must, but who's gonna watch over you when Mace and I move? I want you taken care of.

KIT

I can take care for myself.

MAJIDA

I'm not convinced.

KIT

Maj.

MAJIDA puts her head on KIT's shoulder and pouts.

MAJIDA

I love you.

KIT growls frustrated.

EXT. DOOLIN, IRELAND CHURCH - DAY

KIT pulls up to the church and the navigation SOUNDS "Destination on the right." She parks the car and stares at the old structure.

A PRIEST comes out smiling.

KIT and MAJIDA get out. They greet the PRIEST and he and a CHURCH WORKER help get the urns from the car. They escort the girls inside.

EXT. DOOLIN, IRELAND GRAVEYARD - DAY

The PRIEST does the final rites and the urns are interred with a new stone engraved with KIT's parents' names.

KIT cries, mourning them all over again.

The PRIEST and CHURCH WORKER leave MAJIDA and KIT in the yard to grieve. A tear slides from MAJIDA's eye as she consoles her friend.

EXT. DOOLIN, IRELAND GRAVEYARD - DAY

KIT and MAJIDA sit on a bench. The day is warming up. A breeze blows.

MAJIDA
I'm sorry I gave you trouble.

KIT waves off the comment.

MAJIDA (CONT'D)
I really do care about you.

KIT
I know.

MAJIDA
You'll get through this. I'll
always be here for you.

KIT hugs MAJIDA.

INT. IMPERIAL HOTEL/GALWAY, IRELAND - SUNSET

KIT and MAJIDA, after their sad day at the church. KIT goes to their booth while MAJIDA goes to PADRIG at the bar to order.

PADRIG notes their mournful expressions and leaves them be. He checks his watch, knowing JACOB will be there after work as every day. A little unspoken tension is going around the room. He takes the order back to the kitchen and returns to get them something to drink.

KIT plays with a spoon, a deep frown gashing her face. The tracks of her tears are gone but something of them lingers.

PADRIG sets a pint before KIT and a soda before MAJIDA. MAJIDA thanks him, with a less than bright, but kind expression. She's worried about KIT.

JACOB passes the window. KIT notices and briefly brightens. Her chin lifts and her shoulders. His arrival distracts from the pain.

JACOB sweeps in. He waves to PADRIG and looks for KIT. He spots her with a grin. He joins KIT and MAJIDA. He's clean as a whistle, as if he hasn't been working that day.

JACOB
Glad to see you made it back. How'd
things go?

(CONTINUED)

CONTINUED:

KIT

Thanks. It's a beautiful spot. The sweetest church I've seen and the father is a good man, from what I gather. They'll be looked after.

JACOB notices KIT fighting back the pain. He puts his arm about her shoulders and gives her a squeeze.

JACOB

You're a good buer. They're shining down their smiles and love from heaven. You can bet on that.

KIT nods, unable to speak. JACOB looks to MAJIDA who has a small smile on her face. He lets KIT go.

JACOB (CONT'D)

Have you thought on my offer? I'd love to make the rest of your trip a happy one--be sure you see everything you need.

KIT makes an uncertain, almost terrified face. MAJIDA grins.

MAJIDA

It sounds like a really great idea, doesn't it, Kit?

KIT

(forced.)

Great! Where are we going?

JACOB

Well, let's figure that all out. Do you want me to drive? I know the roads.

KIT

I'll drive.

PADRIG brings their dinner and nods to JACOB.

MAJIDA claps her hands to startle the doe in the headlights look off of KIT's face.

MAJIDA

Excellent. You can sit up front with Kit. You'll need to if you're give directions. This is gonna be so much fun.

(CONTINUED)

CONTINUED: (2)

KIT turns her head astonished her friend just so neatly tied that up.

JACOB agrees with a light laugh and looks to KIT.

KIT shovels her dinner in her mouth, refusing to look at them after being cornered.

MAJIDA (CONT'D)

Yes, I am glad I came to Ireland.

INT. RENTAL CAR/HIGHWAY, IRELAND - SUNRISE

KIT scowls into the windshield, driving with JACOB next to her. MAJIDA proudly sits in the back enjoying the sites.

JACOB

They don't put roofs on because they have to pay taxes. So, they sit out moldering away.

MAJIDA

So, sad to lose history over it.

JACOB

We survive. Always have.

JACOB smiles. His gaze shifts to KIT who has said nothing. KIT feels his stare and makes herself smile until he looks away. JACOB clears his throat feeling the ice.

MAJIDA slides over and pinches KIT where Jacob can't see. KIT jerks, clamping her mouth to stifle an ouch.

JACOB looks. MAJIDA pushes her head between the seats, while KIT rubs her side. He's confused about these girls. KIT looks angry, a big contrast to MAJIDA's constant pretty grin.

MAJIDA

So, what are the Cliffs of Moher?

JACOB

Cliffs over looking the sea. A site you have to see if you've come all this way.

MAJIDA

Cool.

KIT grinds her teeth. JACOB peers around MAJIDA trying to get a bead on KIT's mood and a clue as to why.

EXT. CLIFFS OF MOHER, IRELAND - DAY

The wind blows hard as JACOB faces into it. The girls take selfies, awe at the sight.

JACOB tries not to watch KIT. The wind blows her hair back, the sun highlighting the red. A small smile softens her face. KIT is radiant.

JACOB
Beautiful, yeah?

MAJIDA senses the attraction JACOB feels for her friend and steps wide to take pictures with her little camera.

JACOB (CONT'D)
C'mon. Bunratty and lunch.

MAJIDA motions to wait.

MAJIDA
One more of the two of you.

JACOB complies. KIT reluctantly. He puts his arm around her and smiles. KIT puts her arm around him and the look on her face melts to a relaxed happiness.

MAJIDA (CONT'D)
Thank you!

They go back to the car.

INT. BUNRATTY CASTLE, IRELAND - DAY

MAJIDA and KIT are on the castle tour with JACOB. The TOUR GUIDE talks on her walkabout, stepping backward to the group.

TOUR GUIDE
The Vikings were the first to establish a settlement here well over a century ago. The castle that surrounds us wasn't built until the thirteenth century.

MAJIDA takes pictures of the MEDIEVAL REENACTORS. KIT whispers with JACOB.

KIT
So you must be seeing someone.
Doesn't she wonder where you are?

JACOB
No, I don't have a girlfriend-anymore.

(CONTINUED)

CONTINUED:

KIT

Oh, what happened? Pick up too many strangers?

JACOB

She left me for the garage owner.

KIT

You're kidding. That's awful.

JACOB shakes his head no and shrugs.

JACOB

Actually, she wasn't a nice girl. I learned my lesson before too late.

KIT smiles, sensing that he, like her, won't settle.

EXT. BUNRATTY VILLAGE STREET - DAY

KIT and JACOB walk together. MAJIDA hangs back for pictures.

KIT

So, how'd you end up fixing cars?

JACOB

My da. He was a mechanic. I wasn't much good in school. He taught me.

KIT's doubtful he didn't do well. JACOB is very clever.

KIT

You've gotta be smart to work on cars.

JACOB shrugs, a little shy. Stuffs his hands in his pockets.

JACOB

Are you girls hungry, yet?

KIT

I could eat.
(to Majida.)
C'mon. Food.

MAJIDA waves then stops to take a picture. As she walks up to them she snaps another shot of KIT and JACOB. MAJIDA smiles marvelling at how perfect a couple.

They cross the street to DURTY NELLY's Restaurant.

EXT. DURTY NELLY'S - DAY

KIT and JACOB move along the sidewalk and up to the entrance. MAJIDA races to keep up. MAJIDA snaps a picture of the place.

We see the yellow thatched building with conspicuous sign.

JACOB

You go on ahead. The seats are under Oisin.

JACOB stops, flashing his phone.

MAJIDA and KIT look at each other impressed and go in.

KIT

When'd he have time?

MAJIDA shrugs.

JACOB puts his phone to his ear, sticks a finger in his other ear. He pauses frequently between lines, listening.

JACOB

Hello. Hey, Sean. Bunratty. Showing those girls around. Did Padrig call you? No. Well, I'm taking your advice and having a couple days. Don't lie to me, mate. I'll be back to work next week. All right. Thanks, Seany. I owe you.

INT. OISIN'S GARAGE - DAY

SEAN smiles into the office phone.

SEAN

For the rest of your life. Don't bollocks this, Jake. You Don't have time to fix it.

SEAN hangs up the phone.

SEAN (CONT'D)

All the Saints. Say little, but say it well, boy.

Sean shakes his head and walks off.

INT. DURTY NELLY'S - DAY

JACOB enters the restaurant. He looks for KIT and MAJIDA.

INT. DURTY NELLY'S - DAY

MAJIDA talks on her cell with MASON as KIT reads a menu. JACOB approaches in BG.

MAJIDA
We're just about to eat at some
place called Dirty Nell.

INT. HOSPITAL/NYC - EARLY MORNING

MASON fills out a form, talking on the hospital phone with MAJIDA. He smiles at her comment.

MASON
Sounds like a good time. How's Kit?

INT. DURTY NELLY'S - DAY

MAJIDA smiles into her phone, bites her lip. JACOB joins, sits beside KIT. KIT ignores him and he looks to MAJIDA.

MAJIDA
She's good, considering. Hey, can I
call you later?

INT. HOSPITAL/NYC - EARLY MORNING

A NURSE approaches MASON gestures him away. MASON gestures he'll be right there.

MASON
I gotta go too. Got a patient. I go
off shift in four hours. Wake me if
you have to. I love you, baby.

INT. DURTY NELLY'S - DAY

MAJIDA frowns into the phone.

MAJIDA
Okay. Bye, baby. Love you, too.

MAJIDA looks up. KIT and JACOB are amused by her. She clears her throat, sets her phone aside and takes up the menu.

MAJIDA (CONT'D)
Sorry. What've they got good?

JACOB, KIT, and MAJIDA read menus. JACOB reads aloud AD LIB making fun with a snobby air. KIT and MAJIDA laugh.

(CONTINUED)

CONTINUED:

KIT
You sound like my last date.

MAJIDA
Poor, Daniel.

KIT
Poor, Daniel, my foot.

JACOB
What's this?

KIT
Nothing.

MAJIDA
My boyfriend and I fixed Kit up on a blind date. He thought the guy was perfect for her but he turned out a name-dropping dud.

JACOB looks apologetically to KIT. He's a bit jealous and very surprised she's single.

JACOB
You don't have a boyfriend?

KIT
No. No boyfriend.

MAJIDA
Not for six years. The poor thing has the worst luck with men.

JACOB
We'll have to change that.

KIT flicks her eyes between him and the menu. She laughs uncomfortably and he smiles, glad she understood his meaning.

MAJIDA lowers her eyes, hopeful.

KIT
We're Irish. We only have bad luck.

JACOB
That we are, Kitty. But don't let it live you.

KIT
It already has.

(CONTINUED)

CONTINUED: (2)

JACOB

You keep positive and you'll see.

KIT flirty.

KIT

Is that the secret.

JACOB plays with his ear, picking up the change in her tone.

JACOB

That's my secret, Buer. One day,
I'll have the money to buy back my
da's garage and put things right
again for my ma.

KIT

Tell us about your mother.

JACOB

Trying to get the pressure off?

EXT. ARAN ISLANDS - DAY

JACOB waits on the Ferry Dock for KIT and MAJIDA to catch up.

They sight-see, shop for sweaters, and take pictures.

The ruins of a fort

JACOB speaks Gaelic with the locals.

MAJIDA and KIT whisper.

MAJIDA

That's hot. You have to admit it.

KIT

I'm admitting nothing.

JACOB

All set. He'll take us back. Won't
cost a dime. Said it'll give him
some time to stare at ya's. C'mon.
There's more to see.

JACOB leads and apprehensive KIT and MAJIDA away.

The FISHERMAN playfully waves and ogles them.

EXT. ARAN ISLANDS - DAY

MAJIDA walks the beach in BG. JACOB and KIT sit next to each other watching the ocean. Why does this feel so perfect?

JACOB
When I see this, it makes it all worth it.

KIT
I just wish I had someone to share this with.

JACOB laughs a little and shakes his head. He leans over.

JACOB
You're sharing it with me.

KIT is stricken, thinks a moment, then nods. She sits up brushing off her hands.

KIT
You're right.

JACOB wants to take her hand, but settles for touching her shoulder. KIT smiles at the ocean. MAJIDA is joyful.

INT. IMPERIAL HOTEL BAR/GALWAY, IRELAND - NIGHT

MAJIDA, KIT and JACOB enter tired. PADRIG smiles. The sun has set turning the sky out the windows purple. PADRIG pours a pint for a customer and sets it down to settle.

PADRIG
Welcome back, buers. How'd Ireland's finest guide treat you?

KIT
I think we saw every part of the Coast today.

PADRIG laughs.

PADRIG
Go on into the dining room and have supper. You must be starving.

PADRIG nods JACOB over strangely serious. The girls exit.

JACOB
What do ya want, Paddy?

(CONTINUED)

CONTINUED:

PADRIG

What if Shane and Niamh show?

JACOB

So what if they do?

PADRIG

Niamh'll eat that girl alive just
for being in the same room as you.

JACOB laughs it off and goes to join the girls shouting back.

JACOB

Niamh's gone. I'm not gonna lose
sleep over that doxie.

JACOB exits. PADRIG shakes his head and serves the customer.

INT. IMPERIAL HOTEL DINING ROOM/GALWAY, IRELAND - NIGHT

MAJIDA checks the menu. KIT takes out her cell and dials.

KIT

Hi, Margie! How are things in New
York?

MARGIE (O.S.)

Kitty! How is Ireland? Are you
having a good time?

KIT looks up as she answers. JACOB comes in and MAJIDA is
lost in the idea of dinner.

KIT

Yeah. It's amazing. We're having a
really great time. I'll tell you
all about it when we get back. I
just wanted to let you know I'm
okay.

MARGIE (O.S.)

I'm so excited for you. Oh, before
you go. There's another vacancy for
management level overseas. Do you
want me to throw your hat in the
ring? It's for Ireland. Isn't that
funny. Oh, it would be perfect for
you.

KIT

Um oh, I don't think it's going to
happen. I'll think about it. How
long do I have to apply?

(CONTINUED)

CONTINUED:

JACOB sits beside KIT.

MARGIE (O.S.)

End of the month. Let me know when you get back. I'll fix up your resume so it's ready.

KIT

I really don't think Hanley thinks much of me, Margie, but I'll consider it. Okay. I'll see you soon. Bye.

KIT hangs up with MARGIE. She's stressed and tired.

KIT (CONT'D)

Sorry. Just calling a friend back home. She wants me to apply for another job they're offering. But my boss hates me.

JACOB nods empathetically. MAJIDA gestures with annoyance at hearing this. KIT's shoulders slump.

JACOB

You should give it a try, whatever your boss thinks. It's your future.

MAJIDA makes a face of approval for this advice, trying to hide it in her menu.

KIT

Right now, my future is about dinner. I'm starved.

INT. IMPERIAL HOTEL BEDROOM/GALWAY, IRELAND - NIGHT

MAJIDA smooths lotion on her hands and arms as she sits in bed trying to watch Irish cable.

KIT buzzes about the room thankfully not miserable after the day they had. They're packed to move on in the morning.

MAJIDA

So what do you think of our friend?

KIT

Which one?

MAJIDA

Which one? Don't avoid the question.

KIT

Jacob?

(CONTINUED)

CONTINUED:

MAJIDA

Who else?

KIT

I haven't thought much about it.

MAJIDA makes a face at KIT's Miss Innocent play.

KIT kneels on her bed, flossing.

MAJIDA

You make me sick. How many times did you turn pink today? I lost count. You think he's cute. You said so last night.

KIT

No, I didn't.

MAJIDA

Yes. You did. When you were drunk. And, Padrig heard it, in case you'd like to check I'm lying.

KIT stops flossing, embarrassed by this. She jumps up and goes in the bathroom to brush her teeth.

MAJIDA smiles proud of herself. Flips the channel.

MAJIDA (CONT'D)

Run away, but it's true.

KIT (O.S.)

He's cute. So what?

MAJIDA

(to herself.)

And you like him, is what.

KIT ducks her head back out of the bathroom, her mouth frothy with toothpaste.

KIT

I heard that.

MAJIDA shrugs.

MAJIDA

You heard the T-V.

KIT scowls.

CUT TO:

ACT THREE

INT. RENTAL CAR/HIGHWAY IRELAND - DAY

JACOB drives. KIT is in the back and MAJIDA is in front. The luggage frames KIT, with JACOB's bag added to the mix.

JACOB taught MAJIDA an Irish drinking tune and delights in getting her to sing it with him. KIT won't play along.

JACOB parks at the BLARNEY CASTLE visitor center.

JACOB

Here we are, Blarney Castle. Word to the wise, locals piss on the stone. Don't be first in line, if you insist on kissing it.

MAJIDA laughs as if it's a joke, but JACOB stares up at the distant castle through the windshield quite serious.

MAJIDA

That's disgusting! Bad enough the lips on it all day.

JACOB gestures in agreement.

JACOB

Let's walk the grounds, and go up.

KIT

I'm not kissing anything.

KIT's meaning isn't lost on her friends. Despite her rain cloud, they're going to see the castle.

INT. BLARNEY CASTLE ROOF - DAY

KIT steps around the entrance to the roof. MAJIDA won't go up, afraid of heights. She's manipulating to leave KIT with JACOB on her own, and KIT knows it.

JACOB

No worries. We'll meet you outside.

MAJIDA

You're such a sweetie. I'll be around taking pictures.

JACOB

I'd never forgive myself if you panicked and got hurt. Ready, Kitty?

(CONTINUED)

CONTINUED:

JACOB gestures to the door. KIT stops pacing like a cat.

MAJIDA

Go ahead. I'll see you downstairs.

KIT gives a flat expression and turns up the worn, narrow stone stairs. JACOB follows.

INT. IMPERIAL HOTEL BAR/GALWAY, IRELAND - DAY

NIAMH SHEA, the black haired ex-girlfriend, enters the bar.

PADRIG is on the phone. He spots her and is stunned.

NIAMH smiles, like a viper to a kill, and closes in.

PADRIG

I gotta go Sean. Niamh's here.

O.S. squawking on the phone as PADRIG hangs up.

PADRIG nervously smiles at NIAMH, who returns it coldly cruel. She doesn't like him.

NIAMH

Where is he Paddy?

PADRIG

Who, Niamh?

NIAMH

Don't be cute mate. I want Jake and I want him now. What's he done?

PADRIG

You-you-you just want him cause Shane lost everything in London. Didn't he?

NIAMH raises a brow at this.

PADRIG nervously backs up but there's nowhere to go.

NIAMH

Where's he gone? You'll tell me, Paddy. You're a good friend to Jake. You don't want things to go badly for him.

PADRIG stares, AD-LIB stammers.

PADRIG

Blarney. With some tourists.

EXT. BLARNEY CASTLE - DAY

KIT follows JACOB along the castle lawn. Part of the wall still stands. KIT goes up, exploring with renewed interest. JACOB joins her, lagging a bit. KIT looks over the grounds an inspiring sight that puts a warm smile on her face.

KIT notices JACOB is close. He leans his back against the wall she's peering over, looking down at her and she up at him. The attraction crackles between them. A tense moment. He raises a hand to touch her face.

Footsteps break the moment as KIT's eyes go to MAJIDA who joins them. MAJIDA grins.

MAJIDA
Did I interrupt?

JACOB pockets his hands and shakes his head.

KIT turns back to the grounds.

JACOB
You ready to move on then? Lot's to do yet.

MAJIDA is obliviously excited. KIT joins her annoyed.

EXT. IRELAND, VARIOUS LOCATIONS - DAY

JACOB guides KIT and MAJIDA through sightseeing and shopping.

KIT and JACOB take stolen glances, moments, etc.

MAJIDA pretends not to notice, but is excited.

EXT. KILLARNEY TOWERS HOTEL - NIGHT

MAJIDA and KIT meet JACOB at the basement club entrance.

JACOB
It's been a long day, but I promise this will be a nice end to it.

MAJIDA and KIT follow his direction to the steps.

JACOB pauses as he notices an ominous tone to the sky.

KIT stalls, checking over her shoulder. She sees the odd look on his face, but follows after her friend afraid to ask.

INT. KILLARNEY TOWERS HOTEL/BASEMENT CLUB - NIGHT

JACOB leads KIT and MAJIDA into the dark interior with thumping beats making it hard to hear. He gets their order and they find a place to sit.

MAJIDA notices KIT watches JACOB.

MAJIDA
Why don't you dance with him? He looks bored.

KIT looks to her stunned. JACOB joins them with sodas.

JACOB
Do you go to clubs much? This isn't much compared to New York, I'd wager.

KIT sips her drink as not to have to talk.

MAJIDA
All the time. Kit's not so much anymore. She loved dancing in college.

KIT
I just grew out of it.

JACOB
You don't grow out of it. C'mon.

JACOB holds out his hand. KIT reluctantly goes with him. She gives MAJIDA a help look, but MAJIDA relishes this too much.

INT. KILLARNEY TOWERS HOTEL/BASEMENT CLUB - NIGHT

JACOB and KIT dance. MAJIDA enjoys from her seat. The high velocity dance tune becomes a slow dance. They awkwardly settle into it.

JACOB
This might sound outrageous.

KIT
Everything you say sounds outrageous.

JACOB
I wanted to tell you that these have been the best days I've had in a long time.

KIT tries to interrupt to dispel the tension.

(CONTINUED)

CONTINUED:

JACOB places a finger on her lips to silence her, taking it away once he's sure.

JACOB (CONT'D)

Shh. I wasn't done. I want to thank you, but I don't know how.

KIT

Just say thank you.

JACOB smiles. With KIT in his arms, the dark and the music set the mood. He kisses her. The embrace deepens. It's been a while for both of them.

MAJIDA is shocked at his success and fumbles for her phone.

The kiss ends and JACOB smiles, pressing his forehead to hers. Right now, KIT is ready to be his. JACOB holds her to him. They continue to dance.

EXT. COBH SEA PORT, IRELAND - DAY

KIT and JACOB hold hands. The SOUND OF GULLS and the bright crisp day reflect the change in them.

MAJIDA cannot stop smiling, but busily snaps photos of everything and hangs back.

JACOB takes KIT and MAJIDA to shops, old churches and other sights. He buys KIT flowers and takes them both for a carriage ride in a park. KIT cuddles up to JACOB.

MAJIDA takes a picture for proof.

INT. KILLARNEY TOWERS HOTEL BAR. NIGHT

KIT and JACOB sit together their hands fumbling as they quietly talk about their lives.

MAJIDA sits behind KIT, spooning some ice cream from a small plastic dish. She'd be bored if she wasn't excited for them.

NIAMH enters, spots them and flashes her slick smile. She joins them.

NIAMH

Jakie, thought I'd never find you.

JACOB

Niamh? What are you doing here?

NIAMH

I was going to ask you that.

(CONTINUED)

CONTINUED:

NIAMH casts a sly glance at KIT.

KIT and MAJIDA are confused, wary.

JACOB looks terrified.

NIAMH giggles provocatively and runs her hand up JACOB's chest. She pulls him in and kisses him.

NIAMH (CONT'D)

Oh, I have missed you, my darling.

KIT stares as the world drops from under her.

MAJIDA sets down her ice cream ready to fight.

NIAMH (CONT'D)

Who are they?

JACOB

My friends Kathy McGann and Majida Sahni from New York.

NIAMH

I didn't know you knew any yanks?

MAJIDA glares around a frozen KIT.

JACOB looks to KIT terrified this screwed everything up for them.

MAJIDA

You are?

NIAMH eyes her, disgusted.

NIAMH

Jacob's girlfriend, Niamh. Oh, he didn't tell you? Jacob Oisin, what've you been up to?

KIT pales.

NIAMH rubs her lips against JACOB's ear, sitting on the stool behind him. NIAMH's watches KIT, delighted by her suffering.

MAJIDA

No, Jake, said he didn't have a girlfriend.

NIAMH

Never trust an Irishman, Pak.

(CONTINUED)

CONTINUED: (2)

KIT shakes the trance off and gets off the stool.

The slur was a step too far. MAJIDA is raging, but KIT grabs her arm and pulls her along. MAJIDA's training makes her a dangerous foe for this upstart, but this isn't worth it.

KIT

We we're gonna go do some shopping
in town. Catch you later, Jake.
C'mon, Majida.

MAJIDA's jaw works around a mouthful of insults. Instead, she exits with KIT.

JACOB flings NIAMH's hands off and gets up. He's angry.

NIAMH laughs at his reaction.

JACOB throws some money down on the bar.

JACOB

That's the last time ya insult my
friends and make a fool of me.
Macky old whore.

NIAMH's face straightens with shock, then sharpens in hate.

The bar falls silent as the patrons listen in.

JACOB (CONT'D)

Go blow up Shane's knob, or is he
too poor now. Well so am I! That's
the last of it.

JACOB points at the wadded bills on the bar and storms out.

NIAMH taps her foot. She's come to do what she did.

The BARKEEP snatches up the cash before she can.

NIAMH folds her arms with a self-satisfied smile.

NIAMH

You don't leave a Shea woman
without shedding blood, Jake boy.

NIAMH saunters out after him. She's not done.

INT. KILLARNEY TOWERS HOTEL/HALL/KIT & MAJIDA'S ROOM - NIGHT

JACOB walks to KIT's room, sees the do not disturb sign. He hesitates before knocking.

MAJIDA (O.S.)
If it's you, Jake, you better go
before I come out there and kick
your sorry ass.

JACOB
I want to explain.

MAJIDA (O.S.)
Go back to Galway. Before you need
security.

JACOB reluctantly walks away.

INT. JACOB'S HOTEL ROOM/KILLARNEY TOWERS - NIGHT

JACOB throws himself in a chair, curses, and slams his fist on a table. He eyes the mini bar and then hits it. Is he following in his dad's footsteps?

INT. JACOB'S HOTEL ROOM/KILLARNEY TOWERS - MORNING

JACOB wakes in his clothes, small alcohol bottles empty all around. It's ten o'clock in the morning and he knows he's missed the girls. He gets up scrubbing his face and thinks a minute on what he can do. He hurries to get his things together.

NIAMH catches his attention from where she sits in the chair. He's afraid he got too drunk and in anger let her in.

JACOB
What the bloody hell?

NIAMH
Jake-don't you remember. We tore it
up good last night.

JACOB
Like hell. I don't want your crabs.

NIAMH
That's no way to talk to me.

JACOB
Shane lost it. Didn't he.

NIAMH looks at him sullen. It's true.

(CONTINUED)

CONTINUED:

JACOB (CONT'D)

Get out! Get the fuck out! Don't
you show your face to me again.

NIAMH stands, angry.

NIAMH

Yeah. He lost it good. And you and
you're mum are in the streets
certain this time. Mind how you
talk to me or I'll be sure of it.

JACOB

I'm not afraid of you, you sad cow.
Threaten me all you want. I'll find
work, but words got out about you.

NIAMH eyes him in masked disbelief.

NIAMH

No one wants a washed up drunk,
Jake.

She looks at the room and the evidence, then exits.

JACOB looks around. He's fucked.

INT. KILLARNEY TOWERS DESK - MORNING

With his pack on his shoulder, JACOB rushes to the smiling
DESK CLERK.

JACOB

Can you tell me if Kit-Kathy
McGann checked out?

The DESK CLERK types something on his computer, peers at the
screen and then smiles at JACOB.

DESK CLERK

They checked out two hours ago.

JACOB is crushed, but rallies.

JACOB

I'm ready to check out.

DESK CLERK

Yes, sir. One moment please.

JACOB takes out his cell and dials the garage. He listens
impatiently to the ring.

(CONTINUED)

CONTINUED:

SEAN (O.S.)
Oisín's Garage.

JACOB
Look, Sean. I'm stuck in Killarney.
Send someone to get me? Shane lost
the garage and Niamh got here.

SEAN (O.S.)
You stupid git. You fecked it up,
uh? I'll get there soon as I can.
Shane's been here, hot as shit.
Now's the time to strike, lad. I
can't talk but the girl's been
lying to ya.

JACOB's ship has come in. He smiles, even though he's lost
KIT, he's got a shot of getting the garage back.

JACOB
Thanks, Seany. I owe you.

SEAN (O.S.)
We'll discuss it over the deed. See
you soon.

The call ends and JACOB signs the hotel billing slip.

EXT. CASHEL IRELAND/ROCK OF CASHEL - DAY

KIT studies the ruins the glow gone from her face.

MAJIDA sullenly snaps pictures and comes back to find her the
same way. She hugs her friend consolingly.

MAJIDA
Forget him. He's another loser.

KIT
After burying my parents—he knew—
That's cold. You're right. Forget
him. Let's go. I'd want to get
Margie something at Waterford.

MAJIDA
That's more like it.

KIT smiles, warmed by MAJIDA's encouragement, but it doesn't
have the same affect JACOB's presence did. KIT is reluctant
to write him off, despite the event. Something he said.

INT. IMPERIAL HOTEL BAR/GALWAY, IRELAND - DAY

JACOB is at the bar with SEAN. PADRIG is behind. Each man looks very sad.

SEAN

I can't believe you told Niamh where he was. You know she's trouble. Just stupid, Pad.

PADRIG

Look, I said I was sorry. The woman scared the crap out of me.

SEAN

Damn shameful waste, you are. Lucky the bloke who won it had no real interest. Pray his bid's enough. If he loses the garage cause of you-he's been working months-you'll have more than a girl to be afraid of.

JACOB knocks back the rest of his pint. His gaze goes to the wall where PADRIG added a picture of him, KIT and MAJIDA from the first night. JACOB's kisses KIT's cheek in the picture.

PADRIG snatches the picture down, following JACOB's gaze.

JACOB

I felt it with her. For a minute, I thought God smiled on me, brought her home, just for me. What a git.

SEAN

Wasn't a bad fantasy, mate.

SEAN pat's JACOB shoulder. JACOB frowns at his empty glass. SEAN and PADRIG exchange worried glances, as JACOB pushes over his empty glass for a fill.

JACOB

Another.

SEAN pushes the glass aside.

SEAN

Never mind. It won't fix anything. Thought you had it bad for Niamh, but this takes all.

JACOB

Brasser that one.

(CONTINUED)

CONTINUED:

JACOB is distracted with wallowing. Then, his features clear.

PADRIG and SEAN are worried he's come up with a foolish idea.

JACOB (CONT'D)

There's a way to get her back.

PADRIG

What are you thinking Mate?

JACOB

They're flying out of Dublin in a couple days. If we go-you pinch her bag, and I sweep in and save the day. Of course, I'll have to rough you up a bit in the make. It wouldn't be believable else.

SEAN grins between the two.

PADRIG

That's your brilliant idea? Your on the doss, Jake. Crackers.

SEAN laughs. He's with JACOB on this.

SEAN

I think it's perfect.

JACOB

Will you do it?

PADRIG

They'll recognize me?

JACOB

They won't with a mask.

PADRIG

If I've learned anything about women, they forget nothing, know everything, and find out anything.

SEAN

I've a ski mask you can borrow.

PADRIG looks between them worried.

PADRIG

All right. I owe you. I'll do it.

SEAN

That a boy, mate.

(CONTINUED)

CONTINUED: (2)

JACOB
C'mon. We go now.

PADRIG
You can't drive. You've had three
pints, and I can't just leave.

SEAN
Listen to Sister Mary.

SEAN gets up as PADRIG comes around the bar to get his
things. PADRIG picks up his jacket and puts it on.

SEAN (CONT'D)
I'll drive. You tell Nancy you're
leaving sick.

PADRIG nods and dashes off. SEAN and JACOB move to the door.

SEAN (O.S.) (CONT'D)
Now don't you drag me all this way
to feck it up again either.

INT. WATERFORD CRYSTAL SOUVENIR SHOP - DAY

KIT and MAJIDA take the tour. KIT is distracted by her hurt.
MAJIDA has to tap her several times to keep her moving with
the group.

INT. WATERFORD CRYSTAL SOUVENIR SHOP - DAY

MAJIDA finds the perfect pieces to send home to her family.

MAJIDA
Mom's gonna love this. Hey, Kit?

KIT ignores her, lost in thought and another shelf.

MAJIDA (CONT'D)
Ooo-my grammy will love this!

KIT wanders off as MAJIDA goes on.

MAJIDA get's an ASSOCIATE, to help her and then checks out.
She finally notices KIT is gone. Worriedly looks around.

MAJIDA (CONT'D)
Can I have this shipped home?

ASSOCIATE
Certainly, Miss. Fill this out.

MAJIDA walks away before the ASSOCIATE is finished.

INT. WATERFORD CRYSTAL SOUVENIR SHOP - DAY

KIT finds herself in a room with porcelain figurines. There is one of a pub, complete with a blonde barkeep and black haired patron. KIT is saddened by the memory, but entranced.

MAJIDA approaches KIT.

MAJIDA
You sure you're okay?

KIT
Isn't this cute? I haven't found a thing yet for Margie. What do you think? Will she like it?

MAJIDA
Umm. It's unique. I'll say that.

KIT takes up the sculpture and carries it to the check out counter.

MAJIDA follows quite concerned it's costly.

INT. RENTAL CAR/HIGHWAY/IRELAND - SUNSET

MAJIDA stares at KIT concerned. KIT drives with the help of her phone's navigation. A weird sort of smile is on her face. She softly sings with the radio.

Dublin is on the horizon.

MAJIDA
Okay, what happened between now and two hours ago?

KIT gives her a quizzical expression.

KIT
What do you mean?

MAJIDA
What do I mean? What do you mean?
Like nothing's happened.

KIT
Nothing did happen. Let's just do like you said and have a good time. We've got two days left and I want them to be great.

KIT smiles, not convincing MAJIDA.

(CONTINUED)

CONTINUED:

MAJIDA

You just dropped three hundred euro, not dollars, on a freaky little sculpture.

KIT

It's for Margie. She's used to expensive things. I want her gift to be nice.

MAJIDA

Can't wait to see what you throw down for Mr. Hanley.

KIT

I'm getting Mr. Hanley a nice box of Irish whisky, soon as I can find a place in Dublin, and there it is. Thank, God. I'm beat. How bout you?

MAJIDA stares at KIT worried/confused. Several beats pass.

MAJIDA

You sure you feel better?

KIT

Yes! I'm fine. We'll never see him again anyway.

KIT looks at MAJIDA and the road puzzled she won't drop it.

KIT (CONT'D)

I know my luck's been bad lately, but things are gonna change like you said. I'll call Margie and put my name in for that job.

MAJIDA realizes KIT has changed since JACOB, despite the lie. She's uneasy not knowing how.

EXT. DUBLIN STREET - DAY

KIT and MAJIDA shop the streets, do their tourist thing.

KIT carries a shopping bag high on her arm and takes down her purse to look inside.

MAJIDA get's wary looks from the natives but ignores them in her concern for her friend.

KIT walks around in a cloud.

INT. SEAN'S CAR/DUBLIN IRELAND - DAY

SEAN drives JACOB and PADRIG through the city on a hopeless search for KIT and MAJIDA. JACOB whispers prayers desperate to see them. PADRIG is in the back white as a sheet, dressed in black with a ski mask in his hands.

PADRIG

What if they pistol whip me?
They're from New York.

JACOB

C'mon, Paddy. You've got to.

PADRIG

I could get seriously hurt.

SEAN

Useless as tits on a bull.

JACOB

You owe me, Pad.

PADRIG

Oh, Bags!

EXT. DUBLIN STREET - DAY

KIT and MAJIDA peer at the collection of Guinness gear in a shop window. KIT hangs her purse loosely off her hand. They chat unaware of what is coming.

On the corner behind them, SEAN stops the car. JACOB and PADRIG stare disbelieving their luck.

EXT. DUBLIN STREET - DAY

JACOB and PADRIG get out of SEAN's car. The street is sort of busy. SEAN drives off to circle the block.

PADRIG moves into position at the other end of the block. PADRIG slips on the ski mask as a hat and closes in on KIT and MAJIDA who are too enthralled in their shopping to notice.

JACOB hangs behind a building watching for his moment to jump out and save the day.

In position, JACOB signals PADRIG. PADRIG lowers the mask and runs at KIT. JACOB waits until PADRIG's close to his mark.

JACOB

Watch out!

(CONTINUED)

CONTINUED:

KIT looks in the direction of the shout. She sees JACOB and is confused. JACOB runs toward them.

MAJIDA looks both ways taken off guard.

PADRIG snatches KIT's purse. JACOB is about two yards away.

JACOB (CONT'D)

STOP!

PADRIG runs at JACOB to complete the ruse.

MAJIDA

I'll take care of this mother.

MAJIDA leaves her things with KIT and chases after PADRIG.

JACOB watches in horror as PADRIG is pounced on by MAJIDA and she uses her TAE KWAN DO training to get back the purse. She wrestles it free as PADRIG stumbles for safety.

SEAN pulls up, is shocked at what happened and CURSES.

KIT gathers their things and stalks over to JACOB.

KIT

What are you doing here? Are you following me? I thought I told you I didn't want to see you.

JACOB stammers an excuse, worried about PADRIG and worried about fixing the mess with KIT. KIT throws up her hand to stop him from speaking.

KIT (CONT'D)

No. I don't want an explanation. This is your country. Please, just leave me alone while I'm here.

JACOB blinks.

In the BG, SEAN is fighting to get PADRIG in his car and off to safety as BYSTANDERS gather. MAJIDA pulls on his leg to hold him there. The SOUND of SIRENS fill the air. MAJIDA falls back on her butt taking PADRIG's shoe with her. PADRIG scrambles in the car and SEAN smashes the gas taking off.

KIT (CONT'D)

No. I want to know why you're here?

(CONTINUED)

CONTINUED: (2)

JACOB

I came for you. I swear to God may he strike me down that woman's not my girlfriend.

KIT holds up her finger to silence him shakes her head.

MAJIDA is being applauded by the BYSTANDERS as she jumps up and down with PADRIG's shoe and KIT's purse.

KIT

No. I changed my mind. I don't want to hear this.

MAJIDA returns KIT's purse and throws the shoe in the trash.

JACOB cuts off KIT quite serious.

JACOB

You need to hear this, Gersha. I think I love you.

KIT gapes. MAJIDA freezes. KIT shakes out of it first. He must be putting her on.

KIT

What?

JACOB

I swear to you, Kitty, that cow-Niam's not my girlfriend. We broke up before you came here. The one who went to London. She-she's-

MAJIDA

A trouble maker?

JACOB nods not taking his eyes off KIT.

JACOB

Yeah. A right trouble maker. Was after my savings until I made it clear it wasn't for anything but getting the garage back. She's a spiteful witch.

KIT

You really expect me to believe this?

JACOB nods. KIT throws her hands up, wanting to believe it.

In the BG, a police car screeches to a halt.

(CONTINUED)

CONTINUED: (3)

JACOB

Kit, we have a chance at something here. It won't come again.

KIT

I think it's disgusting you people think Americans are easy.

JACOB

I didn't say I wanted to sleep with you-I mean-I do-not-not yet-someday-soon-never-whenver you're ready.

KIT vollies from annoyance to outrage as he speaks.

JACOB groans and gestures.

Two POLICEMEN step up directed to them by the BYSTANDERS.

JACOB (CONT'D)

Bloody hell, woman.

JACOB grabs KIT and kisses her, a deep kiss that she begrudgingly accepts.

MAJIDA tears up and the BYSTANDERS clap. The two POLICEMEN watch confused. They pull MAJIDA aside and ask her questions. MAJIDA is ecstatic about this, and pushes them away to wait.

KIT looks into JACOB's eyes. She believes him.

INT. DUBLIN AIRPORT - EVENING

IN the BG, JACOB stands close to KIT as they make their quiet good-byes. He holds her hands, pressing his forehead to hers.

MAJIDA watches the planes with SEAN and a bruised PADRIG.

MAJIDA

I'm so sorry. If I had known.

PADRIG

It's Jake's fault. I won't have you feeling guilty for him.

SEAN looks to JACOB and KIT. It's sad they have to part.

SEAN

Nearly time to catch your plane.

JACOB takes KIT's hand and leads her to the others.

(CONTINUED)

CONTINUED:

JACOB

You sure you won't stay just a few days.

KIT grimaces. She wants to, but time is up and the job calls.

KIT

I can't. I only had a week. You got my number and email? I want to hear from you.

JACOB

You will-everyday, soon as I figure out that Skype thing.

JACOB puts his arms around KIT. They kiss.

JACOB (CONT'D)

Ya sure I can't convince you to stay? I'll support you, Kit. I have the garage. It makes a good penny.

KIT makes a face. She's still unsure this will work out and it's a big step to make without certainty.

JACOB (CONT'D)

Here. I got you something. Don't open it until you're in the air. It's for luck.

KIT takes the gift, rests her head against him.

KIT

I'm going to miss you.

JACOB

You can come back anytime. You've a place to stay now.

The airport overhead calls out their flight for boarding.

KIT and MAJIDA hurry their good-byes. MAJIDA hands KIT her carryon and they start to go to the check point. JACOB pulls KIT back and kisses her. He wipes one of her tears away and lets her go.

KIT reluctantly follows MAJIDA as PADRIG, SEAN and JACOB wave to them. KIT looks back for as long as she can.

They disappear and JACOB scrubs his face angry with having no choice but to let her go.

His cell buzzes and he takes it out.

(CONTINUED)

CONTINUED: (2)

INSERT - CELL PHONE SCREEN - READS "I LOVE YOU - K"

BACK TO SCENE

JACOB smiles and returns the text.

SEAN and PADRIG pat his shoulders and walk off with him.

INT. AER LINGUS PLANE - EVENING

KIT barely holds it together, watching out the window. MAJIDA consoles her. The plane taxis. MAJIDA holds KIT's hand.

MAJIDA

It's gonna be all right. He said
he'd come visit soon as things
square with his business.

KIT nods, frowning and not believing a word.

The plane is off. MAJIDA looks around and spots the OLD MAN from New York. He's wearing a blistering expression.

OLD MAN

Not you two again.

MAJIDA levels him a look that could kill.

MAJIDA

Turn around, before I feed you your
dentures.

The OLD MAN glares, but turns away, muttering unintelligibly.

MAJIDA's words make KIT smile a little. MAJIDA squeezes her.

KIT takes out her present from JACOB.

KIT

He said to wait until we were up.

MAJIDA

Well?

KIT hesitates, but MAJIDA's encourages her. She opens the box and finds a beautiful engraved locket inside.

KIT

Eight days to change a lifetime.

KIT bites her lip. MAJIDA rests her head on KIT's shoulder warmed by the romance.

(CONTINUED)

CONTINUED:

MAJIDA

Open it.

Inside is a picture of JACOB and KIT. Red enamel words: "I love you". KIT covers her mouth and looks out the window fighting tears. She's panicked by emotion.

KIT

Oh, god. What am I gonna do?

MAJIDA soothes her.

INT. KIT AND MAJIDA'S APARTMENT BUILDING, HALLWAY - NIGHT

MASON carries the majority of the girl's luggage. KIT and MAJIDA are exhausted. A package surprisingly waits unharmed. KIT wears her new locket.

KIT

I wonder what it is.

MAJIDA

Maybe it's that weird thing you got for Margie?

KIT shakes her head, unlocks their door, picks up the package, and they go inside.

MAJIDA (CONT'D)

Are you gonna open it?

INT. KIT AND MAJIDA'S APARTMENT, NYC - NIGHT

KIT enters dragging and arm load. The locket hangs visible.

KIT

In the morning. I'm beat.

MAJIDA

You gonna call Jake?

KIT

In the morning.

KIT exits to her room.

MAJIDA is surprised. MASON confused.

MASON

Should I stay the night?

MAJIDA nods, their lips touching. They kiss and fumble into her room.

INT. KIT AND MAJIDA'S APARTMENT, NYC - MORNING

KIT goes from her room to the kitchen to start the coffee. Coffee is already brewed. MASON and MAJIDA sit at the bar watching her. MASON goes back to his paper. MAJIDA sips her coffee. Her eyes go to the box on the counter. MAJIDA needs to know what it is.

KIT gets a knife and opens the box with exaggerated motions. It's just MARGIE's sculpture. MAJIDA is disappointed. KIT puts it back in the box and goes to the living room after giving MAJIDA an "I told you so" look.

MAJIDA
Did you call him yet?

KIT
No.

MAJIDA
Don't you think you should? It's
two there.

KIT
No. I'm going to call Margie about
the job and do laundry.

KIT goes to her room shutting the door.

MAJIDA is worried. MASON gives her an "I told you so" look. Her expression warns him and he returns to his paper.

INT. KIT AND MAJIDA'S APARTMENT, NYC - EVENING

TITLE OVER:

ONE WEEK LATER

KIT comes through the front door with her laundry basket piled high and looking sloppy. MASON and MAJIDA sit on the couch watching television. MAJIDA is in her work clothes and MASON just came from the Hospital.

MASON looks to MAJIDA. They're both worried. MAJIDA goes to KIT's bedroom door.

MAJIDA
Kit! You're boy called just after I
got home. We had an interesting
conversation. Imagine my surprise
when he said you haven't spoken
since you left. I felt like an ass.

(CONTINUED)

CONTINUED:

KIT comes back to her door.

KIT
Anyone for Chinese? I'm having the
worst craving.

MAJIDA
How about some Irish food?

KIT looks at her pretending not to get it.

KIT
That reminds me I have to call
Margie to see if they came to a
decision yet.

KIT turns away and goes into her room closing the door.

MAJIDA
Are you ever going back to work?

KIT
Not until they give me that job. I
gave Margie my ultimatum. I quit if
they give it to someone else.

MAJIDA sighs. KIT disappears back in her room. MAJIDA
returns to the couch. The apartment is spotless even if KIT
isn't. She's doing everything but what she needs to.

MASON
Give her some time. She'll come
back. She's just sorting things out
in her own way. You've both said
Hanley's a dead end. This is good.

MAJIDA sets her hands on her fists.

MAJIDA
You have no idea what happened over
there. It was crazy everyday with
those two. They're in love, Mace.
How can I let that go?

MASON
Baby. It's not your business.
Besides, we both know long distance
doesn't work. Kit's not ready for
what we have. She needs to get her
business in order. She knows that.
It was only eight days. That's not
enough time to fall in love. We're
not kids.

(CONTINUED)

CONTINUED: (2)

MAJIDA shakes her head disappointed in him.

MAJIDA
Romance is dead, huh?

MASON makes a noise. That wasn't what he meant. Pushes MASON away and goes to the phone.

MAJIDA (CONT'D)
Chinese food is a great idea.

MAJIDA pouts mad at both KIT and MASON now.

MASON exhales, shaking his head. He can't win this.

INT. IMPERIAL HOTEL BAR/GALWAY IRELAND - NIGHT

JACOB is at the bar eating supper after work. PADRIG is near keeping an eye on him. JACOB wistfully looks out the bar window.

MONTAGE: JACOB has dinner with his mom in front of the television. JACOB at work. PADRIG is worried, calls MAJIDA. MAJIDA AD LIB answers to PADRIG about what's going on. NO answers. KIT going on day after day.

INT. OISIN'S GARAGE/IRELAND - EARLY GRAY MORNING

JACOB watches the rain. The sun breaks through the clouds in the west. SEAN enters from the office, shakes his head.

SEAN
Fine Irish day, eh, Boss?

JACOB
She doesn't return my e-mails, my calls. What'd I do wrong, Seany?

SEAN
Nothing. You know women. Might be time to move on.

JACOB
I don't want to move on.

JACOB pursues SEAN to a car they're working on.

SEAN
Calm yourself. She'll call.

JACOB isn't convinced. He huffs and throws down his rag, returning to the rain. SEAN shakes his head.

INT. ELLISON'S COFFEE SHOP - LATE AFTERNOON

KIT brings customer orders to their tables. She puts the heavy mugs down as one slips off the tray practically in the lap of another customer, MRS. ZURIA.

MRS. ZURIA

I knew you were no good. You ass.
Why I bother to come here I'll
never understand.

KIT

Pogue Mahone.

MRS. ZURIA

What did you say?

KIT

You said you don't know why you
bother coming here. I said, Pogue
Mahone. It means kiss my ass.

MRS. ZURIA gasps.

KIT (CONT'D)

You come here to spread misery,
Mrs. Zuria, because you hold up in
your ancient apartment longing for
a lost time, and you hate anyone
who dares to live.

MRS. ZURIA

Well, you know everything. I'm
taking my business elsewhere. Where
I'm appreciated. Explain that to
Ellison.

KIT

Gladly. He'll give me a raise.

MRS. ZURIA huffs then stalks out.

The customers and staff applaud KIT.

Kit nervously faces LORRAINE and ELLISON but they're proud.
KIT smiles and takes a bow.

COFFEEHOUSE BOY comes with a mop. He's in awe of her.

COFFEEHOUSE BOY

That was great, Kit.

INT. ELLISON'S COFFEE SHOP - NIGHT

ELLISON dries mugs. He's smiling from KIT's earlier actions. KIT sets down the last tray of mugs by him, softly smiles.

ELLISON

We're glad to have you, Kitty. This trip sure put the fire back in you. I haven't seen you this alive all year.

KIT

Thank you, Mr. Ellison.

ELLISON

Look, I can give you a raise, but You've got too much going for you to stay here.

KIT grimaces.

KIT

Yeah. Well, I have no where else to go just now.

ELLISON

Now'd be the perfect time for a change. What about that other job?

KIT shakes her head.

KIT

They went with someone less demanding. I'm all yours.

KIT steps around him to get her jacket and leave. Ellison smiles, but feels sorry for her.

INT. KIT AND MAJIDA'S APARTMENT, NYC - NIGHT

KIT enters her dark apartment. She flicks on the light and goes to the kitchen. From the freezer, she takes out the ice cream.

Taking spoon and pint, she returns to the living room and sits down to watch television.

The computer is up and a blinking cursor in the instant messenger blinks at her. She scowls and goes to the computer.

JACOB's e-mail crosses the top. A lonely hello stares up at her on stark white.

(CONTINUED)

CONTINUED:

MAJIDA and MASON enter noisily. KIT steps on the power strip button to shut it down and hurriedly gets in her chair.

MAJIDA enters the living room with MASON.

MAJIDA
Hey, Kit. Just get home?

KIT
Yeah, I was gonna watch TV then bed.

MAJIDA looks to the computer noticing the black screen. She was responsible for leaving it up. MASON whispers in her ear and exits to MAJIDA's room.

KIT licks her spoon staring at the TV. She feels MAJIDA's stare.

KIT (CONT'D)
What?

MAJIDA bounces on her feet and gets all giddy, holding her hands just so. A diamond glints on her left ring finger.

KIT is shocked. Misery and happiness vie for first place.

KIT (CONT'D)
Oh, my god. This is great!

KIT goes to MAJIDA and hugs her. They squeal and titter AD LIB about the ring.

MAJIDA
I can't believe this is happening.

KIT
You deserve it. I'm so happy for you. I'll let you two alone.

KIT hugs her and then awkwardly goes to her room and shuts the door.

MAJIDA rushes to the computer and MASON returns.

MASON
What are you doing?

MAJIDA is rebooting.

MAJIDA
I'm so getting his ass over here.

MASON paces over and tries to stop her.

(CONTINUED)

CONTINUED: (2)

MASON

Maj-Maj. Majida! You can't get involved. Let her ride it out.

MAJIDA looks up at him surprised.

MASON (CONT'D)

You can't get involved.

MAJIDA reluctantly stops. She lowers her head to her hands.

MAJIDA

I don't want her to be alone.

MAJIDA cries against his shoulder.

INT. KIT AND MAJIDA'S APARTMENT, NYC - DAY

MAJIDA is in her Saturday kick back clothes, cleaning. There are packing boxes laying around. She's moving in with MASON soon.

MAJIDA finds something of KIT's and goes to put it in her room.

On KIT's dresser, MAJIDA finds a letter from a life insurance company advertising for the unexpected loss in your life to cover loved ones. MAJIDA stares hard at it, realizing what's happened. KIT is afraid she'll just lose JACOB too.

The SOUND of the FRONT DOOR rouses her and she slaps the stuff down and goes back out.

KIT tosses her keys down. Another day at the Coffeehouse job.

MAJIDA

Hry, Kit. How was your day?

KIT hangs up her jacket and bag.

KIT

What's up?

MAJIDA

Just straightening up. Thinking about packing for the move.

KIT nods and goes to her room.

MAJIDA follows her with her eyes. MAJIDA gets a look in her eye. Something has to be done. She grabs her cell from her coat pocket, hanging by the door, and starts dialing.

INT. ELLISON'S COFFEEHOUSE, NYC - DAY

KIT pours coffee in a customers mug. She looks wistfully out the window. MRS. ZURIA is in the corner, stink eyeing everyone. She won't ever leave.

From the other direction, MARGIE and DON enter the shop. KIT sees them and they wave with warm smiles. KIT is excited to see them. She hurries over and her locket falls on the floor.

DON stoops to pick it up.

DON
Better get that clasp fixed, Kitty.
That looks expensive.

DON straightens. KIT tries to grab the piece from him, but he snatches it away.

DON (CONT'D)
What is it?

KIT
None of your business.

DON opens it, eyes the inside with a weird expression and shoves it back at her, copping a feel of her breasts.

MARGIE
Behave yourself, Don. Don't make me
regret tagging you along.

KIT
It's good to see you, Margie.

KIT pockets the locket and gives DON a snotty look as he slides onto a stool.

KIT (CONT'D)
What brings you here?

MARGIE
We never did get to chat about your
trip. You mailed your gift to me.

KIT
Did it arrive all right?

MARGIE
Don't try to change the subject.

MARGIE takes her arm and pulls her over to the window.

(CONTINUED)

CONTINUED:

MARGIE (CONT'D)
Kit, what's come over you?

KIT shrugs, pretending not to know what she means.

KIT
What do you mean?

MARGIE
You know very well. You come back,
give Hanley an ultimatum and your
gone like that. That's not like
you. Now, c'mon. Dish!

KIT looks around. She's apprehensive to admit to anything.
Drawing the locket out of her pocket she gives it to MARGIE.

MARGIE eyes KIT confused by the locket. She spins it, reading
it and then opening it. She blinks a couple times, getting it
all in one shot. She nods.

KIT
I haven't spoken to him since.

MARGIE quietly thinks. Then, with sudden energy, slams her
hand down. KIT is shocked.

MARGIE
Why the hell not?

KIT
He lives in Ireland.

MARGIE
Distance can be overcome. You have
nothing holding you here anymore.

KIT scoffs pointing indirectly at the shop.

MARGIE (CONT'D)
A coffee shop? Go back to him.

KIT
I can't go back.

MARGIE
Kitty, you hate it here. There's
nothing but death for you here.
There, you found life.

KIT
That's nuts.

(CONTINUED)

CONTINUED: (2)

MARGIE
You're nuts.

KIT
I'm having a nightmare.

MARGIE
You're making a nightmare, which
you're going to wake to when it's
too late. You want to be her?

MARGIE points to MRS. ZURIA. MRS. ZURIA gives COFFEEHOUSE
GIRL 1 a hard time.

KIT's eyes widen. She chokes on panicked excuses piling up in
her throat. MARGIE won't yield.

KIT
Just go.

MARGIE
Just go. You only live once, KIT.
Make it a happy life. Your choice.

KIT
I can't leave Majida like this.

MARGIE
She has Mason.

KIT
Margie.

MARGIE
Death comes to everyone. We can't
live trying to avoid it.

KIT
What if?

MARGIE takes her hands.

MARGIE
Just go.

KIT looks through the shop and sees her old life there: DON,
embodying men she has to chose from. MRS. ZURIA, who she will
become. ELLISON and LORRAINE aren't the family she needs.

KIT
Go.

The word is small and trembly but full of power.

(CONTINUED)

CONTINUED: (3)

MARGIE smiles.

KIT grabs her coat and purse. She kisses ELLISON and LORRAINE and then MARGIE.

DON holds out his arms expecting her.

KIT shoots out of the shop leaving him empty handed.

We see her run up the street from the windows.

The coffeehouse cast is hopeful.

INT. JFK INTERNATIONAL AIRPORT - AFTERNOON

KIT makes her way to the Aer Lingus ticket counter with MAJIDA and MASON in close tow, and a pile of luggage. KIT hasn't changed out of her work clothes.

KIT
Hi, Kathy McGann-

ATTENDANT
(typing.)
Hello, Miss McGann. Business to Shannon?

KIT nods.

ATTENDANT (CONT'D)
If I can see some I D, we'll get you processed.

INT. JFK INTERNATIONAL AIRPORT - AFTERNOON

KIT makes her way to the check point and a tearful good-bye from MAJIDA and MASON. Lingerin' hugs. Then she's off.

KIT takes out her phone and dials SEAN at the garage.

SEAN (O.S.)
Hello.

KIT
Be ready to pick me up at Shannon. I'm coming today. The flight gets in at 1 A-M.

KIT smiles.

INT. OISIN'S GARAGE, GALWAY, IRELAND - NIGHT

SEAN is in shock. KIT has finally called and she's on her way back to Ireland.

SEAN

Kitty?

SEAN looks around to be sure JACOB isn't in earshot.

SEAN (CONT'D)

I'll be there, buer. Can't wait to see ya.

SEAN hangs up and does a little dance.

JACOB comes in frowns at him and SEAN stops, guarding his emotions.

INT. JFK INTERNATIONAL AIRPORT - DAY

KIT drags her luggage, reaching the gate and boards. She's welcomed brightly by two ATTENDANTS.

INT. IMPERIAL HOTEL BAR/GALWAY IRELAND - LATE NIGHT

JACOB forlorn at the bar. PADRIG serves one of a few patrons.

PADRIG lifts his head and sees SEAN's car pull up outside. KIT gets out the passenger side and he does a double take.

PADRIG

By the Virgin! It's Kitty!

JACOB

Kitty?

JACOB peers over his shoulder at the bad joke. Then, he sees her. He can't move. He hears the hotel door and SEAN's voice.

KIT enters the bar. She stops short seeing him.

KIT

Jake.

JACOB is angry. She never got back to him. He was hurt.

JACOB

Why didn't you return my calls?

KIT goes to him.

(CONTINUED)

CONTINUED:

KIT

I have no excuse, but I'm sorry, it was wrong. The fact that I love you should have been enough.

JACOB licks his lips unsure of where she's going. The hurt is plain on his face. KIT frowns sadly, guilty for ignoring him.

JACOB

How do you think I felt when I thought I'd never hear from you?

KIT

I'm here. To stay.

JACOB's face works around emotions. Her last words settle in.

JACOB

To stay?

KIT nods.

PATRON

Awe, shut your gob and snog the beur, lad. Jaysus, be a man.

KIT smiles embarrassed. JACOB goes to her. He looks down at her a moment. Then, he kisses her. He pulls her up in his arms. She's really there. The kiss breaks.

JACOB

Welcome home my fine bird.

KIT slides down to her feet and he kisses her again.

EXT. FIELD ON THE SHORE IN DOOLIN, IRELAND - DAY

TITLE OVER:

ONE YEAR LATER

KIT and JACOB are getting married. MAJIDA and MASON, PADRIG, SEAN, Mr. and Mrs. ELLISON, Mr. Hennessy and MARGIE, and an angry NIAMH and poor looking SHANE witness the nuptials.

FATHER

You may now kiss the bride.

JACOB lifts the veil smiling to reveal a smiling KIT beneath. They kiss.

THE END.