

THE COLOUR OF BLOOD IS RED

written by

Phil Keys and Chanel Ashley

WGA

[nicoflix.006@gmail.com](mailto:nicoflix.006@gmail.com)

BLACK

FADE IN:

EXT./INT. TRAIN STATION - SYDNEY - DAY

The double-decker train arrives and comes to a stop, doors open, an OLD MAN and OLD WOMAN enter almost gingerly, doors close.

Find their window seat, the train enters the Sydney Harbour Bridge, head towards the city, the iconic Opera House is in view.

BLACK

SUPER: "THEIR ONLY CRIME WAS FALLING FOR SOMEONE  
O OF THE WRONG COLOUR

SHE IS ORANGE - HE IS GREEN

... BUT THIS IS IRELAND

D WHERE PROTESTANT ORANGE AND CATHOLIC GREEN  
DON'T MIX"

SUPER: "1975"

FADE IN:

EXT. BACK STREET - NIGHT

(COMMENCE FLASHBACK SEQUENCE)

Wall of motionless stony FACES stare in gritted-teeth anger towards a rival FACTION, set in resentment, soft snowflakes begin to fall.

INT. GYM - NIGHT

Two teenagers, LOUISE MC MASTERS and WANDA FLEMING, stop playing volley ball.

Both walk towards an open window of their second floor gym, they can see the two rival Factions prepare for battle.

EXT. FIRE ESCAPE - NIGHT

The same building, teenagers JAMIE O'HARA (19) and DANNY MORRISON (19), share a bottle of wine, both stare at the same scene about to explode, they drink more wine.

BACK STREET

The two rival Factions raise their VOICES, make ready, then CHARGE each other, each camp has raised flags, one British, the other Irish.

#### FIRE ESCAPE

Danny leaves the safety of the fire escape and jumps onto an adjacent roof for a better look, sees one RIOTER being punched and kicked senseless.

Large battalion of RIOT POLICE charge into the melee and disperse both Factions, but one body of a Rioter remains motionless.

Some loose tiles give-way and Danny begins to slide down the roof, just manages to grab the gutter and hang-on for dear life as he dangles two floors above the ground.

#### GYM

The two girls watch from their window, a cigarette in their hands, as Jamie climbs the fire escape to rescue his friend from a precarious position.

#### BACK STREET

Almost deserted now, most have dispersed, the Riot Police examine the motionless body, as a teenage boy, FRANKIE MC MASTERS, tries to burst his way through.

He cradles the fallen man in his arms, tears flow freely.

RIOT POLICE #1  
You know this man?

FRANKIE  
... He's my dad, I'm Frankie Mc  
Masters.

RIOT POLICE #2  
You want to take him?

FRANKIE  
I want the Catholic bastards that  
did this!

RIOT POLICE #1  
Hasn't there been enough violence  
already, lad?

He turns his head to face the two Police, hatred burns in his eyes.

FRANKIE  
No. There hasn't!

GYM WINDOW

The girls continue to watch the heroics, impressed, Jamie notices he has an audience.

LOUISE  
I can't make up my mind.

JAMIE  
About what?

LOUISE  
Whether that was very brave or very stupid.

An older man, HOWARD (40), the gym manager, arrives at the window, but he's far from impressed.

HOWARD  
Oi, what stupid thing ya doin' out there... both, inside now, my office.

Jamie looks at Louise as he makes his way inside, stops in front of her, eyes locked.

JAMIE  
Well?

She inhales her cigarette, doesn't break eye contact, keeps him waiting, a hint of a smile, continues their flirtation.

LOUISE  
I thought it was very brave.

HOWARD'S OFFICE

HOWARD  
Who are you? What were you doin' on the fire escape?

JAMIE  
Jamie O'Hara, this here is Danny Morrison. My band Friday's Child just landed your New Year's Eve gig. Checking out the venue.

HOWARD  
On the fire escape?

JAMIE  
Safer than the street.

Howard eyes them closely with suspicion, then relaxes and sits back.

HOWARD  
... You're the band?

GYM

The boys exit the office, the girls wait in the gym, they come together.

LOUISE  
Gotta name?

JAMIE  
Jamie, this is Danny. You?

LOUISE  
Louise, Wanda.

JAMIE  
You're a pretty girl, Louise.

LOUISE  
You're a pretty boy, Jamie.

JAMIE  
Whatta we gonna do about it?

SUDDENLY

The gym door bursts open, a breathless YOUTH rushes in, confronts Louise.

YOUTH  
Lou. Lou... Frankie sent me. It's  
your uncle, you have to come  
quick.

EXT. GYM - NIGHT

Flashing lights appear through the second floor window, loud music, loud PEOPLE make conversation.

INT. GYM - NIGHT

The gym has been converted into a dance venue, decorated, a mirror ball rotates from the ceiling and a room filled with revellers, some in fancy dress.

THEN, it's time, the countdown.

People continue to count down, then erupt into CHEERS and sing Auld Lang Syne, hugs and kisses - it's midnight, it's New Year's Eve.

Jamie, acoustic guitar slung behind his back, Danny and two young BAND MEMBERS of Friday's Child are on stage.

JAMIE

Thank you, you were great, welcome  
to a fresh New Year.

He waits till he has audience attention.

JAMIE

Hush now, I want to ask you a  
question.

He nods to a Band Member, turns up the P.A. volume, it then SCREECHES with feedback, Jamie has their attention.

JAMIE

Have you ever fallen in love at  
first sight?  
(beat)  
Yes? No? Well I have.

The audience appears puzzled, what the...?

JAMIE

You know, you're in the depths of  
despair when a lifesaver appears  
from nowhere.

The puzzled looks remain.

JAMIE

Come on, I'll play it for you.

Grabs his guitar, begins to strum, cue for the rest of the Band to leave the stage, Jamie sings a lament about a love that resurrects him from despair.

It resonates, the audience, girls in particular, relate to the lyrics, loud CHEERS when the song is completed, Jamie takes a bow.

EXT. ALLEYWAY - OUTSIDE GYM - NIGHT

Ford transit van, Friday's Child emblazoned on the side, parked alongside a burnt-out chassis.

The double fire doors of the gym burst open and the Band Members make their way outside towards the van, carrying equipment which they throw into the rear.

JAMIE  
Some night, eh?

DANNY  
Let's get out of here, it's a real Protestant area... even the bloody fire doors are painted orange.

JAMIE  
Don't get paranoid on me, Danny boy.

Louise and Wanda come out of the gym, join the boys, smiles and perhaps one drink too many.

LOUISE  
Nice song, cute lyrics... have someone in mind when you sang?

JAMIE  
Do you believe in love at first site?

DANNY  
Knock it off you two, you're not Romeo and Juliet. Geez, I need a drink.

There is a quiet chuckle and good humour, Danny, with his arm around Wanda, and the band go back into the gym, they leave the smitten pair to themselves.

JAMIE  
... Well, alone at last, I don't recall you answered the question.  
(beat)  
Shall we retire into the van?

LOUISE  
I'm busting for a wee.

JAMIE  
Not quite what I expected to hear.

LOUISE  
Gotta go, wait for me, won't be  
long.

She rushes away and into the gym, three SHADOWS appear out of the darkness, one of them Frankie, startle Jamie.

JAMIE  
Sorry man, you made me jump, can I  
help you?

FRANKIE  
Got the time mate?

JAMIE  
Don't have a watch.

SUDDENLY

Frankie headbutts Jamie who staggers backwards, both hands on his face, blood flows - Frankie follows, fist to Jamie's stomach brings him to his knees.

Frankie squats beside him, grabs his face by the chin and forces him to look up into his eyes.

FRANKIE  
I, you murdering Catholic bastard,  
am Frankie Mc Masters... leave my  
cousin alone, HEAR ME, she's not  
for you.

Jamie is in great pain, but through gritted teeth.

JAMIE  
Fuck! Off!

Frankie stands slowly.

FRANKIE  
Fuck off?

Gives Jamie a vicious kick in his ribs.

FRANKIE  
You were saying?

SUDDENLY

A fist strikes Frankie hard, but he stands his ground, he catches a second fist in his hand, then turns to face his assailant.



Louise, a dangerous expression on her face, stares at her cousin with wild eyes.

                  LOUISE  
What the fuck do you think you're  
doing?

                  FRANKIE  
Saving you.

                  LOUISE  
From what, you stupid fuck?

                  FRANKIE  
Those bastards killed my Da, kicked  
him to death.

                  LOUISE  
Not him, I was with him when it  
happened.

People begin to pour out of the gym double doors, Frankie looks at them, then back to Louise.

                  FRANKIE  
They're all the same, murdering  
fuckers, this's trouble, Louise,  
you've been warned.  
                  (to Jamie)  
Watch your back, bastard, I know  
where you live.

He turns away with his cohorts and they disappear into the darkness.

The Band and some of the audience attend to Jamie, Danny is first to arrive.

                  DANNY  
Leave you alone for a minute an'  
it's a riot.  
                  (smiles)  
Didn't he like your song?

They help Jamie up, he leans against the van, cut and blood on the forehead.

                  LOUISE  
My cousin's in pain, he didn't mean  
what he said.

JAMIE

I was there, saw it... he meant every word... sure you wanna do this, it's not safe?

LOUISE

... Yes.

JAMIE

Yes, what?

LOUISE

In answer to your question before we were rudely interrupted.

JAMIE

When you had your wee.

She places her arms around him, he places his arms around her.

LOUISE

When I'm with you, I feel safe.

EXT. BEACH - DAY

Two armed Soldiers patrol a busy esplanade, the water calm, the colour grey, the beach filled with smooth pebbles, both walk leisurely.

Jamie and Louise are on the jetty, both look out to sea, he leans against the railing, she has her arms around his, her head on his shoulder.

LOUISE

Six weeks, can you believe, it?

JAMIE

Time to test the water.

LOUISE

That necessary?

JAMIE

At least think about it.

They begin to move off and onto the esplanade, slowly, in step, make their way home, arm in arm, in love.

Watching from a distance is Frankie and a HARD MAN, draws on a cigarette.

HARD MAN  
That them?

FRANKIE  
That's them.

HARD MAN  
Pretty girl.

FRANKIE  
Remember the pretty girl's me  
cousin.

HARD MAN  
Leave it to me.

The two Soldiers walk past, cast an eye on Frankie and Hard Man, Frankie salutes.

FRANKIE  
Gentlemen.

EXT. O'HARA HOUSE - DAY

Jamie and Louise arrive at an old house in a high density area, this is not the better part of town, she appears to be nervous and uncomfortable.

LOUISE  
Not sure about this?

INT. O'HARA HOUSE - DAY

Jamie's family have just finished their meal, his BROTHER, two SISTERS and MOTHER are helping with the dishes, Louise joins them, Jamie and his FATHER are alone.

FATHER  
Get her out of here!

JAMIE  
Da...

FATHER  
Never had one of 'em under my roof,  
not goin' to start now!

JAMIE  
Da, she's...

FATHER  
I don't care if she's the Queen, I  
want her out of my house!

JAMIE  
You're embarrassing...

FATHER  
You should both be ashamed. What's wrong with you... not enough young people of your own religion?

His Mother walks into the room.

JAMIE  
Ma, tell him...

She doesn't say a word, looks at her husband, will not take sides, her expression blank, returns to the kitchen.

JAMIE  
God, you're as bad as each other, no wonder the country's in such a bloody state.

Father tries to grab Jamie, but he manages to avoid the grasp, the hostility palpable, Louise notices.

FATHER  
Talk 'bout your Ma like that again and you can get out and never come back. Long as we live, there be no Orange in my house.

JAMIE  
The colour of blood is red!

FATHER  
NOT, in my house!

EXT. O'HARA HOUSE - DAY

Jamie, Louise by the hand, storm out of the house, they make their way down the street briskly.

EXT. OLD-FASHIONED BAR - DAY

They stop outside an old bar, decide to go in.

INT. OLD-FASHIONED BAR - DAY

Louise is seated in a stall with high sides, polished wood and gleaming brass, Jamie returns with their drinks, sits, attempts some humour.

JAMIE  
That went well.

She places her hand on his, looks into his eyes, smiles.

LOUISE  
Thank you.

JAMIE  
For what?

LOUISE  
You weren't exactly discussing  
football with your dad.

JAMIE  
We agreed to disagree.

LOUISE  
Now what? I don't want to come  
between your family

JAMIE  
They are ol' school, ol' values,  
I'm not like them, don't believe in  
hate.

(beat)  
We can get out of this place, go to  
another country, England.

LOUISE  
What's this we, I don't remember  
discussing another country.

JAMIE  
I thought...

LOUISE  
You thought wrong, this place is my  
home, my country, I've family here.

JAMIE  
You never cease to amaze me, next  
you'll tell me you agree with the  
shooting and bombing.

LOUISE  
It can be justified under some  
circumstances.

Jamie cant believe what he just heard, amazed, wide-eyed and  
dumbstruck.

JAMIE  
You can't be serious, name one?

LOUISE  
To defend your home, your country,  
your family.

JAMIE  
Defend?

Jamie is lost for words, he shakes his head in disbelief,  
Louise reacts.

LOUISE  
What about you?

JAMIE  
What about, me?

LOUISE  
I bet you believe in a united  
Ireland?

JAMIE  
Eventually, why not?

Now Louise displays a look of disbelief.

LOUISE  
Because this is part of Britain and  
always will be!

JAMIE  
Only because your crowd decided,  
so.

LOUISE  
My crowd, as you put it, happens to  
be the majority.

JAMIE  
Falsely created.

LOUISE  
Well, this member of my crowd has  
had enough of your history lesson  
for the day.

JAMIE  
In England we would not be treated  
differently, two Irish paddies.

Louise stands, fury across her face.



The Policemen keep a close eye on both, they STOP in front of them, their stare intense, hands that never leave their weapons.

FRANKIE

Me ma's car, she can't stand the  
smell of smoke in it.

Time stands still, finally, the Policemen move away, one looks back over his shoulder, Frankie salutes them.

FRANKIE

Gentlemen.

Eventually, the Policemen round another corner, Frankie and Johnny discard their cigarettes over the school wall, jump into their car, speed off.

EXT. PUB - NIGHT

Jamie walks into an old pub, the traffic is bustling and so are the people on the sidewalk.

INT. PUB - NIGHT

The small stage has the band instruments set up, while the band sit around a table with their pints, Jamie joins them, his mood unchanged, a vacant look.

DANNY

What's wrong with you?

JAMIE

Nothin'.

DANNY

For God's sake, not trouble in  
Paradise?

They all laugh, except for Jamie, a pint arrives for him.

DANNY

Go on, then, drown your sorrows.

BAND MEMBER #1

How'd we do, then, Jamie boy?

The vacant look continues.

BAND MEMBER #2

He's not with us.



BAND MEMBER #1  
Drugs, or what?

BAND MEMBER #2  
Love, stupid, no one looks that  
miserable unless it's love.

Danny elbows Jamie in the ribs.

DANNY  
How much? Last gig, man, time to  
share out.

Jamie pulls out a wad of notes from his pocket, throws it on  
the table, gets up to leave.

JAMIE  
You do it, I can't be arsed.

Makes his way to the bar, the band divide the money into  
equal shares, Danny the cashier.

Eventually, Danny makes his way to the bar, puts his arm  
around Jamie.

DANNY  
You okay?

JAMIE  
I'll be fine.

DANNY  
You up to playin', we're here three  
nights.

JAMIE  
I'm up to it.

DANNY  
... Louise?

JAMIE  
Colour of her blood is Orange.

DANNY  
... Sorry, mate, you need a  
distraction.

Jamie notices an ATTRACTIVE GIRL in the corner can't take  
her eyes off him.

JAMIE

You might be onto something.

He picks up his glass, makes his way towards the Attractive Girl, immediately in conversation, both all smiles.

EXT. PUB - NIGHT

Loud music with a dance beat emanates from inside the pub, people stop, listen, enter the pub.

INT. PUB - NIGHT

Friday's Child are on fire, the audience enjoy the moment, predominately young girls on the dance floor, the band hit a crescendo, then complete their set.

JAMIE

Our last night, boys and girls,  
three in a row, tell management how  
much you want us back.

The girls SCREAM their collective approval, the band retire to their table, Jamie winks at the Attractive Girl, sitting at their table, they ALL look at him.

JAMIE

(smile)  
My buy, is it?

He's at the bar, the BARMAID has a smile for him, he orders and leaves a note from his wallet.

An attractive woman, ALISON (20's), dressed in a nurse's uniform, stops at their table, all their eyes are on her, she speaks to Danny.

ALISON

Jamie O'Hara?

DANNY

(grin)  
See that lonely, pathetic figure at  
the bar? He's the culprit.

BAND MEMBER #1

You a real nurse?

ALISON

Why?

He stands up, grabs his crutch, swells of laughter.

BAND MEMBER #1

I've got an awful swelling down here, am wondering if you could relieve it?

ALISON

Sorry, son, you'll have to take matters in your own hands.

She makes her way to Jamie, stands behind him, he doesn't notice.

ALISON

I'm Alison, Louise's sister

JAMIE

Louise! She alright? Something wrong?

ALISON

(stern)

Don't agree with y'r relationship, it's wrong, doomed, y'r both mad, but she's miserable an' madly in love with you.

JAMIE

(brightens)

She is? It was love at first sight.

ALISON

Don't believe in this true love bullshit, 'xcept maybe this one time... could be real.

JAMIE

Where is she?

ALISON

Don't hurt her, I study anatomy an' I can inflict intense pain.

Jamie is touched by her concern for a sister, manages a smile.

JAMIE

I'm a medical student... I would never cross a nurse that studied anatomy.

ALISON

She's home, on her own, Ma and Da are away.

EXT. LOUISE'S HOUSE - NIGHT

Jamie, guitar slung behind his back, makes his way along a leafy street in a leafy suburb, until he stops in front of her home, the upstairs bedroom light still on.

He grabs some gravel and throws it at the window, which suddenly opens, Louise peers outside and looks down.

LOUISE

Jamie O'Hara, what are you playin'  
at? You almost gave me a heart  
attack.

Jamie places both hands over his heart.

JAMIE

That's better than my broken heart.

Louise mellows, all anger dissipates, finally a smile.

LOUISE

No need to broadcast it to the  
neighbourhood, let me open the  
door.

JAMIE

You forgive me?

LOUISE

Be grateful I'm opening the door.

INT. LOUISE'S HOUSE - NIGHT

She opens the front door, Jamie enters, both a little tentative.

LOUISE

What do you want anyway?

JAMIE

To say I'm sorry.

LOUISE

You'll have to do better than that.

He brings his guitar to the front, prepares to play.

JAMIE

Let me play it for you.

He begins to play and sing, the lyrics are having the desired effect and romance is back in the air.

When the song is finished, no words are spoken, she takes him by the hand, upstairs into her

BEDROOM

They embrace, begin to kiss, undress, their passion rises.

They are soon NAKED, then lay on the bed, make love with beautiful intimacy until their passion is spent, lie back with their arms around each other.

JAMIE

... About the other night...

LOUISE

No, no, that was me. I better come clean, I deliberately provoked you and tried to finish it between us.

JAMIE

Why would you do that? Parents? Friends?

LOUISE

U.D.A.

JAMIE

What?

LOUISE

They made a threat, break up with you or a bullet in both our heads.

Jamie is stunned into a moment's silence.

JAMIE

What advantage would it be to kill us?

LOUISE

That's just how they are, you're the enemy.

JAMIE

... But all we did is love each other?

LOUISE

I thought it better to have us apart and alive... now, I'm not so sure.

He places his arms around her, holds her tight.

JAMIE  
I'll protect you.

THEN

They hear footsteps come up the stairs and stop at their door.

BANG. BANG. BANG.

ALISON (O.S.)  
(urgency)  
You two decent? Hurry, the ol'  
folks are back early.

LOUISE  
Shit!

JAMIE  
Fuck!

LANDING

Alison is still at their door, turns to see her father race up the stairs, he pushes her aside, opens the unlocked door and enters the room.

BEDROOM

The FATHER #2, a mass of fury and raging emotions, standing there, shocked, both Louise and jamie exposed in a state of undress, .

FATHER #2  
So it's true, he's here, one of  
them. How could you, Louise?

JAMIE  
Sir, er, Mr. Mc Masters, I can  
explain...

FATHER #2  
No, boy, you can't explain, get  
out, GET OUT OF MY HOUSE!

JAMIE  
But...

FATHER #2  
I don't want to hear. You value  
your life, OUT!

Jamie doesn't need to be told again, he's out of the room, down the stairs and into the street.

EXT. LOUISE'S HOUSE - NIGHT

Jamie hurriedly puts on his shoes and quickly off down the road.

Frankie Mc Masters leans against a wall across the street, discards his cigarette, walks away, unable to resist a big smile of satisfaction.

INT. LOUISE'S HOUSE - DAY

BEDROOM

Father #2 faces Alison, an expression of innocence, she's not convincing.

FATHER #2  
I'm surprised at you, thought you knew better.

ALISON  
He... he was injured, we nursed him.

FATHER #2  
Nursing? Is that what they call it these days?

Louise drops the sheet, she is naked, Father #2 is shocked, attempts to strike her, but Alison grabs his hand.

ALISON  
She's y'r daughter, y'r flesh an' blood.

His rage does not diminish.

FATHER #2  
Cover yourself, you little slut.  
Bring a Catholic 'ere again, I'll pay cousin Frankie to murder him!

He rips his hand from her grasp, storms out of the room.

EXT. ALLEY - NIGHT

Jamie is seated on the sidewalk next to an alley, leans back onto the wall, eyes closed.

ALISON (O.S.)  
You forgot something.

He opens his eyes slowly, turns to face Alison, she holds his guitar, Jamie manages to smile.

JAMIE

Thanks.

ALISON

You okay?

JAMIE

What do you think?

ALISON

Don't judge him, Jamie, she's still his little baby.

JAMIE

I can see that, but we're in love.

ALISON

... A dangerous occupation in this climate, Orange an' Green does not mix, careful, it could be deadly.

JAMIE

We have to leave.

ALISON

That's between you, two...look, I need to get back, she said meet on the beach tomorrow at noon.

She turns to return the way she came.

JAMIE (O.S.)

Alison.

She stops, turns towards him, Jamie rises, brushes himself off, walks towards her, hand on her shoulder, light kiss on the cheek.

JAMIE

Thanks, you're a doll.

She has an uneasy smile, a sadness in her expression, she can't disguise her concern..

ALISON

Jamie, end it or get the hell outa this place, you'r both targets and one or both of you will die.

(beat)

Don't want my sister to die.

Alison turns on her heels, makes her way back towards her house.





LOUISE  
Never say that, even in jest.

JAMIE  
I have a bad feeling about this.

LOUISE  
Nothing is going to happen. When I  
come back, we can leave this place  
forever, we'll be free.

Jamie searches for something in his pocket, he pulls out a  
gold crucifix and offers it to her.

LOUISE  
What's this, a graven Catholic  
image?

JAMIE  
It was my Gran's Lucky Crucifix,  
swore by it, said it'll keep me  
safe. Wear it for me.

LOUISE  
I can't, someone will see it, but  
I'll keep it with me always.

They embrace, he's behind her, inhales, her hair is nectar,  
inhales deeply, small kisses on the back of her neck, hold  
each other while they still can.

JAMIE  
Say a little Protestant prayer for  
us.

LOUISE  
Say a little Ave for me.

EXT. CITY STREET - NIGHT

It's dark, the silence broken by the sound of a car trying  
to start, it suddenly comes to life, both lights come on,  
then quickly die again.

Jamie and Danny work on the band's transit, parked beneath a  
street light, the bonnet up, it refuses to start.

Danny steps out of the driver's seat, kicks the front wheel  
- the street is silent, except a RUCKUS can be heard in the  
distance.

DANNY  
What's wrong with the bitch?

JAMIE  
Try her again, think I got it.

Danny dives back in the driver's seat, tries again, to no avail, the van reluctant to start.

DANNY  
Think you didn't.

There is a massive ROAR in the distance as if a crowd at a football game, their ears prick up, both boys look at each other, appear alarmed, uncomfortable.

DANNY  
Don't like the sound of that.

JAMIE  
It's not far from here.

EXT. CITY SQUARE - NIGHT

The riot is in progress, Rioters are armed with wood and steel, throw stones into windows and cars.

The army of Rioters continue to pour into the square and create mayhem and havoc, a collective noise of angry men.

They confront armoured army personnel carriers, then throw stones, bottles, whatever weapon they can find against the hated vehicles.

SUDDENLY

The doors of several army vehicles burst wide open, scores of SOLDIERS in full riot regalia pour out into this square and confront the Rioters.

SOLDIERS  
RAT TRAP! RAT TRAP!

More military vehicles arrive, more Soldiers pour out, they are determined to surround the Rioters, they're relentless, they mean BUSINESS!

The Rioters FREEZE, they quickly assess the situation, then realise the consequences, time to change their course, time to RUN!

The Soldiers are in pursuit, Rioters scatter anywhere they can, into any street they can find, batons swing wildly.

STREET

Jamie, under the bonnet, Danny behind the wheel, stop, then look up.

DANNY  
Something's changed?

JAMIE  
Noise getting closer.

DANNY  
Start the fucken' thing.

CITY SQUARE

Rioters are caught and bludgeoned, their pursuit continues, there is panic, there is blood, it becomes ugly.

Rioters continue to scatter, split and divide, the Soldiers unwavering, the chase relentless, several OFFICERS instruct and direct their Riot Squad to maintain the pressure.

STREET

DANNY  
Fuck! They're coming this way, what do we do?

JAMIE  
Jesus, I can see them! Try to start it one more time!

DANNY  
Jamie, I'm scared, let's get outa here!

Jamie opens the driver's door.

JAMIE  
Move over.

He jumps in, frantic, tries to start the van, desperate, frustrated.

JAMIE  
Come on, come on, come on!

DANNY  
Let's make a run for it!

Rioters run past as they flee their pursuers, the noise escalates as does the fear.

Jamie and Danny are resigned to their fate, they know, all other options have evaporated.

JAMIE

Too late, this is the safest place,  
now.

DANNY

We need to lay low.

Both Jamie and Danny watch helplessly as Rioters rush past, Soldiers attack with batons, fallen and bloodied bodies lie in the street, cries for "help" - WHAT ARE WE DOING HERE?

Two Soldiers stop in the middle of the street, adjacent to their van, mercilessly striking fallen Rioters with raised arms as their only protection.

THEN

One of the Soldiers turns towards the van, notices the two boys, approaches them, stands by the driver's door, smacks the baton in his free hand.

SUDDENLY

Driver's door is flung open, Jamie unceremoniously dragged out, thrown against the van, hands in the air, he's quickly frisked, second Soldier follows suit with Danny.

SOLDIER #1

Where's the gun?

JAMIE

Don't have a gun.

Two quick punches in the side.

SOLDIER #1

Where's the fucken' gun?

JAMIE

Don't have a fucken' gun!

The two boys are roughly thrown into the back of a waiting security vehicle, together with arrested Rioters, moans and groans are audible.

EXT. OLD PRISON - DAY

The overcast day suited the old, dark, stone built, prison, it looked anything but inviting, certainly depressing, very severe.

INT. OLD PRISON - DAY

The interior didn't fare any better, stone walls and prison bars, poor lighting, dark, inadequate windows.

The single Soldier makes his way down stone stairs carrying two buckets of iced water, places them both between a stern SERGEANT and a sour PRIVATE.

SERGEANT

Private.

The Private picks up a bucket and empties all the contents against a naked and chained Jamie, the cold water a shock.

JAMIE

FUCK!

Jamie is soaking wet and steaming, gasps quick breaths, a second NAKED MAN is chained close to him, fear in his eyes, remains silent.

SERGEANT

One more.

The second bucket is thrown.

JAMIE

JESUS FUCKING CHRIST! What do you want?

SERGEANT

Names, O'Hara.

JAMIE

Names of what?

SERGEANT

Names of who, not what.

JAMIE

I don't know any names.

SERGEANT

Keep that up, O'Hara, your dick will shrivel from cold and fear, ladies will not be impressed.

Jamie mumbles something incoherently under his breath.

SERGEANT

What's he saying, Private?

PRIVATE

Says he doesn't know any names,  
Sir.

SERGEANT

You mean to say, not one of the  
people he was fighting with? No  
single name comes to mind?

JAMIE

I wasn't fighting, I don't know why  
you're keeping me here?

SERGEANT

Hand off it, O'Hara, you were  
caught fair an' square with a smell  
of petrol on you.

JAMIE

I was working on my van, it  
wouldn't start, the engine is  
diesel, not petrol.

The sergeant walks towards Jamie, removes his glove, slaps  
him hard with the back of his hand.

SERGEANT

... This is not a game, sonny boy.  
Petrol, diesel, no difference, you  
had it.

Jamie stares at the Sergeant, chooses his words carefully.

JAMIE

You can't make a bomb with diesel,  
you would have to throw it wrapped  
in a bale of hay.

SERGEANT

Quite the little expert are we?  
... You a pacifist?

JAMIE

I... I am.

The Sergeant addresses his men.

SERGEANT

We have ourselves here a little  
paddy pacifist.

(beat)

He'll be telling me next, he  
doesn't drink.

(beat)  
Should I believe him?

PRIVATE  
(barks)  
No, sarge!

SERGEANT  
He has no names.  
(beat)  
Should I believe him?

PRIVATE  
(barks)  
No, sarge!

The Sergeant pulls out his pistol, rushes towards him, puts the gun in his mouth, grabs Jamie by the hair, his red face a mass of anger.

SERGEANT  
No names is it, I should kill you now, cunt, blow a fucking hole in your head, protecting scum, Green scum, you'll deserve it!

VOICE (O.S.)  
That's enough for the day, you may go now, Sergeant.

The Sergeant doesn't move, gun still in Jamie's mouth, hand still grabs his hair, hate still in his eyes.

VOICE (O.S.)  
Sergeant.

He releases Jamie, holsters his gun, obeys the CAPTAIN.

SERGEANT  
Sorry, Captain, enthusiasm for the job.

CAPTAIN  
Granted, most commendable, but I'll take it from here.

The Sergeant, Private and Soldier all leave at once up the stone stairs.

CAPTAIN  
Don't mind him, O'Hara, he has always excelled in enthusiasm.



JAMIE

I don't know any names, I don't know anything.

CAPTAIN

Of course, not, we're well aware of that.

JAMIE

(disbelief)

You know I wasn't involved? What was all this, then?

CAPTAIN

Formal introduction. We want you to become involved.

JAMIE

What...?

CAPTAIN

We want you to join the I.R.A.

JAMIE

For God's sake, why?

CAPTAIN

You say you have no names, we want you to give us some names.

JAMIE

Do you realise how dangerous that would be? These people kill people.

CAPTAIN

We will pay you handsomely and protect you.

JAMIE

It won't do me any good dead. I won't betray my kind.

(beat)

Besides, why would they want me, I'm useless with a gun?

CAPTAIN

Your medical training.

JAMIE

I won't do it, the risk is too high.

CAPTAIN

Risk? Too high? What happens if  
your name's accidentally leaked to  
the wrong hands.

(beat)

What is your life worth then?

JAMIE

Blackmail?

CAPTAIN

Here's my number. I want an answer  
within twenty four hours.

JAMIE

(challenge)

If I choose not too.

The Captain moves closer to him, takes out his pistol, aims at Naked Man, shoots him in the forehead, blood, and brains splatter across Jamie.

EXT. HOUSE - SYDNEY - AUSTRALIA - DAY

The balcony has a wonderful view of Sydney Harbour, sailing boats on green water, Sydney Harbour Bridge, Circular Quay ferries, Opera House, sky a clear blue and sunshine.

Louise and her AUNTY are seated on deck chairs, a glass of cold refreshment in their hands, embrace the view and warm weather, THIS ISN'T IRELAND.

LOUISE

You are blessed, Aunty, this is a  
different life.

AUNTY

I have no regrets coming to this  
country.

LOUISE

Why did you leave, the sectarian  
violence?

AUNTY

You don't know?

LOUISE

They never talk about you much?

AUNTY

I'm not surprised, that brother of  
mine was always stubborn.

(beat)  
 Child, don't you know why you were  
 sent here?

LOUISE  
 Separate me from Jamie?

Her UNCLE walks in with more drinks.

UNCLE  
 You girls could do with a top up,  
 when you are ready, I'll put some  
 dinner on.

He fills their glasses, relaxed, smiles, before he leaves.

LOUISE  
 Uncle is such a good man.

AUNTY  
 He's a Catholic, we have a mixed  
 marriage, you were flown here to  
 see our misery while in exile.

LOUISE  
 This is exile? Misery? Uncle is  
 Catholic?

AUNTY  
 Sectarian violence and bloodshed  
 does not exist here, Louise, why  
 don't you stay.

LOUISE  
 ... Leave Ireland... and Jamie?

AUNTY  
 A fresh start, there are plenty of  
 young men in this country... Jamie  
 may follow you here... think about  
 it... please.

KNOCK. KNOCK.

UNCLE (O.S.)  
 I'll get that.

LOUISE  
 Of course I'll give it some  
 thought, Aunty, but...

Uncle walks in with AARON (21), tall, blonde and handsome,  
 an easy smile and way about him.

UNCLE

Louise, this is Aaron, his father  
and I are great friends, and he's  
offered to take you to the beach.

Louise is struck by his good looks, tan, in jeans and short  
sleeved shirt, this is NOT Ireland.

AARON

Louise.

LOUISE

Aaron.

AARON

When your Aunty said you were  
pretty, she wasn't joking.

LOUISE

(blush)

That's... that's very kind.

AARON

I've got the car outside, whenever  
you're ready.

LOUISE

You have your own car?

AARON

All blokes have a car, is it  
different in Ireland?

AUNTY

I've prepared a basket for you, a  
towel, and bathers.

EXT. STREET - DAY

Aaron opens the door for Louise, they enter a blue Holden  
Monaro, lowered, with wide tyres and chrome rims, the V8  
rumbles, wave goodbye as they drive off.

Uncle and Aunty wave back until the car disappears.

UNCLE

What do you think?

AUNTY

I think they make a marvellous  
couple.

INT. CAR - DAY

Louise can't believe the size of the car, nor the size of the traffic.

                  LOUISE  
Such a big car.

                  AARON  
Is this big? They don't have big cars in Ireland?

                  LOUISE  
They do, if you're well off, most have a small car, if at all.

EXT, BONDI BEACH - DAY

They arrive at Bondi Beach, wonderful wide expanse of white sand and good surf, Louise is wide-eyed.

                  AARON  
Beautiful, isn't it.

                  LOUISE  
We don't have beaches like this at home. Never seen such blue water, blue sky and bright sunshine.

                  AARON  
          (wide grin)  
They don't call it sunny Australia for nothing.

He parks the car, they're on the beach, blanket on the sand then zinc cream on the nose.

                  LOUISE  
Looks funny?

                  AARON  
To stop your nose burning.

They lie in the sun, the heat feels luxurious on her flesh, he opens the esky, secures two cold drinks.

                  AARON  
Have a drink, sunglasses, then I'll apply the suntan lotion.

She turns onto her front, wary of someone else applying the lotion, but soon relaxes once Aaron begins, then turns onto her back, applies the rest herself.

She looks at him, he catches her, they both smile.

AARON

You have a beautiful smile... a girl is always at her best when she smiles.

Her smile widens.

EXT. VANTAGE POINT - NIGHT

Their car comes to a standstill, lights off, ignition off, they park at a vantage point that overlooks all the bright lights of Sydney.

LOUISE

It's beautiful. I never imagined a city could look so beautiful.

AARON

Your Aunty says you might consider staying.

LOUISE

It's tempting.

AARON

I would like you too.

He slowly leans towards her to kiss Louise, but at the last moment she pulls back.

LOUISE

It might be time we got back.

AARON

(smiles)  
Yes, it might.

EXT. AUNTY'S HOUSE - NIGHT

They arrive at her Aunty's house, switches the car off.

LOUISE

I've had a lovely time.

AARON

It's been great, thank you.

(beat)  
Can I see you again?

She grabs her bag from the back, opens the door to get out, STOPS, looks back at Aaron, leans forward, then kisses him lightly on the lips.

LOUISE  
 (smile)  
 Yes. I'd like that.

She exits the car, the front light is on, waves goodbye as he drives away.

INT. AUNTY'S HOUSE - NIGHT

Her Auntie is seated watching television, looks up, smiles at her niece.

AUNTY  
 A good day?

LOUISE  
 ... A very good day.

EXT. OLD PRISON - DAY

The small gate is opened, Jamie is shoved outside into the street, it's cold, begins to rain, he looks up at the sky, hoists his coat above his head.

INT. PUB - NIGHT

Jamie is in the same pub where the band divided their gig money, but this time he is alone with his pint.

ALISON (O.S.)  
 ... Thought I might find you here.  
 Alone?

JAMIE  
 How's it go... something 'bout  
 drowning my sorrows?

She's in uniform, sits at his table.

ALISON  
 You look awful.

JAMIE  
 I was pulled by the army last  
 night.

ALISON  
 The riots? I didn't think you were  
 involved?

JAMIE  
 I wasn't, the military disagreed,  
 they offered free hospitality in  
 one of their cells.

ALISON  
 Louise called, she asked me to pass  
 on a message.

A small spark returns to him, a gleam in his eye, a smile.

JAMIE  
 Said to tell you she may change her  
 mind about leaving, about a new  
 life in England.

He stares into space for a moment, his smile disappears,  
 pensive.

JAMIE  
 Why is it when you think it can't  
 get any worse, it does.

ALISON  
 I'm so sorry, Jamie.

She stands to leave.

JAMIE  
 Still working nights?

ALISON  
 Penalty rates, need the money.  
 She'll be back, soon.

He forces a smile.

JAMIE  
 Sure she will.

ALISON  
 (beat)  
 Jamie, don't do anything stupid.

EXT. PUB - NIGHT

He leaves the pub, covered guitar hangs on his back, there  
 is rain, does not care anymore, makes his way aimlessly to  
 another destination.

Stops opposite an old building from across the road, still  
 used, but in poor condition with one miserable light - THE  
 PEACE MISSION - AN OASIS IN TROUBLED TIMES.

He is about to cross the street, then freezes, two Soldiers  
 come towards him, he steps back, then walks in the opposite  
 direction, briskly.

THEN



The plain vehicle stops ahead of him, the passenger door opens, the Captain alights, leans against the door, does not say a word, eyes only on Jamie.

The Captain taps his watch, no words are necessary, Jamie knows his twenty four hours have elapsed.

He walks past the vehicle, his fear obvious, but continues on his way.

Jamie does not dare look back, stops at an old, established pub, a CATHOLIC BAR, peers through the window, crowded with patrons.

He looks through the window again, turns, with his back to the building, hesitates, indecisive, can still see the car, the Captain has not moved.

It continues to rain, looks to the Heavens, then decides to enter, sighs, opens the front door.

INT. CATHOLIC PUB - NIGHT

Customers suddenly go quiet, all eyes upon him, then makes his way to an excellent fire, conversation resumes, senses their suspicion.

Jamie looks around the pub, walls lined with the tricolour Irish flags, framed photos of famous Irish rebels, bunting of green, white and yellow along the bar.

The fire has the desired effect, he's warm, partially dry, makes his way to the bar, the BARMAN wary.

He throws money on the bar, the Barman holds a glass to the light as if he hadn't noticed his presence.

JAMIE

Pint of stout and a double.

The Barman continues with the glass up to the light as if he hadn't heard.

JAMIE

I said...

BARMAN

You old enough, son?

Jamie opens his wallet, throws his I.D. on the bar, the Barman inspects it.

BARMAN  
You sure you in the right place?

JAMIE  
What place might that be?

Jamie sits on a lone stool, the Barman expresses concern.

BARMAN  
Wouldn't sit there if I was you,  
son.

JAMIE  
Free country.

BARMAN  
Please yourself.

Jamie places the guitar upright against the bar, wipes away some rain, his pint and double arrive, downs the whiskey in one, grimaces.

DEEP VOICE (O.S.)  
Get off my seat, boy.

Jamie doesn't have a care, doesn't bother to turn around.

JAMIE  
Piss off.

THEN

He's knocked to the floor with a booted foot on his chest, a pistol pointed at his temple - a small BALD MAN and two HEAVIES look at him.

HEAVY #1  
Say the word, boss.

The Bald Man takes his place on the stool, a drink already provided, he has a sip.

BALD MAN  
Who are, you?

JAMIE  
Jamie O'Hara, medical student.

BALD MAN  
Why are you here?

JAMIE  
 It's fuckin' cold, raining and I  
 saw the fire, the whiskey didn't  
 hurt either.

Heavy #1 cocks his pistol.

HEAVY #1  
 Say the word, boss.

The Bald Man downs his drink, stands.

BALD MAN  
 Take him to the farm, maybe we can  
 use this one.

The two Heavies forcibly drag Jamie towards the door, Bald Man throws a bundle of money on the bar.

BALD MAN  
 Damages.

BARMAN  
 What damages?

BALD MAN  
 (smiles)  
 Next time, then.

The Barman nods.

EXT. FARM HOUSE - NIGHT

The black car arrives at a farm house, four people get out, Jamie bound, a hood over his head.

INT. FARM HOUSE - NIGHT

The fire is lit, Jamie seated and bound to a chair, relaxed Bald Man downs his drink, places the shot glass down, takes out his pistol, barrel against a temple, cocks the gun.

BALD MAN  
 Who you working for?

JAMIE  
 Nobody.

BALD MAN  
 Who sent you?

JAMIE  
Nobody sent me.

Slap to the side of the face with the gun hand.

BALD MAN  
You take me for a fool?

JAMIE  
I take you for someone with a gun  
in my face.

BALD MAN  
Haha. I like a sense of humour, you  
might do, boy.

Bald Man puts his gun away, grabs a chair, sits in front of  
Jamie, Heavy #2 sharpens a large knife against a stone.

BALD MAN  
BFS 175, know what that is?

JAMIE  
Not a clue.

BALD MAN  
What about QS 3740.

JAMIE  
Sounds like a code.

BALD MAN  
I'm surprised, thought you would  
know them by heart.

JAMIE  
Why would I do that?

BALD MAN  
Numbers of your little Proddy  
girl's connecting flights back from  
Australia.

JAMIE  
(surprise)  
She's coming back? How would you  
know?

BALD MAN  
Boy, you can't fart in this town  
without me knowing.  
(beat)  
Now, who do you know in the I.R.A?

JAMIE  
 Why would I know anyone in the  
 I.R.A.?

BALD MAN  
 Wrong answer... shall we arrange a  
 reception committee for your girl.

Jamie becomes aggressive, tries to shake free in his chair.

JAMIE  
 You wouldn't dare!

BALD MAN  
 Names, we want names.

JAMIE  
 Names, everybody wants names, Jesus  
 Christ.

BALD MAN  
 U.D.A.

JAMIE  
 What about them?

BALD MAN  
 Who do you know in their ranks?

JAMIE  
 No one.

BALD MAN  
 Paramilitaries?

JAMIE  
 No one.

BALD MAN  
 You would lie and watch your girl  
 die?

JAMIE  
 Please, if you must kill, kill me,  
 but not her, please, I don't know  
 anything, I'm a medical student.

BALD MAN  
 (smile)  
 Sorry you didn't give up your seat  
 in the pub?  
 (to Heavies)  
 Enough, let him go.

Heavy #2 releases the ropes, Jamie massages his sore spots.

JAMIE  
You believe me?

BALD MAN  
Of course, we always knew.

JAMIE  
Not again, then what was all that about? The guns, the threats, and scaring me shitless.

BALD MAN  
Character building.

JAMIE  
Character... fuck you, fuck all of you!

The men have a laugh, offer him a whiskey, downs it, asks for another.

BALD MAN  
Jamie, we have to test you, see if you'd talk, you passed, we'll have you, what do you say?

JAMIE  
What are you talking about?

BALD MAN  
We want you to volunteer, join us.

JAMIE  
... Volunteer? Join? You off your head? Too dangerous, it's not for me, thank's, but it's not for me.

BALD MAN  
We need medical people, simple as that.

(beat)  
Did I mention your wee girl will arrive Saturday night?

(beat)  
Pretty thing, shame if something happened.

JAMIE  
Is this how you recruit all your volunteers, blackmail?

BALD MAN

... Is that what you call it? I thought it was incentive.

(beat)

Here's my number. Want an answer within twelve hours.

EXT. CARPARK - SYDNEY

The car is parked, it's a busy street with both cars and pedestrians, Aaron is flustered.

AARON

What's changed?

LOUISE

It has to be this way.

AARON

This is your home, now.

LOUISE

No, Aaron, but I need to go to my own home.

AARON

When will I see you again?

She kisses her finger, places it against his lips, leaves the car and enters through the glass door entrance.

INT. MASCOT AIRPORT - SYDNEY - DAY

Louise, her Aunty and Uncle are all at the International airport, Qantas terminal, niece and Aunt wipe tears from their eyes.

LOUISE

I hate goodbyes.

AUNTY

So do I. Remember, you are welcome anytime, so is Jamie.

UNCLE

You'll be home soon, Louise, don't forget, tell your Da how miserable we are.

They share a quiet laugh, then embrace, a goodbye kiss.

AUNTY

Call when you arrive home, be safe,  
bon voyage.

They wave their goodbyes, Louise disappears into customs via the departure lounge.

EXT. LANEWAY - DAY

The day is very dark, the sky overcast with thick clouds, the black car has three occupants, two in the front, the other, Jamie, in the rear.

JAMIE

What are we doing here?

He's given a balaclava and a luger pistol by Heavy #1.

JAMIE

What's this, for?

HEAVY #2

Protection.

JAMIE

I'm medical.

HEAVY #1

Need some surgery, today.

Small car arrives, stops, the driver climbs out, sets up a table, places a case on top, he's alone, his Scout watches the street corner, several children approach him.

JAMIE

I'm sorry, I can't, I won't, I know  
that man.

HEAVY #1

What? He's selling drugs to kids.  
He's scum, deserves to die.

They start the car, drive towards Frankie, sudden STOP in front of him, Heavy #2 points a gun from his window.

HEAVY #1

How's business?

Frankie freezes, his look-out disappears around the corner, children scatter.



FRANKIE  
 (terror)  
 Take it all, call it square.

HEAVY #2  
 Boy, do it!

Frankie realises who sits in the rear.

FRANKIE  
 You?

HEAVY #2  
 Do it, you gutless wank, we can't  
 wait all fucken' day.

FRANKIE  
 ... Look, nothing personal, Lou's  
 me cousin... my da...

JAMIE  
 I can't do this.

HEAVY #1  
 Earn your wings.

FRANKIE  
 Wait till Louise hears about this,  
 you dirty little...

Frankie knocks the table and case against the car, makes his  
 getaway into the school grounds, disappears.

HEAVY #1  
 Shit!  
 (to Jamie)  
 You fuck!

HEAVY #2  
 Relax, I went to this school, only  
 one exit, drive round back.

They drive around the block to the school rear exit gate and  
 wait, within moments Frankie bursts through the gate, looks  
 left and right.

BANG BANG

Frankie is shot in the leg and his side, falls, struggles to  
 rise, Heavy #2, out of the car, approaches him, gun in hand,  
 points.

FRANKIE  
 (fear)  
 Please... don't...

HEAVY #2  
 I went to this school, scum.

Two shots in the heart, then one through an eye, Frankie lies motionless, they make their getaway, into the black car, speed down the road.

The car stops some distance away, Jamie is let out, but a warning for him first.

HEAVY #1  
 Next time, you pull that trigger, boy, this isn't Sunday school, no forgiveness in this business. You understand, you live!

They drive off, Jamie is shaken, but alive, he has nowhere to hide, Louise returns on Saturday, NOW WHAT?

VOICE (O.S.)  
 It's a nasty business, but it needs to be done.

YOUNG MAN (20's), glasses and beard, remarkable resemblance to GERRY ADAMS, is across the street, walks towards Jamie.

YOUNG MAN  
 Frankie sold cocaine to minors, deliberate attempt to addict them, ruin their lives.  
 (beat)  
 You study medicine, you know the consequences.

JAMIE  
 He needed to be punished, but not by my hand.

YOUNG MAN  
 You think he would hesitate to shoot you?

Jamie couldn't help notice the hardness in the man's eyes, this supreme conviction that he was on some self-righteous path.

JAMIE  
 Did you shoot anyone?

YOUNG MAN  
I never pulled a trigger.

JAMIE  
Set a bomb?

YOUNG MAN  
No!

JAMIE  
Order a death?

YOUNG MAN  
Never!

JAMIE  
Jean McConville?

YOUNG MAN  
I didn't know.

Jamie becomes more brazen.

JAMIE  
You didn't know? Someone in the  
I.R.A. did, orphaned ten children.

YOUNG MAN  
Yes, someone did. That's what  
happens in war, in every conflict,  
there are casualties.

JAMIE  
Will it ever end?

YOUNG MAN  
Jamie, we all have a part to play  
and play a part we must.

JAMIE  
What's your part, then?

YOUNG MAN  
Self rule for my country, not by  
the British.

JAMIE  
Do you think I will see a united  
Ireland?

For the first time there is a small smile on the Young Man's  
face.

YOUNG MAN  
If you live long enough.

The black car arrives, no more words are spoken, the Young Man enters, closes the door, drive off.

EXT. STREET - CITY - DAY

Danny walks down a busy street, cheerful, hands in pockets, an easy stride, stops outside a pub, looks at the pub sign, looks at his note with an address, smiles, walks in.

INT. PUB - DAY

Spots Jamie alone in a booth, hunched over a pint, decides to sit across from him.

DANNY  
What's with the new pub... Jesus,  
what happened to your face?

JAMIE  
... Ran into a fist with a gun, my  
introduction to volunteering

DANNY  
Military?

JAMIE  
Don't forget the I.R.A.

DANNY  
They're on our side?

JAMIE  
Thought so too.

DANNY  
At least it wasn't the U.D.A

JAMIE  
Ah, I rated a mention there as  
well.

DANNY  
This is serious.

JAMIE  
Very.

DANNY  
See your need for a new address.

JAMIE  
I need a new environment.

DANNY  
You're fucked.

JAMIE  
Just about describes it. What do you suggest I do?

DANNY  
(grin)  
You got the twenty quid you owe me?

JAMIE  
Comedian.

DANNY  
You need to get away, out of this country, I'll help, won't let you face this alone.

JAMIE  
Come with me, start a new life, England, then Australia.

DANNY  
What the fuck would I do in a country full of kangaroos?  
(beat)  
... Jamie, what changed? What's happening? It was supposed to be the band, the girls, drink, Rock 'n' Roll. It was all supposed to be simple... when did it all get complicated?

JAMIE  
... When I fell in love.

DANNY  
I'm never going to fall in love, never leave my home, my country, never want to change.

Jamie looks at his friend, forces a small smile.

JAMIE  
I admire your ambition, admire a man who knows what he wants, that you have choice, can control your destiny.

DANNY

Save the sarcasm, I don't know what I want, but I do know what I don't want.

JAMIE

I must make my own choices.

DANNY

Yes, you must, time is not on your side, Jamie.

JAMIE

(beat)

I have an idea.

DANNY

What?

JAMIE

Another round first.

INT. THE PEACE MISSION - DAY

They both enter, tentative, front door squeaks, people turn to see who came in, they're inside a very old building with very old furniture, it even smells old.

They walk towards a large reception desk, a sign behind the RECEPTIONIST proclaims:

"THE PEACE MISSION - AN OASIS IN TROUBLED TIMES"

DANNY

This, is your idea?

RECEPTIONIST

Next.

They make their way forward.

RECEPTIONIST

Sorry, you need to wait your turn.

She points to a full waiting room

JAMIE

I need your help.

RECEPTIONIST

So does that room full of people, they've waited a very long time.

JAMIE  
I have to insist.

RECEPTIONIST  
Not here you don't.

JAMIE  
You don't understand, they're going to kill me.

RECEPTIONIST  
(composed)  
Who, and why?

JAMIE  
I need to see someone now!

DANNY  
Lady, there is no time to wait a turn.

She studies them a moment, her eyes narrow, sighs, pushes biro and an application form for Jamie to fill, activates her intercom.

RECEPTIONIST  
Can you come to the front, please, two gentlemen insist.

An older man storms out of an office door, it's Howard, the gym master, he appears hostile.

HOWARD  
What's going on here?

He stops in front of the boys, they look familiar.

HOWARD  
Don't I know you?

JAMIE  
Howard? New Year's Eve.

HOWARD  
The band?

DANNY  
Yeah, the band.

HOWARD  
(to Jamie)  
What happened to your face, then? You look different, wouldn't say for the better.

JAMIE  
I'm in trouble.

HOWARD  
Jamie, is it? See all the people in that waiting room, desperate, every single one.

RECEPTIONIST  
I tried to tell them, every case is critical.

JAMIE  
Then I might as well wait outside, would hate to bleed on your clean floor when they decide to kill me.

Howard is indecisive, contemplates.

HOWARD  
You Roman Catholic?

JAMIE  
In name only.

Howards addresses the waiting room.

HOWARD  
Do we have any Roman Catholics here?

No one answers, no wisdom in advertising your faith.

HOWARD  
Come with me.

RECEPTIONIST  
(annoyed)  
But...

They follow until Howard stops and KNOCKS on a door, opens and enters, confronts a priest, FATHER DANIEL.

HOWARD  
Another customer. Catholic.

FATHER DANIEL  
My, we've had a busy week.

HOWARD  
You need to see this lot.



FATHER DANIEL  
Send them in.

HOWARD  
Boys, Father Daniel will see you  
now, he's a good man.

The boys nod, Howard walks away briskly, they enter and take a seat, the priest is occupied with some paperwork, then looks up, studies both boys.

FATHER DANIEL  
Two of you?

JAMIE  
Just me, I'm Jamie, this is Danny,  
he's here to help. I know you from  
church, when I was young.

FATHER DANIEL  
What's your story.

JAMIE  
I need a new identity, need to get  
out of the country.

FATHER DANIEL  
Do you indeed... we're not here to  
accommodate everyone looking for a  
change of scenery.

JAMIE  
Father, I'm a dead man.

FATHER DANIEL  
Who are you running from?

JAMIE  
The I.R.A, the U.D.A. and the  
military.

FATHER DANIEL  
Why you, what makes you so special  
and desirable to attract interest?  
Who did you murder, what is it you  
know?

JAMIE  
Didn't murder anyone, don't know a  
thing, in fact, I couldn't kill my  
target, it created this dilemma.

FATHER DANIEL

Nothing wrong with that, you have a conscience.

JAMIE

The I.R.A. would disagree, being medical saved me once, but I was warned, happen again, next bullet would be in my head.

The priest studies Jamie, twiddles his thumbs, the boys await an answer, the silence palpable.

THEN

FATHER DANIEL

I'm afraid I can't help you, there is no reason you simply can't just go into hiding... we have limited resources, limited time, we can't justify what you ask of us.

JAMIE

But...

FATHER DANIEL

I'm truly sorry, it can be a cruel world we live in, but there are so many cases more deserving.

JAMIE

They threatened to kill my girl when she flies in this Saturday from Australia.

DANNY

She's only seventeen, she doesn't deserve to die, not like this.

The priest is deep in thought, he weighs up the situation, then with a heavy heart.

FATHER DANIEL

Jamie, there is nothing I can do ... for either of you. I'm sorry, you must be you on your way.

INT. HOWARD'S OFFICE - DAY

Both Howard and Father Daniel watch Jamie and Danny walk away through venetian blinds, shoulders slumped.

FATHER DANIEL  
What do you think, genuine?

HOWARD  
Don't know.

FATHER DANIEL  
You buy their story?

HOWARD  
One of the better ones.

FATHER DANIEL  
Let me check it out.

EXT. PARK BENCH - DAY

They are seated, WHERE DOES ONE GO FROM HERE?

DANNY  
Is there a Plan B?

JAMIE  
We're sitting on it.

DANNY  
Should we be sitting on a park  
bench exposed, they'll see you.

JAMIE  
I'll also see them.

DANNY  
Jamie, we can't stay here all day.

JAMIE  
That fucken' priest, no way those  
other people worse off than me.

DANNY  
What do we tell the band?

JAMIE  
You'll need a new singer.

The black car stops, a man in overcoat and hat gets out, he looks at the park bench, Heavy #1 makes his way towards the two boys.

Jamie looks over his shoulder, Heavy #2 ensures there's no escape in that direction.

DANNY

What is it?

JAMIE

This is where life becomes  
interesting.

Heavy #1 stops in front of them, hands in pocket, takes out a cigarette packet, offers one, but the gesture's declined, lights one up for himself.

HEAVY #1

See, Jamie, we find you when we  
want you. Need you to come with us,  
purely medical reasons.

JAMIE

I won't do it.

HEAVY #1

Shall I put a bullet in your  
boyfriend, here, now, will that  
persuade you?

Danny is frozen with fear, he cannot move, he cannot speak.

JAMIE

We're in a public place.

Heavy #1 has a hearty laugh.

HEAVY #1

(steely resolve)

You think it makes a difference,  
you want to test me?

Discards his cigarette, any smile he had has now deserted his face, puts his hand in his coat and about to take out his gun, his voice a threat.

HEAVY #1

You're coming with me, NOW!

VOICE (O.S.)

Put that away!

They all turn to see Father Daniel stand there defiant.

HEAVY #1

Disappear while you can, priest,  
this isn't part of your flock.

The priest strikes his gun arm with a walking stick, Heavy #1 takes out his gun, but knocked out of his hand with the stick.

HEAVY #1

You're a dead man, do you know who I am?

FATHER DANIEL

The same stupid alter boy I taught all those years ago. Tell Bald Man I know his secrets from confession and, may decide to break a vow and reveal them.

HEAVY #1

... No one ever calls him by that name.

FATHER DANIEL

I mention he was short?

Even with all his rage and anger, Heavy #1 will not touch a priest unless instructed too, now turns away, walks briskly towards his car, Heavy #2 also disappears.

Jamie and Danny are both left speechless, they still try to comprehend what just happened.

FATHER DANIEL

Don't just sit there, come with me.

INT. KITCHEN - THE PEACE MISSION - DAY

The two boys and the priest sit in a kitchen, they all have a hot drink in their hands.

FATHER DANIEL

What are you prepared to do?

JAMIE

Anything.

FATHER DANIEL

To have a new identity, you need to erase the old. You will sever all ties with friends and family with an untimely death, it would explain your disappearance.

JAMIE

What kind of untimely death?

FATHER DANIEL

An explosion, blow you to pieces,  
during your attempt laying a land  
mine for the military.

(beat)

The press will be notified, your  
picture in the paper, villain to  
some, hero to others, you're dead  
all the same.

JAMIE

But Louise will think I'm dead?

DANNY

I can meet her at the airport,  
explain.

FATHER DANIEL

She can return to Australia, you  
will find your way there, with a  
new identity.

DANNY

This feels like Romeo and Juliet.

Jamie has a look of alarm.

JAMIE

I'm not too sure about this?

FATHER DANIEL

(smile)

This will have a happier ending, I  
assure you, what do you say?

JAMIE

How soon would we start?

FATHER DANIEL

I'm on the phone the instant you  
leave my office, I need to verify  
your story, after tonight, you no  
longer exist. Do you accept?

EXT. TRANSIT VAN - DAY

Danny is driving, Jamie is in the rear of the van, the  
traffic begins to build.

JAMIE

I can't believe it, in twenty four  
hours I'll appear dead on the news  
in the papers and on the telly.

DANNY

New identity, new life with Louise in sunny Australia, well, well, my friend, how good is all that?

JAMIE

Danny, what time will you make the airport?

DANNY

We've gone over this several times already, I will take the early bus and arrive in plenty of time. Also have extra money for a taxi should anything go wrong, happy?

JAMIE

Happy! Can't wait to see her again and hold her in my arms, then kiss her beautiful lips.

DANNY

(mocks)

Hey, knock it off with that sweet stuff, I'm tryin' to drive, here.

INT. QANTAS JET - DAY

Louise sits comfortably in an aisle seat, the aircraft is full, PASSENGERS in good spirits, she presses the button for assistance.

An attractive female FLIGHT STEWART (20), arrives and all smiles.

FLIGHT STEWART

How can I help you?

LOUISE

How long before we arrive?

EXT. BUS STATION - DAY

Danny, in a queue with other BUS PASSENGERS and about to board the bus, looks at his watch.

DANNY

Six hours, loads of time.

The blue bus destination is BELFAST AIRPORT, he pays his fare to the BUS DRIVER, finds a seat, relaxed with a big smile.

INT. TRANSIT VAN - DAY

Jamie is in the rear of the van, bored and restless, but not prepared to risk being seen.

JAMIE  
Shit, my guitar!

INT. QANTAS JET - DAY

Louise is tired, but relaxed, male Passenger #1 (40), in the seat beside her strikes up a conversation.

PASSENGER #1  
You'll be home soon, girl, it's been a long flight.

LOUISE  
Never been away before, not this far at least.

PASSENGER #1  
You miss your family.

LOUISE  
I miss my Jamie.

PASSENGER #1  
(smile)  
Young love, nice to know it still exists.

LOUISE  
I want to take him back to Sydney with me, Aunty said we're welcome to stay.

PASSENGER #1  
I like stories with happy endings.

INT. BUS - DAY

Danny holds a harmonica in one hand, an instruction page in the other, the bus begins to slow down, he looks up.

DANNY  
What gives?

BUS PASSENGER #1  
Roadblock.

DANNY  
Car accident?



PASSENGER #1

Army.

DANNY

Shit, no.

The Soldiers wave away two cars, but flag this bus to stop, the Bus Driver opens the door, two Soldiers enter, commence a routine search, Passengers are annoyed.

Danny sinks lower in his seat, looks out the window, tries to appear insignificant, but they eventually arrive at his seat.

SOLDIER #1

Excuse me, sir, do you have your identification with you?

He turns to look at Soldier #1, same one that arrested him and Jamie, searches through his pockets, finds his I.D.

Soldier #1 looks at him suspiciously.

SOLDIER #1

Do I know you?

DANNY

Me? Why would you know me?

SOLDIER #1

You look familiar.

DANNY

It's me longish red hair, people often think I look familiar, but I'm not.

Soldier #1 studies the I.D.

SOLDIER #1

Daniel Morrison of Naylor's Row.  
(to Soldier #2)  
Do we know a Daniel Morrison?

Soldier #2 takes the identification, then has a hard look at Danny.

SOLDIER #1

What do you think?

SOLDIER #2

That red hair? Didn't we pick you up with that O'Hara scum, the one that blew himself up?

SOLDIER #1  
I remember, Jamie O'Hara, I.R.A.  
bomber, it's in all the papers.

SOLDIER #2  
He was planting a bomb outside our  
garrison.

DANNY  
Not me.

SOLDIER #2  
Get off the bus.

DANNY  
You got the wrong person.

SOLDIER #1  
Then you have nothing to worry  
about, get off, NOW!

DANNY  
You don't understand, I have to be  
at the airport.

Soldier #1 removes his rifle from his shoulder, stares  
intently at Danny.

SOLDIER #1  
Don't make me ask you again.

INT. TRANSIT VAN - TWILIGHT

Jamie notices it's becoming darker, the sun's rays are  
beginning to diminish, he looks at his watch.

JAMIE  
Less than four hours, it feels like  
ages, Danny must be bored shitless.

INT. ARMY TENT - NIGHT

The Sergeant saunters in, picks up the file, walks towards  
Danny, handcuffed, seated, hands behind a chair.

SERGEANT  
What can you tell us about Jamie  
O'Hara?

DANNY  
He's dead.

The Private approaches, strikes Danny in the ribs with the  
butt of his rifle.

DANNY

Ahhh!

SERGEANT

Don't get smart with me, Danny boy.

DANNY

Only know what I read in papers,  
had no idea he was in the I.R.A.

SERGEANT

We're not stupid? We want names, he  
was your friend.

DANNY

He said nothing about bombs?

SERGEANT

Nothing?

DANNY

Nothing!

SUDDENLY

The Sergeant grabs Danny by the throat, solid grip, his eyes  
cruel.

DANNY

(duress)

... You're choking me.

SERGEANT

It wasn't meant to tickle.

Shoves him back into the chair with force, releases his  
grasp, gasps for breath.

Sergeant removes his baton and with force strikes Danny  
across the top of his thighs.

DANNY

Aaaah!

SERGEANT

That hurt?

DANNY

Shit, yeah!

Strikes him again.

SERGEANT  
How about that?

DANNY  
Aaah, what do you fuckin' think!

Strikes him a third time.

DANNY  
YOU SADISTIC FUCKIN' BASTARD!

SERGEANT  
That's better, I like a man that shows a little emotion, Morrison, learn to express yourself.

He puts the baton, away, speaks in a more leisurely manner.

SERGEANT  
Now, enough of the pleasantries, do I have your attention?

DANNY  
(softly)  
Mumbles.

SERGEANT  
... Was that a yes?

DANNY  
Y... yes.

SERGEANT  
Good, now listen, I have a proposition for you.

Silence.

SERGEANT  
... You listening, Morrison?

DANNY  
Y... yes.

SERGEANT  
Twenty four hours, names, all his contacts, we know you know, bring that information to me, pronto.  
(beat)  
This time tomorrow... if you don't show, you better hide or leave the fucking country. Danny boy!  
(beat)

(MORE)

SERGEANT (cont'd)  
Get out of my sight.

EXT. BELFAST INTERNATIONAL AIRPORT - NIGHT

The Qantas flight is about to touch down on Irish soil, it succeeds, begins to slowdown and taxi towards the terminal.

EXT. ARMY TENT - NIGHT

Danny is released, escorted to the street, he struggles to walk properly, a slow, but measured shuffle, tears well in his eyes, wipes them with the back of his hand.

The two SENTRIES display complete indifference.

DANNY  
Where do I find a taxi?

SENTRY #1  
Taxi?

DANNY  
Taxi.

SENTRY #2  
Paddy, not for another mile down  
the road, I suggest you start  
walking.

Danny commences his slow, painful shuffle, both Sentries can only manage to laugh.

SENTRY #1  
On your way, then!

SENTRY #2  
Off you go!

He looks at his watch.

DANNY  
Shit!

He finally arrives at a busy street, waits by the curb, can barely stand, a taxi stops, the TAXI DRIVER winds down the window.

TAXI DRIVER  
Reckon you need a taxi, matey!

INT. TAXI - NIGHT

The taxi drives off, Danny is relieved, they're finally on their way.

TAXI DRIVER

Where to?

DANNY

Airport, Belfast International,  
fast as you can make it.

INT. TRANSIT VAN - NIGHT

The rear door opens, Father Daniel is there to greet Jamie.

FATHER DANIEL

Not long now, Jamie, it's dark and everybody has gone home, it's safe to come inside, cups of tea, a hot meal, be most welcome I expect.

INT. BELFAST INTERNATIONAL AIRPORT - NIGHT

Louise has passed customs, she's on the main concourse, crowded with People, looks around for a familiar face.

PASSENGER #1

No one here yet?

LOUISE

We flew in early, my sister should show, soon.

PASSENGER #1

Good luck.

LOUISE

Thank you.

VOICE (O.S.)

Louise? Is that really you?

Louise turns, surprised to see Wanda, the two girls are elated, throw their arms around each other.

LOUISE

Wanda, what are you doing here?

WANDA

Off to cousin Ann's wedding in Manchester.

LOUISE  
I've missed you.

WANDA  
Bull dust, all that surf an' sun,  
those bronzed Aussies, when would  
you have had the time.

LOUISE  
I'm so glad to be home.

WANDA  
I suppose you're back for the  
funeral?

LOUISE  
(concern)  
... What funeral?

INT. TAXI - NIGHT

The Taxi Driver studies Danny in the mirror, he lies back,  
eyes shut.

TAXI DRIVER  
You alright?

DANNY  
No, no I'm not alright, keep  
driving.

TAXI DRIVER  
Can I help?

DANNY  
If you can go faster.

TAXI DRIVER  
... Not long, now.

INT. KITCHEN - THE PEACE MISSION - NIGHT

Jamie is seated in an old kitchen, enjoys a hot meal and cup  
of tea, stares at a phone, Father Daniel notices.

FATHER DANIEL  
Relax.

JAMIE  
I'll relax when Danny makes the  
call.

INT. BELFAST INTERNATIONAL AIRPORT - NIGHT

For a moment, time has frozen for Louise, her eyes tell the story, look of disbelief.

LOUISE  
... Jamie?

WANDA  
I'm so sorry, Louise.

LOUISE  
He would be the last person to join  
the I.R.A.

WANDA  
The funeral is tomorrow.

LOUISE  
Where is he tonight? I must see  
him.

WANDA  
Louise, he was blown to pieces.

LOUISE  
I don't care, where's the casket.

WANDA  
There's still time, the viewing  
doesn't finish till late, place  
near the Peace Mission.

LOUISE  
I'm carrying his... our child.

Wanda puts her hands to her mouth, this is tragic news.

WANDA  
I'm so, so sorry, wish I wasn't the  
one to tell.

Louise begins to hurry away, tears begin to form and fall.

WANDA  
Louise, LOUISE, your luggage?

Louise doesn't hear, she must be with Jamie.

TAXI STAND

Danny pays the fare, doesn't wait for change, rushes into  
the airport through one entrance, the MOMENT Louise exits  
through another, into the SAME taxi.

INT. BELFAST INTERNATIONAL AIRPORT - NIGHT



## CONCOURSE

Danny rushes towards the Qantas desk, ATTENDANT.

ATTENDANT  
It's already landed, sir.

Panic and anxiety are heightened, he searches everywhere, but she's not to be seen.

VOICE (O.S.)  
Danny?

He turns, a hint of hope, it's Louise's sister, Alison.

ALISON  
Danny, have you seen Louise?

DANNY  
I've come to find her, tell her about Jamie.

ALISON  
Good God, you don't suppose she knows?

DANNY  
How could she, she only just arrived.

ALISON  
What shall we do? I'll try the Public Address system, she may still be in the building.

DANNY  
(dread)  
I need to make a phone call.

## INT. KITCHEN - THE PEACE MISSION - NIGHT

Jamie has finished his meal, still at the kitchen table, tired, eyes closed, has his head in his hands, the phone RINGS.

They all stare at the phone, Father Daniel rises, answers it.

FATHER DANIEL  
Hello.

## EXT. FUNERAL PARLOUR - NIGHT

It's raining, the taxi arrives at a modest funeral parlour, Louise exits, makes her way to the front door.

She hesitates, unsure she can do this, finds her courage, enters, a lone casket in the middle of the room.

INT. FUNERAL PARLOUR - NIGHT

Louise walks towards the casket, stops, then places her hand on top of the lid, the tears flow freely, a PARLOUR MAN enters.

PARLOUR MAN  
You alright, Miss?

She nods her head.

PARLOUR MAN  
Meant to close, but I'll wait till  
you're done.

She nods her head again, unable to speak, caresses the lid.

INT. THE PEACE MISSION - NIGHT

They're in another room, a sombre mood prevails.

JAMIE  
She knows.

FATHER DANIEL  
You don't know that.

JAMIE  
She didn't wait for her sister at  
the airport, she knows.

FATHER DANIEL  
Where would she go?

EXT. FUNERAL PARLOUR - NIGHT

Louise leaves the funeral parlour, closes the door behind her, it still rains, the taxi is still waiting, she takes out the gold crucifix, looks at it, holds it tight.

EXT. CATHOLIC PRIMARY SCHOOL - NIGHT

The taxi comes to a stop in close proximity to the Catholic Primary school, Louise disembarks.

She notices a man in a raincoat and hood, another man on a street corner, a small, discreet table set up, saw several teenagers come and go, she approaches.

LOUISE  
Frankie, for once I'm glad you do  
what you do.

He looks up, but it's Frankie's friend, Johnny.

JOHNNY  
It's me, Louise, Johnny, Frankie's  
dead, the fuck you'r doin' in this  
rain?

LOUISE  
Dead too?

JOHNNY  
Thought you was 'n Australia?

LOUISE  
How much for the lot?

JOHNNY  
How much you got?

Louise opens her bag, finds her purse, takes out some notes,  
hands them to Johnny, takes it with relish.

JOHNNY  
You saved a slow night.

She offers an open bag for him to place her purchase.

LOUISE  
The lot.

JOHNNY  
It won't buy the lot, but I'll be  
generous, where's the party?

She turns to walk away.

JOHNNY  
Louise, wait, you'r soaked to the  
bone, you'll catch a death.

LOUISE  
It's only light rain.

JOHNNY  
Yeah, but you've been in it too  
long.

Johnny whistles to his Scout, mimes a drinking-a-bottle  
action, Scout grabs an item from his parked car, rushes  
towards them, places a bottle of vodka in Johnny's hand.

JOHNNY  
 (to Louise)  
 Take this, it'll keep you warm till  
 you'r dry.

She accepts the offer, opens it, has a good mouthful.

JOHNNY  
 Better?

LOUISE  
 Much. Thanks.

She turns again and begins to walk away.

INT. BELFAST INTERNATIONAL AIRPORT - NIGHT

Danny hangs up the phone, long faced, despondent, makes his way back to the concourse, notices a distressed Wanda.

DANNY  
 Wanda?

She looks up, tears in her eyes, recognition, rushes Danny, throws her arms around him, tears flow more freely.

WANDA  
 Oooh, Danny, what have I done? I  
 told her, I told her, I told her,  
 why did it have to be me?

DANNY  
 (comfort)  
 It's okay, do you know where she is  
 now?

WANDA  
 To see the casket, but they would  
 be closed soon.

DANNY  
 Let me buy a drink, we could both  
 use, one.

EXT. STREET - NIGHT

The taxi stops, Louise disembarks, pays the fare, starts to walk away, not too steady on her feet, even though there is rain, the Taxi Driver winds down his window.

TAXI DRIVER  
 You okay, girl, this is not a good  
 neighbourhood.

(beat)  
 Girl?

She pays no attention, he winds the window up, drives away, she appears to walk the street aimlessly.

The light rain is relentless, completely soaked, she takes another drug, then another drink of her vodka.

She eventually arrives at the gym where she first met Jamie not that long ago, a worn poster of the New Year's Eve with Friday's Child concert still on a wall.

Tired, exhausted, emotionally spent, she leans against the wall, slowly slides into a sit position, then another drug, another drink.

LOUISE

This is where I met Jamie, little baby, so, so sorry it has come to this.

For the final time, another drug, another drink, she's in a stupor, collapses comatose, her face in a puddle of water, she is motionless, makes no attempt to avoid drowning.

INT. ROOM - THE PEACE MISSION - DAY

Jamie has made a decision, he puts on a long coat, cap and scarf around his neck and mouth, makes his own way outside without being seen.

EXT. STREET - DAY

Jamie, head down, walks briskly along a crowded street, he sees both Policemen and Soldiers, confident he will not be recognised.

The rain has ceased, but it's cold, he walks with a purpose and knows where he has to go.

EXT. LOUISE'S HOUSE - DAY

He finally stops in front of Louise's house, contemplates his action, hesitates before he makes a move to reveal he is still alive, then KNOCKS on her door.

Nothing, he knocks again, waits impatiently, fidgets with anxiety.

THEN, the door opens slowly, Alison reacts in shock to see him at her door, she has been crying, sleep deprived.

ALISON  
 Jamie? I thought you were...

JAMIE  
 I have to see her, I have to see  
 Louise, Alison.

ALISON  
 Jamie...

JAMIE  
 Please, the pain, I can't stand it.

ALISON  
 (tears)  
 She passed away last night, she is  
 lost to us.

FATHER (O.S.)  
 Alison, who's at the door?

ALISON  
 (urgency)  
 Jamie, you must leave, he'll kill  
 you if he knows you're here, he's  
 grievin' badly, we're in shock.

Jamie steps back, he's also in shock.

JAMIE  
 No, no, no, this can't be, this  
 can't be happening, not Louise, not  
 my Louise.

LOUISE  
 You'll find her at the Rose Street  
 Chapel... Jamie, I...

She can't say anymore, her voice breaks, closes the door,  
 Jamie has become a statue, he can't move.

INT. ROSE STREET CHAPEL - DAY

Jamie slowly removes his cap and scarf, enters tentatively,  
 he sees her open casket, tears flow, moves closer, Louise  
 appears to be asleep.

He softly caresses her face and hair, places his cheek next  
 to hers, looks into her closed eyes, a gentle kiss for each  
 one, then her lips.

He notices the gold crucifix in her hand, slowly caresses it  
 between his thumb and finger.

JAMIE

... It was meant to protect me,  
you, keep us together.

(beat)

Where are you, God, if you exist?  
Where is the justice? Where's the  
sense of it all?

Regains some composure, stands back, cap and scarf back in place, a HARD look in his eyes, the tears stop, then walks out.

INT. CATHOLIC PUB - DAY

Jamie bursts through the front door, stands there, sudden silence from the crowded pub, even with his cap and scarf, all know who he is.

Bald Man and his two Heavies rest at the bar with a round, he on his stool, the other two stand, the henchmen turn to see what provoked the silence.

No one speaks, Jamie strides to the bar, then stands next to Bald Man, eyes only on the Barman.

JAMIE

I want my guitar.

The Barman is frozen on the spot, looks at Bald Man, who approves with a slight nod.

Barman disappears into the back, returns with the guitar, hands it to Jamie.

He takes the guitar, then steely eye contact with Bald Man, no words are spoken, Jamie looks around the room, makes his way out, Heavy #1 attempts to follow, Bald Man bars him.

EXT. STREET - DAY

Jamie stands outside the Catholic pub, calm, looks around, then up and down the street, the rain has stopped, the sun tries to break through.

He raises his eyes up to the Heavens, then, a forced smile, he makes a decision.

JAMIE

How can I leave now, Louise, how  
can I leave when you and this soil  
will soon become one.

He starts to walk, guitar over the shoulder, it's a brand new day.

## EXT. ARMY CHECKPOINT - TWILIGHT

Two Soldiers are stationed at their checkpoint, a slow day, both bored with their guard duty, soft haze appears as the light begins to diminish - Soldier #4 a female.

SOLDIER #3  
How long in the province?

SOLDIER #4  
My first tour of duty.

SOLDIER #3  
Frightened?

SOLDIER #4  
Not yet, it's been quiet.

SOLDIER #3  
Don't trust these Irish bastards,  
be on your game at all times.

SOLDIER #4  
Kill anyone?

SOLDIER #3  
(grin)  
Course, an' enjoyed it too, they  
tried to kill me... but I got 'm  
first.

## SUDDENLY

SOLDIER #4  
What's that?

SOLDIER #3  
What?

Both Soldiers are alert, on their guard, guns in hand, Jamie in the distance walks towards them.

SOLDIER #4  
What's that on his back?

SOLDIER #3  
Can't tell from here.

SOLDIER #4  
Look suspicious?



SOLDIER #3

Dunno, difficult to see in this light, I don't like the look of this.

SOLDIER #4

What do we do?

SOLDIER #3

Shine a spotlight.

Jamie is struck by the spotlight, stops, shields his eyes, but not alarmed.

JAMIE

Spotlight, is it? Want me to perform?

SOLDIER #4

What did he say?

SOLDIER #3

Sounded like abuse, be ready for any surprises.

Both Soldiers remove the safety catch on their rifles, both wary of any surprises.

JAMIE

... Tell me, Soldier boys, did you ever kill, the one thing you loved in life?

SOLDIER #3

Now what's he saying?

SOLDIER #4

Something about kill and life.

SOLDIER #3

He's making me nervous, he alone?

SOLDIER #4

Can't tell.

JAMIE

You haven't? You don't know what I'm talking about?

(beat)

Let me play it for you.

Jamie begins to move forward, nonchalant, reaches for his guitar.

SOLDIER #4  
What's he doing?

SOLDIER #3  
Fuck! He's armed!

SOLDIER #4  
Now what?

Both Soldiers open FIRE, bullets shatter both Jamie and his guitar, flies backwards and lands on his back, the shooting stops.

His body broken, blood from his mouth, he looks skyward, to the Heavens, manages a small smile, a sense of peace begins to caress him, then he lies motionless.

The two Soldiers ease their way slowly towards Jamie, wary, Soldier #4 squats and picks up a piece of the guitar, looks towards Soldier #3.

SOLDIER #4  
It was only a guitar, a fucking guitar.

INT. KITCHEN - THE PEACE MISSION - DAY

Danny walks into the room, Father Daniel is seated, a shot of whiskey in his hand.

FATHER DANIEL  
I heard it on the radio. Jamie, Louise, tragic... poor girl was pregnant.

DANNY  
I used to have religious beliefs, I used to believe in a Heaven, in a God above, church would provide the answers... I was a fool, it's all bullshit.

FATHER DANIEL  
Danny, the church can provide you comfort, we never promised anyone answers to their prayers, only God can do that.

DANNY  
Comfort? I can find comfort in the bottle, in fact, many do... you do not offer anyone, anything.

(beat)

(MORE)

DANNY (cont'd)

It's all a facade, you peddle some belief system to ease man's guilty conscience, I see it now, it's all fake.

FATHER DANIEL

You're upset, you've endured great loss, someone you call brother and a friend.

DANNY

Why didn't he go when he had that opportunity.

FATHER DANIEL

Yes, such a pity, we have his new identity ready, all a waste.

DANNY

He knew?

FATHER DANIEL

Of course.

DANNY

... I'll take it.

FATHER DANIEL

What's that?

DANNY

I'll take it.

FATHER DANIEL

You'll take the new identity?

DANNY

Yes.

FATHER DANIEL

You might not like Australia.

DANNY

You think I like it here?

FATHER DANIEL

Danny...

DANNY

Can't stay here any longer Father, need to get away from this place.

FATHER DANIEL

Think about this, consequences you face, there's no coming back.

DANNY

Back? Here? Where it's only Orange or Green, the idiots, fools. Jamie was right, there's only one colour and the colour of blood is red. We should be one.

Father Daniel doesn't know what else to say, slowly rises, approaches Danny, embraces him tightly, Danny follows suit and does the same, this is FAREWELL.

(END FLASHBACK SEQUENCE)

INT./EXT. TRAIN - SYDNEY - DAY

The double-decker train comes to a halt, the Old Man and Old Woman make their way onto the platform, look at each other, smile, hold hands, then into a busy street.

EXT./INT. STREET - CHURCH - DAY

They stop outside a small, quaint, Irish church, make their way inside, the small congregation is seated, a priest with his back turned.

Both the Old Man and Old Woman approach the elderly priest, he turns and has an easy smile for them, kiss on each cheek for her.

FATHER DANIEL

Danny, Wanda, so pleased you could come.

WANDA

Good to see you, Father Daniel.

DANNY

It's for Jamie and Louise.

FATHER DANIEL

I know, be seated, we'll say a little prayer.

Danny can't resist a smile of his own.

DANNY

... Maybe I'll sing it for you.

The three share the private joke with a private laugh, it's a good day.

The sky is blue, no hint of a cloud, the sun is shining, it is all as it should be.

FADE OUT: