

SLEEPING WARRIOR

by
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FADE IN:

EXT. COUNTRYSIDE - DAY

A peaceful blue sky.

An eagle soars majestically.

Dropping down, the sky becomes tainted with smoke. Only a wisp at first, then darker.

A distant EXPLOSION. Then another, but this time closer and louder and then BANG.

Dirt, mud and noise everywhere.

SCREAMS.

In all this madness stands battle-scarred SAMMY LOGAN (16), arms spread out in a crucifixion style.

He's looks towards the sky and smiles.

As he lowers his head to face forwards, his smile transforms into a hardened stare. Those eyes have seen too much.

Sammy falls forwards.

CUT TO:

EXT. ARRAN MOORLAND - DAY

Sammy falls into the mud. He coughs, stands up and wipes the mud from his face. This is Sammy in civilian clothes and looking many years younger.

Titles: **"ISLE OF ARRAN, SCOTLAND, 1916 - Three months earlier"**

Horse's legs -- galloping.

Sammy's legs -- running.

He's being chased across the hills by the MINISTER (50s), on horseback.

MINISTER

I swear I'll get you Sammy Logan
and beat the living shit out of
you.

Sammy laughs while ducking and weaving through the gorse and the trees.

MINISTER

If you ever come near my daughter again, I'll kill you, I'll kill you with my own hands. You're Satan himself, you selfish little bastard.

Sammy sidesteps into a rock crevice, it's enough to hide himself as the minister gallops by.

MINISTER

God help me....

The Minister heads off into the distance. Sammy comes out of hiding and has a chuckle to himself.

MINISTER

...you've tried my patience long enough.

Sammy shakes his head in disbelief, smiles, then heads off in the opposite direction.

Sammy catches sight of an eagle flying against the blue sky, it brings an even bigger smile to his face.

EXT. SAMMY'S COTTAGE - DAY

The minister rides towards Sammy's cottage, a small run down croft.

Outside, on the porch, is Sammy's father, EWAN (38), in a chair. A blanket covers his legs. A set of wooden stairs leads up to the porch.

MINISTER

Can you not control your son?

The minister dismounts.

MINISTER

He has been pestering my daughter, again. I know....I know Mister Logan that you are incapacitated but that is no excuse to let that little bastard run wild. Ever since you went away...

Ewan uncovers the stumps that were once his legs.

MINISTER

Aye, well, I appreciate you've done your bit in France, but that boy needs some control.

EWAN

Your daughter is a whore.

MINISTER

What did you say?

EWAN

You heard me.

The Minister is angry. He re-mounts his horse and is about to ride away, but turns.

MINISTER

Don't judge all women by your own wife, Mister Logan.

(To Horse)

Ride.

The minister rides off, spurring his horse.

EXT. THE BIG HOUSE - STABLES - DAY

This is a house fit for the lord of the island.

To the side of the house are the stables where the GROOMS are examining and exercising the horses.

FIONA, in her thirties, is a striking woman. She is checking the hoof of a horse. She lowers its leg, slaps its behind and the groom walks the horse on.

Sammy sits on the hill above the stables watching the woman work.

The groom returns with the horse. He nods to Fiona alerting her to Sammy.

FIONA

Every day.

GROOM

Do you want me to talk to him?

FIONA

It's me he wants to talk to.

(referring to the horse)

Take her in.

The groom walks on with the horse.

Fiona stares at Sammy. He doesn't move.

INT. SAMMY'S COTTAGE - DUSK

Sammy is plucking a chicken while Ewan sits by the fire smoking a pipe and cleaning a pistol.

Sammy's dog lies at the fire.

SAMMY

Why should we go?

EWAN

This is Galbraith's house. We live here because he allows it. If he says we attend a Ball at the big house, then that is what we do. Anyhow, he's off to France in the morning.

SAMMY

She'll be there.

Sammy and Ewan exchange a look, then Ewan returns to cleaning the pistol.

EXT. THE BIG HOUSE - EVENING

Tonight the house is dressed to kill. Flares light the gravel path that leads to the main door. Carriages deliver the RICH, legs deliver the POOR and all are welcome.

A PIPER plays on the roof.

Some way off, Sammy pushes Ewan in his wheelchair over a bumpy path. Neither is comfortable with their roles.

EXT./INT. THE BIG HOUSE - GARDEN DOORS - EVENING

In through the back garden, which is decorated with lanterns, and continue through the open back doors to a room full of PEOPLE chatting and drinking.

A LARGE GROUP, in Highland dress, are enthusiastically dancing to Scottish music.

Sammy and Ewan enter from the opposite side of the room.

EWAN

Stop.

Ewan repositions a blanket to completely cover his leg stumps.

He nods to Sammy to continue.

Fiona stands talking to a collection of SOLDIERS, including GALBRAITH (29). Spotting Sammy and Ewan, Galbraith excuses himself from the group and wanders over.

GALBRAITH

Logan.

EWAN

Lord Galbraith.

GALBRAITH

You've a fine son there. How old are you now, Samuel?

SAMMY

Sixteen.

GALBRAITH

I take you will be following us over to France when the time comes? Do your brave father proud.

EWAN

He's fine where he is. Only fools are needed in France.

GALBRAITH

As you say. If you'll excuse me gentlemen, I have people to thank.

Galbraith moves off to where the band are playing. He signals them to stop.

A hush descends over the room. During the speech Fiona watches Sammy.

GALBRAITH

My lords, ladies and gentlemen...and friends. I want to thank you all for being here tonight on the eve of my departure for France. I know that I shall miss my home but I take comfort in the knowledge that it is being well cared for in my absence. I look forward to seeing you all again on my return. A toast to The King. "The King".

ALL

The King.

GALBRAITH

Please enjoy the rest of the evening.

Galbraith signals the band to start up. The party continues.

MONTAGE OF SCENES FROM A HIGHLAND PARTY.

LATER

The band plays in the background while Sammy and the other guests are eating; Ewan does not.

EWAN

When you're finished, I think we should go.

SAMMY

It's still early.

A look from Ewan.

Sammy does not see the point in arguing. He lays down his plate and wipes his hands on the table cloth.

EWAN

We should say goodbye to the Laird.

The father calls over the main male SERVANT, Ewan may be a crofter but he's still higher up the social ladder than a servant.

SERVANT

Mister Logan.

EWAN

His lordship, where is he?

SERVANT

In the Dining Room. Mistress Logan instructed me that if you were leaving you were to find them there.

The servant moves back and watches as Sammy and Ewan leave. He has a small smile to himself, then moves off.

INT. THE BIG HOUSE - CORRIDOR - EVENING

Sammy pushes Ewan's chair to a set of doors, he knocks but there is no response.

Sammy opens the double doors and finds Galbraith with his trousers around his ankles. He is royally screwing Fiona on the dining room table.

Galbraith is unaware of their presence, but Fiona, in the midst of ecstasy, turns her head.

She knows they are watching. She wants them to watch. She sucks her fingers while closing her eyes.

CUT TO:

EXT. WOODLAND PATH - NIGHT

In the distance are the lights of the big house. In painful silence, Sammy pushes Ewan over a very bumpy path.

EXT. SAMMY'S HOUSE - NIGHT

Sammy stops the wheelchair at the bottom of the stairs. His DOG tied to a post, begins to bark.

SAMMY

Quiet.

Sammy lifts Ewan out of the wheel chair and carries him up the stairs. All the time the dog is getting more excited.

Sammy planks Ewan down on the porch chair then lifts the empty wheelchair up.

The tension in the air is almost explosive.

He, once again, lifts Ewan into the wheelchair and pushes him through the front door.

INT. SAMMY'S COTTAGE - NIGHT

Pushing Ewan's chair over to the fire side, nothing is said. Sammy stares at the flames.

The fire CRACKLES.

Sammy places his face close to Ewan's.

SAMMY

You are weak and pathetic.

Sammy storms off to the kitchen.

CUT TO:

KITCHEN

Sammy opens several drawers looking for gun cartridges which he pockets.

CUT TO:

FIRESIDE

Ewan leans over and takes his pistol from a box. He hides it underneath himself.

Sammy enters and opens the box looking for the pistol. Failing to find it, he makes do with the shotgun from the wall.

Sammy's dog is almost uncontrollable as he thinks they are going hunting.

EWAN

Promise you won't go to that house tonight. Sammy, promise me.

Sammy is in another world. Ewan moves his wheelchair over to Sammy and grabs his arm. The dog gets excited.

EWAN

Please.

Sammy pulls his arm away and is about to leave.

EWAN

Son.

Sammy stops.

EWAN

I love you.

SAMMY

Don't.

Sammy and the dog exit.

FATHER

Sammy.

EXT. SAMMY'S COTTAGE - NIGHT

Sammy walks away from the house loading the gun.

EWAN (O.S.)

Sammy.....Sammy.....Sammy.

A PISTOL SHOT from the house.

Sammy stops in his tracks before running back to the house.

FADE TO BLACK.

MINISTER (O.S.)
 And in the midst of life , so we
 are in death.

FADE IN:

EXT. CHURCHYARD - DAY

There are few MOURNERS at the funeral, mostly women and old men.

An INJURED SOLDIER stands alone.

MINSTER (O.C.)
 In sure and certain hope of the
 resurrection to eternal life
 through our Lord Jesus Christ, we
 commend to Almighty God our
 brother Ewan Alistair Logan; and
 we commit his body to the ground;
 earth to earth; ashes to ashes,
 dust to dust. The Lord bless him
 and keep him, the Lord make his
 face to shine upon him and be
 gracious unto him and give him
 peace. Amen.

Sammy stands firm and if he's breaking up, he isn't letting it show.

The minister is our friend from earlier.

EXT. CHURCHYARD - LATER

The funeral over, Sammy stares at the grave. The minister places his hand on Sammy's shoulder.

MINISTER
 Samuel. I know we have had
 our.....I just want to
 say how very sorry I am.

The minister gives him a patronising pat.

Sammy doesn't react. The minister changes his tone very quickly; he's almost smiling.

MINISTER
 That large wreath was very
 generously provided by Lord
 Galbraith who, incidentally, is
 on his way to France.

Now Sammy reacts. He lifts the wreath and stuffs it in the minister's arms.

SAMMY
Take your wreath and your god and
fuck off.

Sammy storms off.

INT. SAMMY'S COTTAGE - DAY

Sammy still angry, enters the room. There, in the middle, is his father's empty wheelchair.

The pistol sits on top of the fire place. Sammy goes next door for bullets and exits after lifting the pistol.

EXT. SAMMY'S COTTAGE - DAY

Sammy exits the house placing bullets in the pistol. The dog, tied to a post, becomes agitated.

EXT. BIG HOUSE - PATH - DAY

Like some wild west hero, Sammy and the pistol walk the path to a showdown.

A GARDENER drops his rake and runs towards the house.

Sammy stops outside the main door.

SAMMY
Where is she?

A SERVANT prompted by the gardener looks out from behind a curtain.

Sammy fires his pistol straight up.

BANG.

SAMMY
Where are you?

Fiona, Sammy's mother, looks at him through the window. Her face is cold.

SAMMY
I buried my father today.

Sammy in full view of his mother, walks towards the stables.

EXT. THE BIG HOUSE - STABLES - DAY

Sammy enters the stables and returns with the horse that has the distinctive mark on its forehead; his mother's favourite.

One of the more BURLY SERVANTS approaches. Sammy fires the pistol over the servant's head making him stop in his tracks.

In the distance, coming out from the main door, is Fiona. She walks towards the stables. Not running, just walking, as if to prove a point.

Very dramatically, Sammy points the pistol at the horse's fore head and pulls the trigger. All the time watching his mother's reaction.

She screams, actually screams, and falls to her knees. MORE SERVANTS run towards the stables. An OLDER (and better dressed) SERVANT gives instructions to a YOUNGER one, as if to say fetch help.

Sammy enters the stables again.

INT. THE BIG HOUSE - STABLES - CONTINUOUS

He grabs a lantern and lights it, using this to set the straw on fire.

The horses react badly as the stables catch alight. Sammy sets them free.

EXT. THE BIG HOUSE - STABLES - CONTINUOUS

He makes his escape via the rear of the stables and around the path used earlier to steal the chicken.

Turning, he sees the whole stables ablaze and the servants passing buckets of water in a line. Fiona kneels by the dead animal.

One agitated horse has been recaptured.

EXT. SAMMY'S COTTAGE - DAY

Sammy leaves the house carrying a small bag. He gives his dog a hug, sets him free then starts to run.

EXT. MAIN PIER - DAY.

Sammy , chased by his dog, flies down towards the pier.

A STEAMER HORN sounds as it leaves. It is now several feet from the edge of the pier.

Sammy ties his bag to his belt and without hesitating jumps the several feet to the steamer.

He makes it, but only just, and ends up hanging on to the edge. Sammy swings to get a better hold.

He's always alive in these situations.

EXT. STEAMER - CONTINUOUS

Sammy is slipping.

CON (O.S.)
Give me your hand.

Sammy looks up with a huge grin. Helping him is CON (30), a Dublin boy and proud of it.

CON
Come on. Give me your hand.

Con pulls Sammy over the rail.

Sammy catches his breath and then looks back at the pier. His dog sits barking. Some of the servants from the big house are attempting to signal the steamer to stop.

It sails on; it has better places to be.

As Sammy watches the island slip away Con sizes him up, placing an arm around his shoulder.

CON
Your home?

SAMMY
Aye.

CON
Would you look at those lovely hills. What do they call that big one?

SAMMY
The Sleeping Warrior.

CON
The Sleeping Warrior. Fantastic, and where would you be off to?

SAMMY
France. (BEAT)
To kill a bastard.

CON

I think you better come inside
and warm up. The bastard can
wait.

INT. STEAMER LOUNGE - DAY

The lounge is busy with the full spectrum of human life. A
PURSER stops Con.

PURSER

Did he just come on at the last
minute, like?

CON

He did indeed sir, well spotted.

Con pulls Sammy to walk on.

PURSER

Not so fast there, mister.
Where's the young lad's ticket?
(To Sammy) Are you going to
Dublin? (To Con) Is he going to
Dublin?

CON

(Whispering to Sammy)
I take it you've no money?

Sammy shakes his head

PURSER

Are you paying?

Con looks at Sammy.

CON

Sure I am.

The Purser issues a ticket and Con hands over the money.
The purser walks on.

SAMMY

Did he say Dublin?

CON

He did.

INT. LOUNGE - DUSK

The lounge is buzzing with people and accents. Some
laughing, others sad, some drunk and a few reading.

A fiddle player earns his keep in the corner.

Con and Sammy are sitting at a table with TWO OTHER MEN. They play cards as Sammy watches.

PATRICK (55), a one-armed waiter/barman is wiping down a table and collecting glasses.

CON

Paddy.

Patrick leaves the glasses down and quickly, maybe too quickly, is at Con's side.

PATRICK

Sir.

CON

An ale for me and my pal...

(To Sammy)

Sorry pal, I never caught your name.

SAMMY

Sammy...Sammy Logan.

CON

An ale for Sammy, as well. Sammy this is me pal, Paddy or Patrick on Sundays.

Sammy awkwardly shakes Patrick's only hand.

PATRICK

Pleased to meet any friend of Con's.

CON

Aye that's right Sammy, me name's Con. Well seeing as we're getting all intimate, tell the boy how you lost your arm, Paddy.

PATRICK

On the...

CON

On the Titanic. Tell him what happened.

PATRICK

I got my...

CON

Got his arm caught in a door when some rich bloke tried to shut it on the poor Irish bastards. Tell him who picked up your arm.

Patrick waits for Con to speak, but he doesn't.

CON

What? The Devil got your tongue?
It was me...I picked up the arm.
There it was just floating in the
water, like.

Con starts laughing hard. He slaps Sammy on the back.

CON

And I'm swinging it above me
head, shouting..'anyone lost an
arm?'

Patrick shakes his head and walks away. How many times has
he heard that?

PATRICK

Two ales coming up.

Patrick spots someone in the lounge and returns to the
table as Con is dealing a new game of cards.

CON

What have I forgotten?

PATRICK

A little matter of a bill from
your last trip.

CON

What?

PATRICK

I think I spotted a rogue chitty.

CON

Oh, aye, aye of course you did.
Sorry about that.

Patrick passes the cards to Sammy.

CON

You deal, Sam. If that's okay
with you gentlemen?

They nod.

BAR

Con walks with Patrick as he collects glasses.

PATRICK

(Whispering)

You seem to have a tail. Bowler
hat, in the corner.

Con doesn't look but takes some money from his wallet and
hands a note to Patrick.

CON

There you go Paddy. I take it
we're quits now?

PATRICK

That'll do just rare.

Patrick walks to the bar while Con returns to his seat.

A quick point of view of the BOWLER HATTED MAN.

TABLE

The two men wait on Con's return. Con sits down then lifts
his hand of cards.

CON

Good work, Sammy me boy. Nice
hand.

Con smiles at the other two men, then rubs his hands.

INT. LOUNGE - LATER

Many of the occupants are sleeping or drunk. Patrick is
cleaning the final glasses away.

The fiddler plays a lament before falling asleep in the
middle of the tune.

PATRICK

Time gentlemen, please.

Patrick's shouting wakens Sammy. With eyes half shut, Sammy
notices Con placing a card up his own sleeve.

Patrick collects the glasses from Con's table.

PATRICK

Gentlemen.

Con and Patrick exchange a glance. Patrick looks at the
door, then carries the glasses back to the bar.

Con collects all the money on the table.

CON

It's been a privilege, gentlemen.
Maybe next time.

Con folds the money and places it in silk bag. He puts the
bag in an inside coat pocket. He hands a coin to Sammy.

SAMMY

For bringing me luck, Sammy boy.

Con patronizingly ruffles Sammy's hair, then stands.

CON
 Gentleman. Sammy, I think I'll
 take a wee breather on deck
 before turning in. Now, if you'll
 excuse me.

Con goes over to Patrick and places money in his top
 pocket.

CON
 Cheers Paddy.

Con exits.

The man in the bowler hat rises to follow Con, but Patrick
 stands between him and the door.

PATRICK
 Can I get you a little night cap,
 sir? No charge.

BOWLER MAN
 No thank you, I've had enough.

The man attempts to move outside.

PATRICK
 I believe it might be a bit
 breezy out there sir, if I might
 be so bold.

The man stares at Patrick who realizes he must stand aside.

PATRICK
 What would I know?

The man exits.

Sammy, yawns, scratches his head then rests his hands on
 the seat. He can feel something - it's Con's silk bag.

EXT. DECK - CONTINUOUS

Con unhooks a lantern then uses it to light a cigar. He
 passes his hand in front of the lantern.

SEA

Looking back at the ship, we see that Con is signalling.

DECK

A response is signalled from somewhere out at sea.

BOWLER MAN (O.S.)
A friend of yours?

Con doesn't turn but searches his coat for his bag. He can't find it.

INT. LOUNGE - CONTINUOUS

Sammy is holding the contents of Con's bag. Money and a knife.

Sammy looks around, no one has noticed. He places the knife and money back in the bag and goes towards the door looking for Con.

EXT. DECK - CONTINUOUS

CON
I thought I'd lost you.

Con turns to face the bowler-hatted man who may or may not have a gun in his pocket. The man moves closer to Con.

Sammy enters the deck with the silk bag in his hand.

The interruption distracts the bowler-hatted man. This gives Con time to kick the man in the stomach causing him to back into Sammy.

Con gets ready to jump overboard, but then it happens. The man falls forward, dead, with the silk bag stuck to his back and blood streaming down.

CON
My money.

A huge smile.

Con jumps back down and pulls the bag, with the knife and money from the man's back. He kisses the bag.

CON
How lucky is that, Sammy boy? You are me lucky mascot.

Con grabs the man's legs. Sammy is shocked.

CON
Quick.

No reaction from Sammy.

CON
Do you want to hang?

Sammy grabs the man's shoulders, as they throw the man overboard.

CON
Jump, Sammy boy. Jump.

Con jumps first, followed by Sammy. The steamer ploughs on into the darkness.

SEA

Sammy goes under. Con looks around for him; Sammy eventually surfaces.

CON
I forgot to ask you if you could swim.

Sammy has swallowed a lung full.

SAMMY
What do we do now?

CON
Wait.

There is a light approaching from the darkness.

EXT. SEA - NIGHT

A large fishing trawler comes around by Sammy and Con.
On deck is SEAN (18).

SEAN
Brother, how goes it?

CON
Just get us aboard.

SEAN
You've a friend?

INT. TRAWLER GALLEY - NIGHT

Sammy sits with a towel around his head.

Con is drying his own hair.

SEAN brings both a cup of tea.

SEAN
Here yees go, a nice wee cup of tea to warms yees up.

CON
 Sammy, this is my wee brother,
 Sean.

Sean shakes hands with Sammy although Sammy's hand is shaking.

SEAN
 Pleased to meet you.

CON
 This is Sammy, me lucky charm.
 Helped me lose a maggot.

Sammy gives an unsure smile.

DREAM SEQUENCE

Sammy replays the death of the man, each time the death becomes more grotesque.

Sammy jumps into the sea.

He is dragged under the water by the dead man pulling at his leg. Sammy is drowning.

END OF DREAM

Sammy wakes up covered in sweat.

The galley is now in relative darkness, save for a lamp swinging from the roof. The swinging lamp squeaks.

There is SHOUTING outside the porthole causing Sammy to sit up. Over in the corner Con is sleeping. Sean is asleep in a hammock.

The shouting is in German, although this doesn't register with Sammy.

Sammy's POV is of a COUPLE OF GERMAN U-BOAT SAILORS helping an older man, RICHARD CASSIDY (62), on to the trawler.

The sailors wave and row backwards into the darkness. There are shouts of 'Aufwiedersehen'.

The Galley doors open and Cassidy comes down the ladder.

CASSIDY
 Christ, it's dark. Light up,
 below.

Con and Sean wake up.

Sean lights a couple of lanterns while Sammy pretends to be asleep.

SEAN

Richard, we weren't sure when you'd board. How's the news?

CASSIDY

A whiskey first I think gentlemen, but it's all good. The Germans will back us.

Con slaps Cassidy's back.

CON

I've never doubted you, Mister Cassidy.

CASSIDY

How did Scotland go?

CON

We've got the guns.

Con pours whiskey into glasses and hands them out.

CASSIDY

A wee whiskey to warm me old bones. To the future.

ALL

The future.

Sammy's eyes don't want this future.

EXT. TRAWLER DECK - MORNING

The trawler sails into the most beautiful little inlet. There are a group of houses on the shore. Wisps of smoke rise from some of them.

VOICE (O.S.)

Ireland.

INT. TRAWLER GALLEY - CONTINUOUS

Sammy awakens, forgetting where he is at first.

He soon remembers.

EXT. VILLAGE BAY - DAY

The trawler drops anchor.

A rowing boat sets off from the trawler with Cassidy, Con, and Sammy. Sean is rowing.

The GENERAL ,in his forties, stands on the shore - Cassidy throws the General a rope.

GENERAL
You're taking a bloody chance
coming in - in daylight.

CASSIDY
Aye , nice to see you too.

The General gives Cassidy a hand to get out of the boat.

GENERAL
We're all getting old Richard.
Con, how are you doing?

The rest get out and Sean pulls the boat up the shore.

CON
Fine, General. Me wee pal Sammy.

The General shakes Sammy's hand.

GENERAL
Good man. Now I think we should
all get indoors, as quickly as
possible. Too many eyes for my
liking.

INT. SAFE HOUSE - EVENING

Sammy sits on steps outside the house. There are SOLDIERS of the IRISH VOLUNTEER ARMY all over the place.

Con comes out with two glasses of whiskey. Sitting beside Sammy, he hands him a glass.

CON
It'll help.

Sammy nods but he's not convinced. He takes a sip of the whiskey but screws his face up.

CON
You get used to it.

SAMMY
Killing?

CON
That too.

Con knocks his whiskey back.

CON
I gave you the money, you weren't
supposed to follow me. Want that?

Sammy hands Con his glass.

CON

When this is all over. When we've won. I'll make sure you get home.

SAMMY

And if you don't win?

CON

Well you won't need to worry about going home.

Cassidy exits the house and stands above Con and Sammy. He watches them for a second.

CASSIDY

We need you inside. Bring Sammy.

Con and Sammy stand up. Con places his hand on Sammy's shoulder.

CON

And I'm a lucky wee bastard as well.

They enter the house.

INT. SAFE HOUSE - DAY

The General, Cassidy and Con sit at a table. Sammy stands.

CASSIDY

Sit. Sit here, beside me.

Sammy does as he's told.

CASSIDY

They know the Insurrection is due for the evening of next Easter Sunday.

GENERAL

Good.

CASSIDY

They've promised a large consignment of arms to be brought into Tralee Bay not later than dawn of Easter Monday. 25,000 captured Russian rifles.

GENERAL

What? Should that not be 'NOT earlier than Easter Monday'? For God's sake, they'll be watching the shore.

CASSIDY

I know, I know. We tried to get it changed. This request came from the Supreme Council.

GENERAL

What else?

CON

Scotland has promised 1,000 rifles.

CASSIDY

Can I just say that we have been working with Berlin on this for over a year.

GENERAL

What else?

CASSIDY

German forces will be supplied for the Irish Volunteers.

GENERAL

Go on.

CASSIDY

A German submarine will be required in Dublin Harbour.

GENERAL

Do we have the U-boat?

CASSIDY

I have a personal promise from Schweiger.

GENERAL

Do I know this Schweiger?

CASSIDY

He sank the Lusitania.

The General looks at Con, then stands.

GENERAL

I hope to hell, we know what we are getting in to.

There is a quiet CRASH OF GLASS.

CASSIDY

What the hell was that?

The General walks to the side of the window. His point of view of a hole in the glass.

He looks back at Con who is holding his neck. Blood is seeping through Con's hands. He slumps forward, dead.

A reign of bullets destroy the window.

All the occupants of the room are on the floor by now.

Cassidy turns a table on it's side and gets behind it.

The General is hit in the leg and crawls to the table.

GENERAL

Bastards.

CUT TO:

EXT. SAFE HOUSE - CONTINUOUS

SEVERAL BRITISH SOLDIERS have the house surrounded. A couple of the Irish Volunteers lie dead, others have taken up firing positions.

A BRITISH ARMY CAPTAIN gives hand signals for his men to move around.

A SOLDIER is hit and falls back.

CUT TO:

INT. SAFE HOUSE - CONTINUOUS

Another tirade of bullets peppers the walls and floor, narrowly missing Sammy. Cassidy pulls him behind the table.

Cassidy ties a piece of rope around the General's leg to stop the flow of blood.

GENERAL

Me leg's fucked. You and the boy should make a run for it.

CASSIDY

And leave you?

GENERAL

Aye, and leave me. It's either that or three dead bodies.

CASSIDY

(To Sammy)

You think you can make this?

The General hands Sammy his gun.

After a hesitation, Sammy nods.

GENERAL

Over there. The trap door leads to the coal cellar. The window at the back might be worth a try.

Cassidy shakes the General's hand. Cassidy leads and Sammy follows, both keeping their heads down.

The trap door is opened and Cassidy checks that the cellar is clear.

Cassidy and Sammy enter.

CUT TO:

INT. SAFE HOUSE - CELLAR - CONTINUOUS

Cassidy and Sammy go to the only window at the back of the cellar.

There is only about a foot between the window and the side of the barn - so no one from the outside can see this escape.

EXT. SAFE HOUSE - SIDE - DAY

Sammy and Cassidy push their way along the narrow space between the house and barn.

At the end of the barn, Cassidy uses his silver whiskey flask as a mirror to see around the corner.

Cassidy's point of view of two soldiers. A horse is standing, unattended. Cassidy takes the General's gun from Sammy.

Cassidy shoots and hits both of the soldiers. Cassidy grabs Sammy and heads for the horse. Cassidy, despite his age, is pretty fast at mounting the horse. He turns the horse, grabs Sammy and hauls him up.

Amongst all the gun fire, they make an escape.

EXT. HILLSIDE - DUSK

A burnt orange glow lights the hill side, as the sun goes down.

Cassidy dismounts. In the distance is a small cottage.

Cassidy leads the horse to a tree and ties it up. Sammy dismounts.

CASSIDY
I want you to stay here until I
tell you it's safe.

SAMMY
But..

CASSIDY
..just do it.

Cassidy checks the cottage and surrounding hills. It appears safe, so he signals to Sammy to bring the horse.

INT. COTTAGE - DUSK

Cassidy enters, followed by Sammy.

CASSIDY
It'll do for the night. I don't
doubt the Brits will have this
place checked by morning.

Cassidy sees the doubt on Sammy face.

INT. COTTAGE - NIGHT

An old door has been placed over the window. A small fire is burning in the grate.

Sammy and Cassidy sit by the fire, their faces illuminated by the flames. Cassidy writes in a journal as Sammy watches him.

Cassidy hands Sammy his whiskey flask. Sammy shakes his head, Cassidy takes another swig.

SAMMY
What are you writing?

CASSIDY
My diary.

SAMMY
What do you put in?

CASSIDY
People.

SAMMY
Have you written about me?

CASSIDY
See for yourself.

Cassidy hands him the diary. Sammy blankly looks at the page.

SAMMY

I..I..I can't....

Cassidy understands Sammy can't read and saves the boy's embarrassment.

CASSIDY

Pass it here, I'll read it.
 Besides the light is much better
 nearer the fire.
 "Once again I am hunted in my own
 country. The journey is only made
 palatable due to the presence of
 a charming Scot."

SAMMY

Why would you call a man,
 charming?

CASSIDY

What would you have me call you?
 Rascal? Traitor? Child?

SAMMY

What else do you write?

CASSIDY

Poetry. It passes the time.

SAMMY

Read me some of that.

CASSIDY

"To all the love that died
 unspoken, To all the hearts so
 gently broken. To all the tears
 that fell unseen. To all the
 things that might have been."

Sammy thinks about that for a while.

SAMMY

I like that. You wrote that?

Cassidy nods.

SAMMY

I've never known anyone who
 writes poetry. Can you read
 another?

CASSIDY

"And I will lay thee down my love
 in bed of silk and lace, and
 garlands for your hair my love
 and warm winds for your face."

And I will give you ships my love
and stars to guide them by, but
will not watch you growing old, I
cannot watch you die."

SAMMY

It's sad.

CASSIDY

Life's sad, Sammy. Maybe not at
your age, but one day.

SAMMY

You don't look sad. You look, I
don't know, determined.

CASSIDY

Like everyone else I'm scared
Sammy. But you know what the
trick is?

Sammy shakes his head.

CASSIDY

It's to smile with your eyes.
When you do that, people don't
think you're scared. Are you
scared, Sammy?

SAMMY

A bit.

CASSIDY

Listen, if we don't get out of
this and I need your help, will
you help me?

Sammy thinks about it, then nods.

CASSIDY

Good man and if you ever need
mine, you only have to ask.

SAMMY

How will I know if you need my
help?

CASSIDY

Tell you what, I'll send you the
sign of a cross and you can do
the same.

Cassidy draws a large X on a page of his diary.

CASSIDY

Like that.

Sammy nods.

SAMMY

No one's ever read to me before.
Can you read another?

CASSIDY

Sure Sammy.

Cassidy turns over a few pages.

CASSIDY

"Whisper, whisper gently lover,
whisper in my ear, tell me of the
love you have and of the secret
fear , that you will never find
true peace or happiness in love ,
that life is just a lonely game
without a god above." What do
think..?

Sammy is fast asleep by the fire. Cassidy leans over him
and kisses him.

INT. COTTAGE - DAWN

Cassidy shakes Sammy awake. His hand covers Sammy's mouth.
Cassidy puts a finger to his own lips to say 'keep quiet'.

Cassidy points to the outside.

Through the window are THREE FOOT SOLDIERS and ANOTHER ON
HORSEBACK approaching the cottage.

CASSIDY

They're here. Go to the back door
and run. I'm going to keep them
busy.

SAMMY

But?

CASSIDY

Shh. You can do me a favour
sometime. Now go.

Sammy quietly crawls to the back door as Cassidy pulls the
door covering the window aside and waves a white hanky.

CASSIDY

I'm coming out. I'm Sir Richard
Cassidy.

As Cassidy comes out the front of the house, Sammy makes as
run for it out the back.

It's no use, a soldier is waiting and places a rifle butt
across Sammy's path bringing him down.

EXT. RAILWAY STATION - DAY

This station is overrun by BRITISH SOLDIERS.

A waiting train spews steam everywhere.

Sammy and Cassidy are handcuffed and their ankles tied together. They are being marched awkwardly to the platform.

The General and most of the others have also been rounded up. They are kneeling on the platform.

Sammy and Cassidy are thumped on the back of their heads forcing them to drop to their knees.

BRITISH SOLDIER 1

Bag them.

Bags are placed over each of their heads.

The last is Sammy.

SAMMY

Fuck. Am I going to die?

Sammy's POV.

The bag over his head, then

BLACK SCREEN

SAMMY (O.S.)

Talk to me. Someone. Am I going to die?

The SOUND of a TRAIN and WHISTLE which cross fades to the sound of soldiers moving, marching, shouting.

A bag is pulled off to reveal the General's point of view.

EXT. CASTLE - DAY

Titles: **"DUBLIN CASTLE"**

A SOLDIER has just removed a blind fold from the General.

Facing the General in the castle yard is a FIRING SQUAD.

INT. CELL - CONTINUOUS

High above, looking from a prison cell, is Sammy.

BRITISH SOLDIER 2

Take aim. Fire.

GUNSHOT.

Through the cell bars, the General's body slumps forward in his seat.

Sammy crumples.

INT. CELL - DAY

Sammy sits staring at the wall. The door opens and a SOLDIER enters with a tray of food. Sammy nods.

SOLDIER 3
You've to get better food today
Logan.

The Soldier leaves the tray on a table. On the tray is a chalk mark of a cross.

INT. INTERROGATION ROOM - DAY

TWO CAPTAINS are interrogating a tired Cassidy.

CAPTAIN 1
Will there be a second
consignment?

CASSIDY
Second?

CAPTAIN 2
From Germany?

CASSIDY
Only if I had signalled, as such.
As the code is lost, there will
be no further consignments.

CAPTAIN 2
So you say.

CAPTAIN 1
What about these?

The Captain throws books and ledgers on to the table.

CASSIDY
My diaries.

CAPTAIN 1
Your diaries.

CAPTAIN 2
There are things in here...

CASSIDY
I'm well aware of what I have
written in my diaries.

The Captain turns a few pages then reads aloud from the diaries.

CAPTAIN 2
"...our third night at the river
delta. These young African boys
are most accommodating. Some more
accommodating than others".

CAPTAIN 1
Would you like to explain that?

CASSIDY
What is there to explain?

The Captain turns a few more pages.

CAPTAIN 2
"...Sameer left this morning much
happier after I offered him my
ink pen. A payment or a gift for
a most memorable night".

The Captain turns to the end of the diary.

CAPTAIN 2
"A young Scotsman arrived with
Con. Not sure if the boy is one
of his recruits. A very handsome
young man. I should like to know
him better".

CUT TO:

INT. CELL - NIGHT.

CLUNK of the cell door opening.

Sammy is sleeping and light from the outside burns into the cell.

JAILER
Logan. Get up.

CUT TO:

INT. INTERROGATION ROOM - NIGHT

JAILER (O.S.)
You're wanted.

Captain 1 is sitting on one side of the desk and Sammy on the other.

One of the ledgers is placed in front of Sammy.

CAPTAIN 1
Read.

SAMMY
What?

CAPTAIN 1
There.

SAMMY
I don't understand.

The Captain lifts the diary in frustration. He reads a couple of lines to himself, then places the diary back on the table. He points.

CAPTAIN 1
You can read?

Sammy shakes his head. The Captain snatches the diary back.

CAPTAIN 1
"A young Scotsman arrived with Con. Not sure if the boy is one of his recruits. A very handsome young man. I should like to know him better".

SAMMY
And what?

CAPTAIN 1
That is referring to you, is it not?

SAMMY
I don't understand.

CAPTAIN 1
Didn't Richard Cassidy..how do I put this....ask you for favours?

SAMMY
Favours?

CAPTAIN 1
Sexual favours?

SAMMY
No. Why would you say that?

CAPTAIN 1

One way or another, Cassidy is going to hang. All I'm suggesting is you might join him, unless you help us.

A Gavel is SLAMMED.

JUDGE (O.S.)

Silence.

CUT TO:

INT. COURT - DAY

The gavel is slammed again.

JUDGE (O.C.)

Silence. I will have silence.

The CHATTER dies.

The court is FULL to overflowing. This is a high security, high profile, trial.

Cassidy is in the dock but he still has the air of a gentleman.

JUDGE

Let the prisoner speak.

Cassidy nods towards the judge.

JUDGE

Sir Richard, you may continue.

Cassidy is in full flow and reading from a speech he has written.

CASSIDY

In Ireland, alone in this twentieth century is loyalty held to be a crime. If we are to be indicted as criminals, to be shot as murderers, to be imprisoned as convicts because we love Ireland more than we value our lives.....

More CHATTER and more GAVEL.

JUDGE

Silence, I demand silence.

The judge nods to Cassidy.

CASSIDY
Thank you, your honour.

Cassidy continues reading.

CASSIDY
Self government is our right, a
thing born in us at birth....

CUT TO:

INT. CELL BENEATH COURT - CONTINUOUS

Sammy is sitting chained to ANOTHER VOLUNTEER; they are facing each other and are guarded by ARMED SOLDIERS.

The soldiers are bored, and a SOLDIER arrives with cups of tea. The soldiers relax and talk to each other.

VOLUNTEER
(Hushed)
Hey.

Sammy looks up.

VOLUNTEER
They are going to break us out.

Sammy mouths 'Who?'.

VOLUNTEER
Don't you worry about that.

One of the soldier's attention is drawn to the volunteer.

SOLDIER 2
Shut it. Bog trotter.

The volunteer gives the soldier a big smile. The soldier goes back to the others.

VOLUNTEER
Don't trust them. They won't let
you go. You're dead what ever you
do.

EXT. COURT HOUSE - DAY

Soldier 3, who gave Sammy his meal in the cell, is standing guard outside.

A CIVILIAN walks past and the soldier nods to him.

A lorry with the bakery insignia on the side backs up towards the court. One of the MEN in the lorry gets out and helps the other reverse the lorry.

The man holds up his hand to stop the lorry. The man looks at the soldier standing guard. The soldier walks away from the court.

INT. CELL BENEATH COURT - DAY

A COURT CLERK, accompanied by a soldier arrives at the cell.

CLERK
Logan. David Samuel.

SOLDIER 2
Get up.

Sammy looks at the volunteer.

VOLUNTEER
Remember.

INT. COURT - CONTINUOUS

The Clerk enters.

CLERK
David Samuel Logan, your honour.
For the prosecution.

All eyes turn to watch Sammy enter.

Cassidy unexpectedly stands to distract.

CASSIDY
....Ireland is treated today
amongst the nations of the world
as if she was a criminal...

He is dragged back down.

Sammy is about to take the stand. To stop the next part of the trial, Cassidy stands up again.

CASSIDY
..if it be treason to fight
against such an unnatural fate as
this , then I am proud to be a
rebel, and shall cling to my
'rebellion' with the last drop of
my blood.

Cassidy stares straight at Sammy and smiles that smile with his eyes.

PROSECUTOR (O.S.)
I will ask you..

INT. COURT - LATER

Sammy is still in the stand.

PROSECUTOR

...again. At any time did Richard Cassidy touch you intimately

SAMMY

In what way?

PROSECUTOR

Your honour, we have been at this question for several minutes and the witness has failed to give a satisfactory answer.

JUDGE

Let me. Mister Logan, did Sir Richard Cassidy, at any time, while in conversation with you, touch your genitals?

PROSECUTOR

Thank you, your honour.

DEFENCE

I object.

JUDGE

Over ruled.

Sammy looks at Cassidy.

JUDGE

You may answer, Mister Logan.

CUT TO:

EXT. COURT HOUSE - CONTINUOUS

The lorry is still standing outside the court house. A cart pulled by a runaway horse careers around the corner and crashes into the steps of the court.

SEVERAL SOLDIERS run to assist.

This is the Trojan Horse - The back of the baker's lorry opens and SEVERAL MASKED MEN jump from it.

They are all armed. They immediately fire at the soldiers - most of whom are taken unawares.

CUT TO:

INT. COURT - CONTINUOUS

The EXTERNAL NOISE penetrates the court. The judge's gavel is used again.

JUDGE

Clerk of Court, please go outside
and find the source of the
disturbance?

CLERK

Very good, m'laud.

As the door is about to be open for the clerk, the masked men burst in.

Several members of the court , including the judge are shot.

Sammy is terrified. The Volunteer is at the court door; he too has been released.

VOLUNTEER

Sammy, we're on our way.

In all this confusion, Sammy looks at Cassidy who smiles back.

Sammy is about to say something when Cassidy is knocked down by the butt of a soldier's rifle.

Sammy runs.

EXT. COURT HOUSE - CONTINUOUS

Another lorry comes racing around the corner. Sammy and SEVERAL OTHERS jump in the back as it moves off, including Soldier 3 who was standing guard.

EXT. COUNTRY ROAD - DAY

The army are still in close pursuit. As the lorry passes some trees, SEVERAL MASKED men come out and attack the army vehicle.

It crashes into a tree. The escaping lorry driver signals a 'thumbs-up' to the masked men from his window.

EXT. COUNTRY ROAD - DAY

The lorry speeds around the country roads. Below them, in the distance, is the sea.

The lorry pulls up at a beach. The soldier jumps out of the lorry and pulls back foliage. Underneath is a large rowing boat.

Three of them are going in the boat - Sammy, the Volunteer and JAMIE (19).

SOLDIER 3
Just keep rowing out. They'll
pick you up.

The Volunteer embraces the soldier. The three of them start pushing the boat out.

The lorry is already speeding away.

EXT. SEA - DUSK

The occupants of the rowing boat climb aboard a small craft.

BLACK SCREEN

A small engine THUMPS and BUMPS.

JAMIE (O.S.)
I can't feckin' breathe.

VOLUNTEER (O.S.)
Why don't you stop breathing
then, that should do the trick.

JAMIE (O.S.)
Are you being funny, like?

A hatch opens in the roof and light floods in. The SKIPPER puts his head through the hatch. Three pairs of eyes and dirty faces stare back.

SKIPPER
Two things lads. That last
English boat got too close for
comfort and, I hate to tell yeas,
but the fog is coming down and I
can't chance crossing the
channel.

JAMIE
Where are we, like?

SKIPPER
About a mile off of Cornwall,
England.

JAMIE

I thought we were going to
feckin' Spain?

SKIPPER

So did I but I'm going to put you
off here. There's one other
thing.

JAMIE

So that's three things.

VOLUNTEER

What?

JAMIE

He said he was going to tell us
two things, but now he's going to
tell us another.

VOLUNTEER

Are you just a complete eejit?

SKIPPER

I had to set your boat adrift.
The English will probably have
been looking for that boat and it
would have been a dead give away.

VOLUNTEER

So?

SKIPPER

So you're going to have to swim.

JAMIE

To the feckin' shore?

VOLUNTEER

It's a short distance for God's
sake.

SKIPPER

There's no need for taking his
name.

JAMIE

And what if we don't go? If we
tell you to feck off, we're not
leaving?

CUT TO:

EXT. DECK - NIGHT

The Skipper and his MATE are standing with guns aimed at Jamie, Sammy and the Volunteer. All have their hands behind their heads.

VOLUNTEER

Is this really necessary?

SKIPPER

I've got to say, I think so, aye.
Now, jump.

JAMIE

I can't feckin' swim.

SKIPPER

Not my problem, so it's not.

SAMMY

I'll help you.

Seeing that no one's going anywhere, the skipper and his mate, kick the backsides of the three overboard.

EXT. SEA - NIGHT

Sammy has his hand under Jamie's chin and is swimming on his back.

SAMMY

(Whispering)
It might help, if you kicked as well, instead of just doing nothing.

JAMIE

(Whispering)
Oh. Aye sorry.

He starts to kick. The fog is getting worse.

EXT. BEACH - DAWN

Sammy and Jamie get out of the water. They are both shivering.

They fall on to the beach.

EXT. BEACH - MORNING

Most days, SARAH (22) walks the beach. She is beautiful and rather timid and perhaps to keep her company, she whistles a happy tune.

Sarah's whistling stops abruptly when she spots Sammy lying on the beach, face down; there is no sign of Jamie or the Volunteer.

She softly kicks at Sammy to see if he is alive. She jumps back. There is no reaction. She touches his hand, then checks for a pulse. She seems to know what she's doing.

Sarah runs towards a lonely farmhouse.

INT. FARMHOUSE - STAIRS - DAY

Sarah and her MOTHER (45) are clumsily trying to carry unconscious Sammy upstairs. Sarah is carrying him by the arms and almost drops him.

MOTHER

Careful, there darling. I know men are rough things but a bop on the head ain't going to do anyone, any good. One more pull and we should have him.

Sarah and her mother have one final rush into the bedroom.

BEDROOM

Sarah trips and lands on the bed with Sammy on top of her. She is embarrassed but also not disliking the experience.

MOTHER

Get up, you daft girl.

Sarah squeezes her way out from under Sammy.

MOTHER

Now go downstairs and put some water on. I must wash the poor soul. I reckon he's fallen from a ship. It's a miracle he's still alive. Now go on, there's a love.

Sarah exits, has one more look before descending the stairs with a smile.

EXT. FARMHOUSE - WELL - DAY

Sarah pumps a handle filling a bucket with water.

EXT. ROAD - DAY

Jamie is thumbing a lift. A car stops and Jamie gets in.

CAR

JAMIE

Cheers and that. My name's Jamie.
Yours?

SERGEANT WALLER

Waller. Sergeant Jones Waller.

The car drives into the distance.

JAMIE (O.C.)

Oh Feck.

INT. FARMHOUSE KITCHEN - DAY

Sarah waits on the kettle boiling but curiosity is getting the better of her.

SARAH

(Shouting upstairs)
Mam. Do you need a hand Mam?

There is no response. Sarah stares dreamily out the window.

KNOCK. KNOCK.

A hand on the window of a woman, MRS TRIMBLE. Her large face and even larger grin, look through. She points to the door.

Sarah opens the door and Mrs Trimble enters.

MRS TRIMBLE

Hello there Sarah, love. Is your
Mam there?

SARAH

Is it important?

MRS TRIMBLE

'Tis. Mrs Scott's boy, well she's
just had a telegram, you see.
From the army. I'll just wait and
tell your mother.

Sarah isn't listening. She's looking up stairs.

SARAH

I'll go and get her.

MRS TRIMBLE

Very good.

Sarah runs upstairs as the nosy Mrs Trimble has a look around the kitchen. She runs her hands over things looking for dust.

INT. FARMHOUSE BEDROOM - DAY

Sarah rushes up.

SARAH
Mam, Mam. It's Mrs Trimble.

MOTHER
What would that busybody be
wanting?

Sarah is talking to her mother but only looking at Sammy.

SARAH
It's about Robert.

MOTHER
Mrs Scott's boy?

SARAH
Yes.

MOTHER
Could you watch him while I talk
to her? If he looks warm, you can
wipe his brow with that damp
cloth.

Sarah nods and her mother exits.

Sarah lifts the cloth from a bowl and rinses the water from
it.

She wipes Sammy's head. She sits down on the chair. Seeing
his bare shoulder, she pulls back the covers slightly to
expose his naked chest.

She looks towards the door. Gets up and checks. She lifts
the whole cover up and looks underneath.

Sarah is impressed.

INT. ARMY CAMP - ROOM - DAY

Jamie is led into an interrogation room. On the way in, he
passes his pal, the Volunteer, being led out. They're
screwed.

INT. ARMY CAMP - MUNITIONS ROOM - DAY

A line of rifles on a wall. SOLDIERS run past collecting a
gun each.

EXT. ARMY CAMP - SQUARE - DAY

Several soldiers jump into the back of two army trucks. The trucks drive off.

INT. FARMHOUSE BEDROOM - DUSK

Sarah sits reading aloud from a book , 'The Thirty Nine Steps'. Sammy stirs and for the first time his eyes open.

He watches Sarah.

SAMMY

Hello.

Sarah drops the book.

SAMMY

Where am I?

Sarah runs from the room.

SAMMY

Come back. Please.

She returns with her Mother.

MOTHER

Now then my lad. Sorry for all that. Sarah's a gentle lass and a little timid.

The mother picks up the book and lays it on the table beside the bed.

MOTHER

I asked her to keep an eye on you. Say 'hello' Sarah. Where's your manners?

Sarah walks forward and shakes Sammy's hand.

MOTHER

Dear me, daughter. (To Sammy)
She's not met many men. Only her father and he's gone to the war. What did you say your name was?

SAMMY

Sammy.

SARAH

We found you on the beach, Sammy.

SAMMY

What about the other lad?

SARAH

There was no other lad.

MOTHER

You're not a German spy are you?
'Cause I wont have a German spy
under my roof.

SAMMY

No, I'm not a spy.

MOTHER

Well that's good enough for me.
I'm sure we'll find out all the
rest later. I'll just go down and
make you a little something to
eat. You could go something to
eat?

Sammy nods.

MOTHER

That's what I like to hear. Sit
child.

Sarah sits again, picking up the book. The mother stops at
the door and looks back at the two of them.

INT. FARMHOUSE - STAIRS - CONTINUOUS

The mother whistles quietly as she descends.

MOTHER

Never seen her so happy.

THUMPING at the door.

MOTHER

All right, all right, hold yer
horses.

EXT. FARMHOUSE - CONTINUOUS

Soldiers unloading from the lorry and surrounding the
farmhouse - they split up and check the outbuildings.

INT. FARMHOUSE - CONTINUOUS

The mother opens the door. TWO SOLDIERS storm in.

MOTHER

Excuse me.

An OFFICER enters behind them.

OFFICER
It's all right, they are with me.

MOTHER
No it's not all right, what in the devil's name is the matter?

OFFICER
We are looking for an Irish terrorist. He may have come off a boat very near here. Have you seen any strangers?

The mother thinks quickly.

MOTHER
No, I have not. I wouldn't harbour the likes of them. Besides I don't have the time. (Speaks up to allow them to hear upstairs) My son, has only returned from France due to being gassed in the trenches. (Even louder) Lost his voice, he has.

OFFICER
Is he here at the moment?

MOTHER
He is indeed. My daughter is seeing to her brother.

The Officer nods to the soldiers to check. They run upstairs.

OFFICER
You must be finding it difficult?

MOTHER
With my husband and son both being in France, yes, it has been difficult, but we manage. Pity they couldn't get a job like yours.

The officer is just about to retaliate when the two soldiers return.

SOLDIER
Only the son and daughter.

OFFICER
I'm sorry for having disturbed you. My apologies, Mam.

The three of them leave. At the door the Officer stops.

OFFICER

Of course, I expect your cooperation should you encounter this fellow. If it wasn't for us who stay in England, the country could be over run. I bid you good day.

The mother watches as the soldiers pile back on to the lorry.

INT. FARMHOUSE BEDROOM - DAY

Sarah and Sammy are startled when the mother returns to the room.

SARAH

Have they gone?

MOTHER

They'll be back.

INT. MRS TRIMBLES'S HOUSE - DAY

The Officer from the previous scenes is having a cup of tea with Mrs Trimble.

OFFICER

So you've seen no one in the last few days?

MRS TRIMBLE

Only Mrs Scott, oh and Mrs Austin and her daughter, Sarah. They live in the farm over the ridge. More tea?

OFFICER

Thank you, no. I have already spoken with Mrs Austin, she seemed pleased that her son had returned

MRS TRIMBLE

Son?

EXT. MRS TRIMBLE'S HOUSE - CONTINUOUS

The officer runs to the lorry.

INT. FARMHOUSE - DAY

Sarah and Sammy are clothed. The mother is finishing off packing a bag.

MOTHER

I've put some food in there.
Enough to keep you going. Sarah
will take you to the old
shepherd's hut on the moors. You
can stay there until it's safe.
No one goes up there.

The mother grabs Sarah and kisses her.

MOTHER

Be careful.

Sammy and Sarah exit.

EXT. ROAD - DAY

The lorry speeding over the country road.

EXT. HILLSIDE - DAY

Sarah and Sammy running.

EXT. FARMHOUSE - DAY

Sarah's mother being carted off by the soldiers.

INT. OLD HUT - NIGHT

Sammy and Sarah lie in front of the fire. Sarah stares at
the flames.

SARAH

I better get home.

SAMMY

I thought....

SARAH

That I'd stay?

SAMMY

She'll be all right. We can go
down and check in the morning.

SARAH

She'll worry.

SAMMY

Please.

SARAH

What if the soldiers.....

Sammy carefully kisses Sarah. She pulls away at first, then returns the gesture.

They make love in front of the fire.

EXT. OLD HUT - MORNING

Sammy and Sarah leave the hut.

EXT. HILLSIDE - MORNING

Sammy and Sarah run down the hill towards the farm.

EXT. FARMHOUSE - MORNING

They watch the farm house from behind a tree. Sarah's mother comes out from the farm, tips a bucket of sludge on the grass and re-enters.

INT. FARMHOUSE - MORNING

Sarah's mother sits by the fire as Sarah and Sammy enter.

Sarah and her mother, hug.

SARAH

I'm sorry.

Her mother can see her daughter is smitten.

SAMMY

Was there any trouble?

MOTHER

They're determined to catch you.

SAMMY

I need to get to France.

MOTHER

To the War?

Sammy nods.

SARAH

When?

SAMMY

As soon as possible.

Sarah's looking pleadingly at her mother.

Her mother returns a reluctant smile.

EXT. TRAIN - DAY

Through the train window and into the carriage, sits Sarah in the arms of Sammy.

The train smokes away into the distance.

EXT. HILL ABOVE LONDON - NIGHT

Sarah and Sammy walk over a ridge and below them in the distance is Saint Paul's, Westminster and all of London.

Sammy kisses Sarah on the cheek , then puts his arm around her.

There are several EXPLOSIONS in the darkened city. Sammy holds Sarah, tighter.

EXT. LONDON STREET - DAY

Sarah and Sammy are strangers in a strange land. Filth, smoke, horses and carriages, all cause the two of them to be on edge.

A beggar missing his legs sits in the street with 'Hero of Ypres'.

They stop outside a 'Rooms For Rent' house.

SAMMY

Wait here.

As Sammy climbs the stairs to the front door - a hand changes the 'Vacancies' sign to 'No Vacancies'.

EXT. VICTORIAN CARRIAGE PUBLIC HOUSE - DAY

There is some damage to buildings. Outside the Victorian Carriage Public House, ISABEL , in her sixties, is attempting to clean up some of the damage done to her pub.

ISABEL

This is a waste of time.

Another brick falls from the wall.

Isabel turns to the passing Sarah and Sammy.

ISABEL

See what I mean?

Another couple of bricks are ready to topple off the roof.

Sarah points them out.

SARAH

Careful.

Sarah pulls Isabel aside as the bricks crash to the ground.

ISABEL

Thanks, my loves.

Sammy and Sarah are about to walk away.

ISABEL

Here, wait a minute.

INT. VICTORIAN CARRIAGE - DAY

Sarah and Sammy sit at a table in the pub devouring the food. Isabel sits beside them.

ISABEL

Blimey, you two ain't seen food
in a while.

Isabel is smoking a clay pipe.

ISABEL

I'm Isabel Damson. Isabel's just
fine, and it's nice to meet you.

SAMMY

Sammy.

SARAH

Sarah.

ISABEL

Ain't you a little doll? Ain't
she a little doll? Runaways are
you? Lovers on the run?

SAMMY

I'm on my way to France.

Isabel knocks the pipe against her shoe.

ISABEL

Me old man's in France. Can't
say, I'm bothered. Miss me
bloomin' tobacco, though. (BEAT)
Look, upstairs is no use. There's
more holes in the roof than in me
weekday shoes, but I could offer
you a bed in the cellar. What do
you say?

INT. VICTORIAN CARRIAGE - CELLAR - DAY

Isabel leads the way down the steps by the light of a candle.

ISABEL (O.C.)
Careful on those steps, me loves.
Traucherous, bloody traucherous.

Isabel reaches the bottom step and the candle lights up a windowless hell.

She lights another candle on the table.

ISABEL
Now you two just make yourself comfortable.

Sarah pulls out what's left of her money.

ISABEL
You put that away ducks. I won't hear of it. Perhaps you could help me out with some chores. I know this place is not what you need but it'll keep the rain off your heads.

SARAH
It'll do just fine.

Sarah gives Isabel a kiss on her cheek.

ISABEL
Your young man has places to go, but you're quite welcome to stay here as long as you want. God knows I could do with the company. Well, I'll bid you a good night. If you need me, I'll be sleeping in the little room behind the bar. Such trying times.

Isabel has a look at the two lost faces. She has a laugh to herself and disappears up the stairs.

INT. CELLAR - NIGHT

A candle on a saucer, burns in the corner. Sarah and Sammy lie huddled together on the floor of the cellar in a makeshift bed.

A FLASH of white light under the cellar door.

The door BURSTS open and a BLAST of air shoots down the stairs. The cellar is in total darkness.

Sarah screams. Flashes light the cellar, as the bombs drop in the street outside. Sarah and Sammy are holding on to each other for dear life.

SARAH
Don't leave me.

Isabel, like some ghost, comes down the stairs. She places her arms around Sarah and Sammy.

INT. VICTORIAN CARRIAGE - CELLAR - MORNING

The morning after. The cellar and stairs are full of dust. Isabel, Sarah and Sammy lie sleeping.

PC YATES (O.S.)
Hello. Mrs Damson. Isabel are you
all right? Hello.

Isabel awakes clearing the dust from her clothes and her throat.

ISABEL
We're down here.

The policeman PC YATES (40), comes down into the cellar.

PC YATES
What a mess. Lucky for you the
pub is still standing.

He helps Isabel to stand up.

INT. VICTORIA CARRIAGE - MORNING

Sammy and Sarah are sweeping away the dust and debris from the bar.

Isabel is sitting by the fire smoking her pipe as PC Yates finishes off a cup of tea.

PC YATES
So where do they come from?

ISABEL
Do you know, I never asked.

PC YATES
Just be careful. Thank you kindly
Mrs Damson for the tea. I'll be
on my way.

PC Yates gets up and inspects Sarah and Sammy at work.

PC YATES
You're doing a fine job.

He smiles, salutes with one finger to the helmet and is off out the door. Sarah and Sammy smile to each other.

EXT. VICTORIAN CARRIAGE - REAR - DAY

Sammy is carrying two buckets of rubble. He tips them on to an already large mound. As he turns to go back, he notices a wheel sticking out from behind a door propped up against a wall.

Sammy pulls the door back which in turn topples on to the mound of debris causing a dust storm.

Sammy spits the dust from his mouth and when the cloud settles, apart from a ton of dust on Sammy's face, there is a motorcycle leaning against the wall.

Sammy has never seen anything like this before.

ISABEL (O.S.)

No.

INT. VICTORIAN CARRIAGE - DAY

Isabel is polishing the taps and bar, Sammy is following her like a lost puppy.

SAMMY

Please.

ISABEL

No. If he comes back from France and finds that damaged, he'll have a fit. That was why he hid that thing behind the door. It's his pride and joy. He used to work on it every bloomin' minute he had.

SAMMY

Please.

Isabel stops.

ISABEL

There's probably no petroleum in the thing. (BEAT)
Oh, all right but don't break it.

Sammy kisses Isabel on the cheek and runs out.

Isabel looks at Sarah.

ISABEL

Men.

EXT. LONDON STREET - DAY

Sammy is sitting on the bike and attempting to balance on it. He gets off and pushes it up to the top of the street.

He free wheels down the street but whatever lever he's touched the motorcycle bursts into life.

Sammy drives off into the distance - WHOOPING and smiling like a Cheshire cat.

INT. VICTORIAN CARRIAGE - NIGHT

Sammy serving to a VERY BUSY BAR and Sarah collecting the glasses.

Amongst the chaos, they exchange a smile.

EXT. LONDON STREET - DAY

A much improved Sammy and Sarah riding on the motorcycle.

EXT. PARK - DAY

Sammy is lying on the grass with Sarah. Sarah whistles that same happy tune she was whistling when she found Sammy on the beach.

SAMMY

I love that tune.

SARAH

More than me?

They kiss.

A newspaper seller passes the sleepy couple.

VENDOR

Read all about it. The traitor Cassidy to be hanged at the Tower. Extra, extra. Cassidy the traitor to be hanged tomorrow.

Sammy is shocked.

SARAH

What wrong?

Sammy shakes his head.

SAMMY

Nothing.

INT. POLICE STATION - DAY

The DESK SERGEANT is writing into the station log. PC Yates is collecting his helmet and gloves and getting ready to walk another beat.

DESK SERGEANT

Yates.

PC YATES

Yes, sarge?

DESK SERGEANT

Stick that up, there's a good chap.

The sergeant hands PC Yates a sheet of paper which he places on the wall.

He's read these posters many times before, except this time an entry catches his eye. It is a drawing and description of Sammy, wanted for terrorist activities in Ireland.

PC YATES

Sarge?

INT. VICTORIAN CARRIAGE - MORNING

Isabel sits by the fire smoking her pipe. Sarah is struggling with a bucket.

ISABEL

Have a cup of tea, Sarah love.
You've worked hard.

Sarah, fatigued, puts down her bucket. She wipes the sweat.

SARAH

Remember, Sammy isn't here this afternoon. I've got his work to do.

ISABEL

Just forget about that and sit down.

Isabel pats a seat. Sarah sits.

Isabel stares into the fire for a moment.

ISABEL

Is there something you want to tell me?

Sarah, smiles relieved.

SARAH
How did you know?

ISABEL
Dearie, I've been a mother
myself. Have you seen the doctor?

Sarah nods her head. A smiles grows on her face.

SARAH
Does Sammy know?

Sarah shakes her head.

ISABEL
When are you going to tell him?

SARAH
Tonight.

ISABEL
Then I think you should have a
little supper prepared for the
good news. Don't worry, I'll help
you.

EXT. TOWER OF LONDON - DAY

Sammy on the motor cycle is as free as a bird.

An ARMY BAND plays; Sammy's curiosity gets the better of
him and he stops the bike, laying it by a tree.

This is a recruitment drive.

A HEAD shoots out of nowhere.

RECRUITMENT SERGEANT
Well, well, well. A young fit lad
who's just itching to join his
Majesty's Army. Am I not right,
ladies and gentlemen?

There is applause from the BYSTANDERS. The Sergeant is
talking to Sammy but looking at the crowd.

RECRUITMENT SERGEANT
How old are son?

SAMMY
Sixteen.

The sergeant cups his hand to his ear.

RECRUITMENT SERGEANT
Can't hear you, my boy? How old?

SAMMY

Sixteen. (Shouts) Sixteen.

RECRUITMENT SERGEANT

On your way son, your mother needs you at home. (Whispers to Sammy) Come back when they're all gone, I'll see you all right. We'll take you. (Louder) Now off you go sonny, we don't want children, what would people think?

There is a general agreement amongst the bystanders.

Sammy wanders off towards the wall of the Tower. He is held back by a large crowd.

RINGLEADER (O.C.)

What do we do with traitors?

CROWD

Hang them.

Sammy finds an old crate to stand on.

RINGLEADER

Hang them. And then they says that this Cassidy has been up to the most despicable things. Now then ladies I suggest you cover your ears. I believes that our Mister Cassidy here - traitor...

CROWD

Boo.

RINGLEADER

This Mister Cassidy, here, has a liking for ...well how should I put it? He and that so called playwright - may God strikes me down if I mention his name -have a liking for the children of England, if I may be so bold.

CROWD

Boo.

The ringleader is handed a glass of ale.

RINGLEADER

Now excuse me for a second ladies and gentlemen as I needs to wet me whistle with a glass of the finest English ale.

The crowd start talking. Sammy pushes his way through to the front.

A CANNON fires, then a BELL TOLLS. The crowd cheers.

Sammy grabs an OLD COUPLE.

SAMMY

What is it? Why are they cheering?

OLD MAN

He's dead. They've just hung Cassidy. Good riddance.

In shock, Sammy staggers back, turns and runs down to the Thames.

He throws up.

INT. VICTORIAN CARRIAGE - BACK ROOM - DAY

The table is set with cakes and biscuits - a treat in this day and age. Both Isabel and Sarah stand admiring the table.

ISABEL

Not a bad job, not a bad job at all.

Isabel looks at Sarah.

ISABEL

Listen dearie, I might have one or two pieces in me room that would set you up a treat. Make the telling that little bit special. It's not every day a man finds out he's going to be a father.

SARAH

I couldn't.

ISABEL

Oh, I think you could. Let's have a look.

Isabel leads Sarah off to her room.

EXT. LONDON STREET - DAY

This is a busy street.

Sammy bumps into people, he has no idea where he is going. Suddenly he is swept into a bar by the crowd pushing in. All the talk is of Cassidy.

INT. BAR - DAY

The bar is MOBBED with people. A soldier, JOHNNY McINTYRE (18) and Scottish, stands alone at the bar. He catches Sammy's eye.

JOHNNY
You look as if you could do with
a drink.

SAMMY
You're from home?

JOHNNY
Glasgow.

SAMMY
Arran. Sammy Logan.

JOHNNY
Johnny McIntyre, pleased. Can I
get you a drink? I'm off to
France in the morning and I could
do with a pal.

Sammy nods.

JOHNNY
Two pints of ale, please.

LATER

Sammy and Johnny have moved to a small table. Johnny sits smoking. Sammy is a lot more drunk than Johnny.

JOHNNY
Slow down.

SAMMY
I don't want to.

JOHNNY
So this girl...

SAMMY
Sarah.

JOHNNY
She's the love of your life,
like?

Sammy nods drunkenly.

SAMMY
Yes...yes, she is.

JOHNNY
Does she know?

SAMMY
What?

JOHNNY
Have you told her?

Sammy shakes his head.

JOHNNY
So what are you doing here?

SAMMY
A friend of mine died today
before I got to put things right
with him.

JOHNNY
Happens mate. It happens.

SAMMY
It was my fault.

JOHNNY
It's your fault, he died?

SAMMY
Aye. My fault. I should have been
in there with him.

JOHNNY
I'm not sure what you're talking
about but I think you're being
daft.

SAMMY
I'm not being daft.

Suddenly Sammy gets loud and angry and aggressive. Even in
this pub he gets noticed.

SAMMY
I'm not being daft.

Sammy swipes the glasses from the table. The BARMAN picks
up a large piece of wood and looks at Johnny.

JOHNNY
I think we should get out of
here.

The barman comes over threatening to hit Sammy.

JOHNNY
He's my mate - off to France in
the morning. I'm sorry. It's a
joke. A bad one.

The barman backs down.

BARMAN
Just get him out of here.

Johnny drags Sammy out of the bar, apologizing to everyone.
The barman follows the two of them out.

EXT. STREET - NIGHT

Johnny looks at Sammy, worried.

JOHNNY
What's wrong?

SAMMY
The motorcycle.

He runs off, followed by Johnny.

EXT. VICTORIAN CARRIAGE - NIGHT

PC Yates stands on a street corner, a short distance from
the pub.

INT. VICTORIAN CARRIAGE - BACK ROOM - NIGHT

Sarah sits expectantly at the tea table. There is the noise
from the bar next door as the customers leave. She looks at
the clock.

She weeps.

EXT. LONDON STREET - NIGHT

Johnny is steering the motorcycle with Sammy holding on for
dear life.

Sammy points out to Johnny where to go.

NEXT STREET

At the end of this street is the Victorian Carriage. Although the street is pitch black, there is enough moonlight to guide them.

PC Yates sees the motorcycle and steps back into the darkness of an alley. There are TWO more POLICEMEN waiting with him.

Johnny stops the motorcycle.

SAMMY
There's the pub.

An eerie silence.

ALLEY

PC YATES
(whispering)
That's him

STREET

JOHNNY
Something's wrong.

Suddenly a LOUD RUMBLE from above.

Johnny drags Sammy off of the motorcycle and behind a wall.

An EXPLOSION where they came from, then where the motorcycle lies, then a few feet ahead of that. In fact there are explosions all the way up the street and the final one at the Victorian Carriage.

JOHNNY
I think the pub has got it mate.

SAMMY
What?

JOHNNY
Your pub, it's been hit.

Sammy runs towards the pub which is on fire. He is still very drunk but it doesn't stop him running straight inside.

PUB

There are falling timbers beams and explosions all over the place as the alcoholic spirits catch fire.

Sammy shades his face and shouts.

SAMMY
Sarah. Sarah.

The heat drives him back and as he tries to open the door.

Sammy decides to go back the way he came just as a large timber falls, blocking his path.

JOHNNY

Over here. Over here.

Johnny points out an alternative route.

JOHNNY

Give me your hand. Quickly.

Sammy puts his hand out which Johnny grabs and pulls him through the flames.

ALLEY

SECOND POLICEMAN

We've got to help.

PC YATES

You take them, I'll get him.

The two coppers run to the pub.

OUTSIDE PUB

JOHNNY

You're no use to anyone in that state. I'll go in.

Sammy attempts to go back in.

SAMMY

I've got to find her.

Johnny, once again, drags Sammy back.

JOHNNY

Just sit over there.

Sammy sits on the ground. Johnny removes his uniform jacket and throws it to Sammy.

SAMMY

Try the cellar.

Johnny runs into the building with the two policemen following him in.

PUB

Johnny battles through the flames to reach the door to the cellar.

OUTSIDE PUB

Sammy sits with tears in his eyes. Ashamed that he is too drunk, he puts Johnny's jacket on.

PUB

SECOND POLICEMAN

This is going to come down.

OUTSIDE PUB

The two policemen rush out of the building.

CRASH. The pub starts to collapse with no sign of Johnny or Sarah.

Sammy's screams from the bottom of his soul. Suddenly he's dragged to his feet by PC Yates.

PC YATES

Right terrorist boy.

Sammy THUMPS Yates right on the nose, it's enough to startle Yates and help Sammy make an escape.

The policeman dives forward, catching Sammy's leg and tripping him up. Sammy gets up first and really lands the policeman a kick.

Sammy dashes to the top of the street where he has one last look back to see the total collapse of the pub. He runs disappearing into the night. Yates gives chase but loses him at the next corner.

Johnny has got out. He's standing watching the collapse of the pub. He sits by the rubble, exhausted with his head in his hands.

He looks up.

JOHNNY

Shh.

He stands up.

JOHNNY

Be quiet. I can hear someone shouting. Quiet.

Sure enough there is a MUFFLED CRY FOR HELP. Johnny and the two policemen start to dig through the rubble.

EXT. VICTORIA STATION - DAY

There are TROOPS everywhere.

Sammy wears Johnny's jacket. He checks Johnny's orders are in the pocket then enters the station.

PLATFORM

He looks for the man shouting the loudest. He hands him the orders.

SERGEANT AT STATION
Johnny McIntyre. Where is the rest of your uniform, Johnny McIntyre?

SAMMY
Lost it in a fire.

SERGEANT AT STATION
Lost it in a fire, Sergeant.

He hands the papers back to Sammy.

SAMMY
Sorry, Sergeant.

SERGEANT AT STATION
Get on that train Johnny McIntyre or it'll be a firing squad you'll be looking at.

Sammy runs to a train with soldiers hanging out of the windows.

The train steams out of the station.

EXT. BATTLEFIELD - DAY

Titles : **"THE SOMME, FRANCE"**

SEVERAL SOLDIERS and Sammy pile out from the back of an army lorry.

SERGEANT AT SOMME
Right you lot. Step to it. Look lively. Atten'shun.

The soldiers all line up. Not far away, SEVERAL ORDERLIES are digging graves.

The orderlies stop and look at the new arrivals. They talk loud enough so that they can be heard.

ORDERLY 1
So which lot of you am I digging this 'ere hole for, eh?

ORDERLY 2
The crossed-eyed one , I should think.

The orderlies start laughing.

SERGEANT AT SOMME

Enough.

They continue with the digging.

EXT. TRENCH - DAY

A shovel raised against the sky. It comes down at speed on to a British helmet.

Some of the SOLDIERS cheer; some look away, grimacing.

The soldier who has been hit on the head looks dazed, he's not sure whether to stand or fall. Blood trickles from under his helmet.

He falls.

SOLDIER 4

McIntyre's done it again.

Sammy (Johnny McIntyre) is the man holding the shovel and looking particularly triumphant at this precise moment.

Soldier 4 collects the betting money on Sammy's behalf. The soldier keeps some money for himself then hands the rest over to a harder looking Sammy. Whatever love was in this boy is gone.

SAMMY

Next.

SOLDIER 4

Easy does it McIntyre, you Jock madman.

SAMMY

Next. NEXT.

A YOUNG SOLDIER steps up; much bigger and taller than Sammy.

EXT. COMMUNICATION TRENCH - DAY

Soldier 4 and SOLDIER 5 are carrying Sammy very quickly along the trench. He's unconscious with blood streaming from his head. It would seem he's lost the bet this time.

EXT. HOSPITAL - DAY

Soldiers 4 and 5 are waiting anxiously outside the tent. A NURSE (19) comes out of the tent.

SOLDIER 4

Nurse. The mad jock with the split head. Is he going to be live?

NURSE

No need to worry boys, he's fine.

Soldier 5 looks really disappointed and hands money over to the waiting palm of Soldier 4.

The grin on Soldier 4, as he walks away.

EXT. TRENCH - DAY

Sammy, with several bandages around his head, is playing cards. Sammy wins a hand. As we go around the group it is obvious that some of the SOLDIERS are even younger than Sammy. One SOLDIER is so young his helmet comes over his eyes.

SOLDIER 5

This bleedin' waiting, is getting to me, so help me.

SOLDIER 4

What's your beef?

SOLDIER 5

Nearly a year I've been sitting in these holes and you know how much time I've seen in action?

ALL

"Two bleedin' days"

SOLDIER 5

That's two more than McIntyre's seen.

Soldier 6 puts his arms on Sammy's shoulder.

SOLDIER 6

Don't you worry mate, you'll see it soon enough.

A CORPORAL comes over to the boys.

CORPORAL

McIntyre. Captain wants to see you.

SOLDIER 6

Told you.

The Corporal starts to walk away, looks back and sees Sammy still has playing cards in his hand.

CORPORAL

Now.

Sammy scrambles away.

The rest think this is hilarious.

EXT. COMMUNICATION TRENCH - DAY

Sammy steps past SOLDIERS reading, sleeping, eating and praying.

As he passes the hospital tent a door blows open with the wind. There is someone WHISTLING Sarah's happy tune inside

Sammy looks in to see a NURSE, very like Sarah, scrubbing a table and whistling.

SAMMY

Sarah?

He almost dies on the spot.

SAMMY

Sarah.

The nurse turns around. It isn't her.

INT. OFFICER'S DUGOUT - DAY

Sammy stands in front of an OFFICER.

OFFICER

At ease, McIntyre. You've been recommended to me. Apparently you are fast on the old pins. Unfortunately, the communication trenches are busier than Oxford Circus. I need someone I can trust to deliver mail. Are you the man I'm looking for McIntyre?

SAMMY

Sir. Yes Sir.

OFFICER

Good man.

The officer hands Sammy a bag.

OFFICER

No time like the present. These dispatches are to be taken back to the billets.

Sammy slings the bag over his shoulder. The officer notices the bandages.

OFFICER
The head, McIntyre?

SAMMY
A scratch. Sir.

OFFICER
Good man.

Sammy salutes and leaves.

EXT . TRENCHES - DAY

Sammy is running the trenches with his bag of letters. He has to stop now and again when the trench is under fire.

Holding his tin hat, Sammy drops off mail and continues running.

EXT. TRENCHES - DAY

The communication trenches are packed with SOLDIERS. Some in the wrong place, some taking a wrong turn.

Sammy stops to give a SOLDIER cooking breakfast, a bunch of letters.

SAMMY
I can't find your boss. You take these?

SOLDIER COOK
Sure. You want a bit of grub?

Sammy nods.

SOLDIER COOK
Then sit your arse down.

Sammy sits.

SOLDIER COOK
This is what we call the quiet time. We don't annoy the Hun and they don't annoy us. Plenty of time for that later. Where you from?

SAMMY
Scotland.

SOLDIER COOK
Where in Scotland? Here.

The cook hands Sammy some food in a metal can.

SAMMY

Thanks. Arran. You'll not know it.

SOLDIER COOK

There's a few jocks over in the next hill and I'm sure I heard that one or two of them were from Arran.

SAMMY

You sure?

SOLDIER COOK

Sure, I'm sure. Now eat up.

Suddenly there is a SHOT. It has been fired by a YOUNG GUY who has been on Hun watching duty.

YOUNG GUY

I'm sorry, I panicked. I thought I could see something.

SOLDIER COOK

You stupid prick, now they've got to return fire.

THREE SHOTS.

SOLDIER COOK

See what I mean? Breakfast ruined.

The Cook looks around. Sammy has gone.

EXT .TRENCHES - DUSK

Sammy is still running the trenches. He stops to talk to a SOLDIER who points over towards a dugout.

INT. DUGOUT - DUSK

Galbraith studies a map by the light of a small lamp.

A knife against Galbraith's throat. Galbraith raises his eyes to see Sammy.

GALBRAITH

It'll save the Hun the trouble.

The knife is beginning to draw blood.

GALBRAITH
You'll be pleased to know the
rest of the horses survived.

SAMMY
My dog survive?

GALBRAITH
I've no idea.

The knife punctures the neck.

GALBRAITH
I didn't kill your father.

Sammy's POV goes dark.

A SOLDIER stands with a cosh in his hand. Sammy lies on the ground, out cold. Galbraith has a hanky pressed over his cut.

GALBRAITH
You left it a bit late.

SOLDIER 6
Me, sir, never.

EXT. TRENCH - DUSK

It is a beautiful summer's evening. There is a general hustle and bustle about the place, then a voice in the distance sings "When You Come To The End Of A Perfect Day".

One by one, all inhabitants of the trenches stop and listen.

When the song is finished, there is loud applause in the distance which ripples into this trench.

All the soldiers applaud and whistle.

INT. DUGOUT - DUSK

The applause continues into this scene then dies.

Sammy is tied securely to a chair. His head is slumped forward.

Soldier 6 stands guard. Galbraith has a makeshift cloth bandage on his neck.

GALBRAITH
I think we should awaken our
little friend.

Soldier 6 tips a bucket of putrid water over Sammy.

Sammy coughs and spits, but it does its job and he revives.

GALBRAITH

So we have a problem, wouldn't you say?

SOLDIER 6

Indeed sir, a big problem.

GALBRAITH

Do I tie you to the post now Logan and have you shot or wait until after the big push?

SOLDIER 6

I'd shoot him now....Sir.

GALBRAITH

Duly noted, soldier, but why waste a man when he could possibly take one of the Hun with him.

SOLDIER 6

I like your thinking, sir.

GALBRAITH

Logan. Do you accompany me over the top?

There is a miniscule nod from Sammy.

GALBRAITH

Was that a yes? There is one proviso - you survive - I have you shot. Sound fair?

SOLDIER 6

Sounds very fair, sir.

GALBRAITH

Logan?

A larger and more reluctant nod.

GALBRAITH

Untie him.

EXT. TRENCH - MORNING

Everyone is getting ready to go over the top. Galbraith checks each of his men.

In between all this, there is the barrage of British artillery.

Those waiting have fear and strength on their faces.

Some pray, some sing, some have tears.

Galbraith stops at Sammy.

He nods and raises his hand. Sammy notices Galbraith's hand is shaking.

Galbraith removes his glove and both exchange an honest handshake.

EXPLOSIONS

The mines are detonated and the whole trench moves. Galbraith wipes the dirt from his uniform.

SILENCE

This silence is more painful than the explosions.

GALBRAITH

Ready men.

They all nod.

GALBRAITH

This is going to be a walkover.

WHISTLES BLOWN.

GALBRAITH

Go, go , go.

The men, led by Galbraith, climb the ladders.

EXT. SOMME - CONTINUOUS

Sammy walks out of the smoke, whistling SARAH'S TUNE.

A couple of the soldiers throw duck-boards over the barbed wire.

A BUGLE SOUNDS from the German trenches and the Germans man their machine guns.

The guns begin to rip the BRITISH SOLDIERS apart.

Sammy's days of running from irate fathers appears to have paid off. He weaves and ducks and eventually reaches a shell hole. It is has four other occupants, only two of whom are alive.

Sammy checks his gun.

OCCUPANT

They said the Hun would all be dead. They don't sound fucking dead.

A GERMAN SOLDIER comes charging over the top of the shell hole. Only Sammy is able to react in time as he puts a bayonet through the soldier.

OCCUPANT

Christ, that was close.

The OTHER OCCUPANT climbs to the edge of the shell hole, machine gun fire rattles above his head.

OCCUPANT 2

It's no use. They've got us pinned down. We're sitting ducks.

Sammy crawls from the back of the shell hole and circles around the outside towards the German guns.

Once again, he ducks and weaves.

Sammy is side on to a German machine gun emplacement with TWO SOLDIERS manning the guns.

Sammy stands and fires at both, killing them. He jumps in the hole and turns the machine gun against SEVERAL GERMAN SOLDIERS running towards him. All of them fall.

Sammy takes two grenades from the dead Germans.

On a barbed wire fence hangs several bodies. They are all wearing kilts. The German guns continually fire at them giving the impression of dancing marionettes.

One SOLDIER'S hands and legs are trapped in the form a large letter X - just like that used by Cassidy when he needed help. The soldier lets out a moan.

Sammy crawls to him, keeping very low. He is still alive. Very slowly, Sammy manages to cut him loose. Some of the dead fall to the mud, freed from the wire.

The soldier is younger than Sammy. His stomach and legs are badly shot up. His head rests on Sammy's lap.

SOLDIER 8

Am I going to be alright?

Sammy nods.

SOLDIER 8

They said I would cry but I didn't. I didn't want the Hun to see me cry.

SAMMY
You've done well.

SOLDIER 8
Are you scared?

SAMMY
A friend told me that when you
don't want to look scared, you
should just smile with your eyes.
It helps.

SOLDIER 8
I don't know what that means.

SAMMY
Just smile as if you were about
to walk in the door, back home.

A pained grimace from the soldier.

SOLDIER 8
Like that.

SAMMY
Just like that.

Life is extinguishing from the soldier's face.

The soldier hands Sammy a Celtic cross on a chain

SOLDIER 8
It was me Mam's.

Sammy puts it on.

The soldier's smiling eyes stop.

Sammy's never cried before but he does now. For the boy,
for Sarah, for Cassidy and for his father.

The machine guns bring this to an end. The bullets throw
mud everywhere. The irony, is that through the smoke
the sky is blue and the day is very warm.

Sammy is only going to survive this little episode if he
keeps as low as possible. This means crawling along the
mud.

From underneath some fallen wood.

SOLDIER 9 (O.S.)
Water. Please, water.

Sammy pulls back the wooden covering to reveal a BRITISH
SOLDIER stuck fast in the mud.

Sammy gives the poor soul a drink from his canteen.

SAMMY

Are you hurt?

SOLDIER 9

We was running like, across no-man's land. All the mines should have gone off....

Sammy gives the soldier another drink.

SOLDIER 9

...suddenly all the boys in front of me went up in the air. Kept running but they was twenty feet in the air. The mud came down, tons of the stuff. The whole battalion is down there, under the mud.

Some British SOLDIERS run past.

SOLDIER 9

I feel sorry for them. At least we thought we had a chance.

More machine gun.

SOLDIER 9

That was close. Maybe you'd be better just covering me up and saving yourself?

SAMMY

Wait.

Sammy sizes the situation up.

He gets behind the soldier and by placing his arms through the soldier's , he attempts to pull him from the mud. This is hard, hard work. Sammy pulls the soldier out a few inches and when he lets the strain go, the soldier sinks even further.

SAMMY

(To Himself)

Come on.

Sammy is ready for one big last pull when he sees a pair of muddy boots next to him. It is a GERMAN SOLDIER. Young , scared, and tired. He is literally shaking in his boots.

Sammy and the soldier look at him and his gun, and decide that their time is up. To their surprise, the German soldier lays down his gun and helps Sammy pull the soldier out.

The German machine gun starts up again and hits the young German soldier. Dead.

It is time to move on. The rescued soldier nods to Sammy, then runs into the smoke.

Sammy looks over to his left and through the smoke he thinks he can see Galbraith lying badly injured.

Sammy has a decision to make. He starts to run towards the second German line, then changes his mind and heads back towards Galbraith.

As he approaches Galbraith more machine gun fire. Sammy dives and crawls towards him

GALBRAITH

My legs...I can't move them.

Sammy crawls around the back of Galbraith and begins to drag him back.

Just then a GERMAN SOLDIER rushes forwards. He dives on Sammy.

The two of them wrestle - Sammy breaks free and hits the soldier across the head with the butt of his rifle.

Galbraith YELLS OUT in relief, having lived another five minutes.

Sammy continues to crawl and drag Galbraith. SEVERAL GERMAN SOLDIERS run past them. Sammy shoves Galbraith's face in the mud, then his own. They both look dead.

The German soldiers pass.

More bullets riddle the mud around Sammy and Galbraith, only an angel must be stopping them from being hit.

Sammy lobs one of the grenades into the direction of the firing. BOOM. The firing stops.

As Sammy drags Galbraith back, he comes across the British barbed wire. There is no way he can drag him over, or under.

God knows where Sammy gets the strength but he puts Galbraith across his shoulders and then he runs through the barbed wire.

At the other side he collapses as Galbraith lets off ANOTHER SCREAM.

Sammy leaves Galbraith and crawls over to the edge to check it is the British trench.

He crawls back and drags Galbraith the final few feet.

EDGE OF TRENCH

SAMMY

Help. Someone. Anyone.

Galbraith pulls at Sammy's lapel. Galbraith holds Sammy's arm and nods his thanks.

SAMMY

I used to think we were all on our own.

Sammy smiles then tips Galbraith into the trench.

He turns, stands and looks up at the blue skies and in it he imagines an eagle swooping and flying, just like Arran. He closes his eyes off to the madness and smiles his biggest smile.

The eyes that open this time are determined. He stretches his arms out in a crucifix, his rifle in one hand.

He gets ready to charge and then does so with a one word cry.

SAMMY

SARAH!

He races towards the Germans.

Sammy's head flips back in slow motion and then forwards.

There is a dark bullet hole in the middle of his forehead.

The blood runs slowly down the nose and around the smile.

Sammy has one last look at the sky, then falls in a silent scream, face down.

The battle continues, then visually fades.

EXT. CHAPEL OF ST.POL - NIGHT

The SOUND of battle fades over this scene.

Titles: **"CHAPEL OF SAINT POL, FRANCE, 1920"**

TWO SOLDIERS guard the entrance to the chapel. A GENERAL enters with a bible.

INT. CHAPEL OF ST.POL - NIGHT.

There are four dead soldiers lying covered. The General places his bible on one of the bodies. He leaves.

EXT. CHAPEL OF ST.POL - CONTINUOUS

GENERAL AT ST POL
I've left a bible on the soldier,
I've selected. He will be our
unknown warrior.

SOLDIER AT ST POL
Sir.

Both soldiers enter the chapel.

INT. CHAPEL OF ST.POL - CONTINUOUS

The soldiers lift the bible from the body ,then lift him on
to a trolley.

A flash, as the light reflects from a Celtic cross around
the neck of the body. The body is covered up.

EXT. VICTORIA STATION - EVENING

The WARRIOR's coffin is ceremoniously taken from the train.
A LARGE CROWD have gathered to witness the soldier coming
home.

The coffin is interred by the platform and is well guarded.
Newspaper men are taking photos and making notes.

Flashes of camera bulbs.

A COLONEL is answering the press questions.

JOURNALIST
When is he due to be laid to rest
Colonel?

COLONEL
He will spend...

EXT. LONDON STREET - MORNING

COLONEL (O.S.)
...the night here and then
proceed to Westminster Abbey in
the morning.

The coffin is driven through the streets from Victoria to
Westminster Abbey. MANY PEOPLE line the streets.

INT. ABBEY - DAY

MOURNERS; some old, some young, some rich and some poor.

A young couple with a small child who carries a doll, walk past the tomb.

This is Johnny McIntyre, Sarah and YOUNG ISABEL (3).

YOUNG ISABEL
Who's in there, Mummy?

SARAH
A brave man, Isabel. A man who died in the war.

YOUNG ISABEL
Did you die in the war, Daddy?

Johnny picks young Isabel up in his arms and kisses her on the forehead.

JOHNNY
No my wee lamb, I didn't die. I came home.

YOUNG ISABEL
Were you brave, Daddy?

JOHNNY
We all were, my wee lassie. We all were.

They continue past the tomb, then head to the door.

As they are about to exit the Abbey, young Isabel drops her doll.

It is picked up by a man heading into the Abbey. He smiles and hands the doll back to the child. He ruffles her hair and smiles at Sarah and Johnny.

The man walks with a pronounced limp; it is Galbraith and with him is Sammy's mother, Fiona. They continue into the Abbey.

EXT. ABBEY DAY

Johnny sets young Isabel down.

JOHNNY
Where would you like to go now my wee darling, you've been a good girl?

YOUNG ISABEL
I want to go to the zoo, Daddy.

As the crowds wait to enter the Abbey, Johnny and Sarah with young Isabel swinging from their hands, walk across the grass and out into the London streets.

YOUNG ISABEL
I want to see the eagles flying.

FADE OUT.

THE END